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SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE





The best advertising for KPRC-TV, The Houston Television Station is done on Houston's television screens. That's where performance records are really written. You'll get your own testimonial on the benefits of Quality Salesmanship. The sure, trouble-free and economical operation will delight both you and your advertising budget.

Ask your Petry man for it now

Edward Petry & Co.
National Representatives

COURTESY OF KENDALL REFINING COMPANY

WILL TV GAIN FROM BEAUTY AID FEVER?

Industry turmoil and consequent switching in agencies could lead to more video billings

Page 27

Closing the basic research gap—Step one

Page 30

Radio soft sell sells hard shell

Page 32

The Unexpected Return Of The Sponsor's Wife

Page 34

DIGEST ON PAGE 4

ROCHESTER, NEW YORK, Is An Area Of HOMES



PHOTO BY WAHL'S PHOTOGRAPHIC SERVICE

and Evenings, from 6:00 to Midnight,

MOST Rochester TV Homes Tune To **CHANNEL 10***

Also

9 out of 10* of Rochester's Top Favorite Shows Are Carried Over "10"

* Nielsen Rochester Survey; April, 1961

And

BOTH Surveys Give Us TOP Over-All Evening Ratings**

** Nielsen, April; ARB, March, 1961

CHANNEL 10

BASIC CBS AFFILIATE ABC

ROCHESTER, N.Y.

WHEC-TV
EVERETT McKINNEY INC.

WVET-TV
THE BOLLING CO. INC.

IN PHILADELPHIA RADIO

WPEN LEADS THE WAY

WPEN was the first radio station in Philadelphia to editorialize on the air. We started two years ago . . . and we are delighted to welcome other local stations who are now following our lead. Editorials on various subjects are broadcast nine times daily. We are not afraid to stand up and be counted on the vital issues of the day. The origination of this fighting policy by WPEN and its tremendous acceptance is further evidence that Philadelphia looks to WPEN for radio leadership.

WPEN

REPRESENTED NATIONALLY BY **GILL-PERNA**

It's packed!

And it's the one and only all-radio factbook!

RADIO BASICS

Out late July

© Vol. 15, No. 27 • 3 JULY 1961

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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Will tv gain from beauty aid fever?
27 Industry turmoil in new-product marketing points way to vigorous cosmetic ad campaigns, could mean more billings for network and spot

Closing the research gap—step one
30 Two-year project conducted at Penn State finds (1) closed circuit tv effective for testing (2), commercials best tested in a matching medium

Radio soft sell sells hard shell
32 Veteran sea food canner, after years of unsuccessful print ads, chalks up 60% sales increase as result of 13-week radio buy in New York area

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34 Or, the short but happy exile of Adman Barlow Fields, who found her (1) in a tropical paradise, (2) in a bar, and (3) in a floppy rattan sombrero

Face is same but name is new
36 First to rep tv stations exclusively, CBS TV Spot Sales drops an old and honored term. It's now CBS Television Stations National Sales. Here's why

Fm brings quick green returns for greenhouse
37 A Portland, Me., fm'er proves itself potent in moving off-beat goods like expensive tropical plants for over-stocked greenhouse in short order

Local special gets royal sendoff
38 Certified Grocers co-op chain puts over new product, ups store traffic with heavily-merchandised tv special; promo includes tv, radio, print

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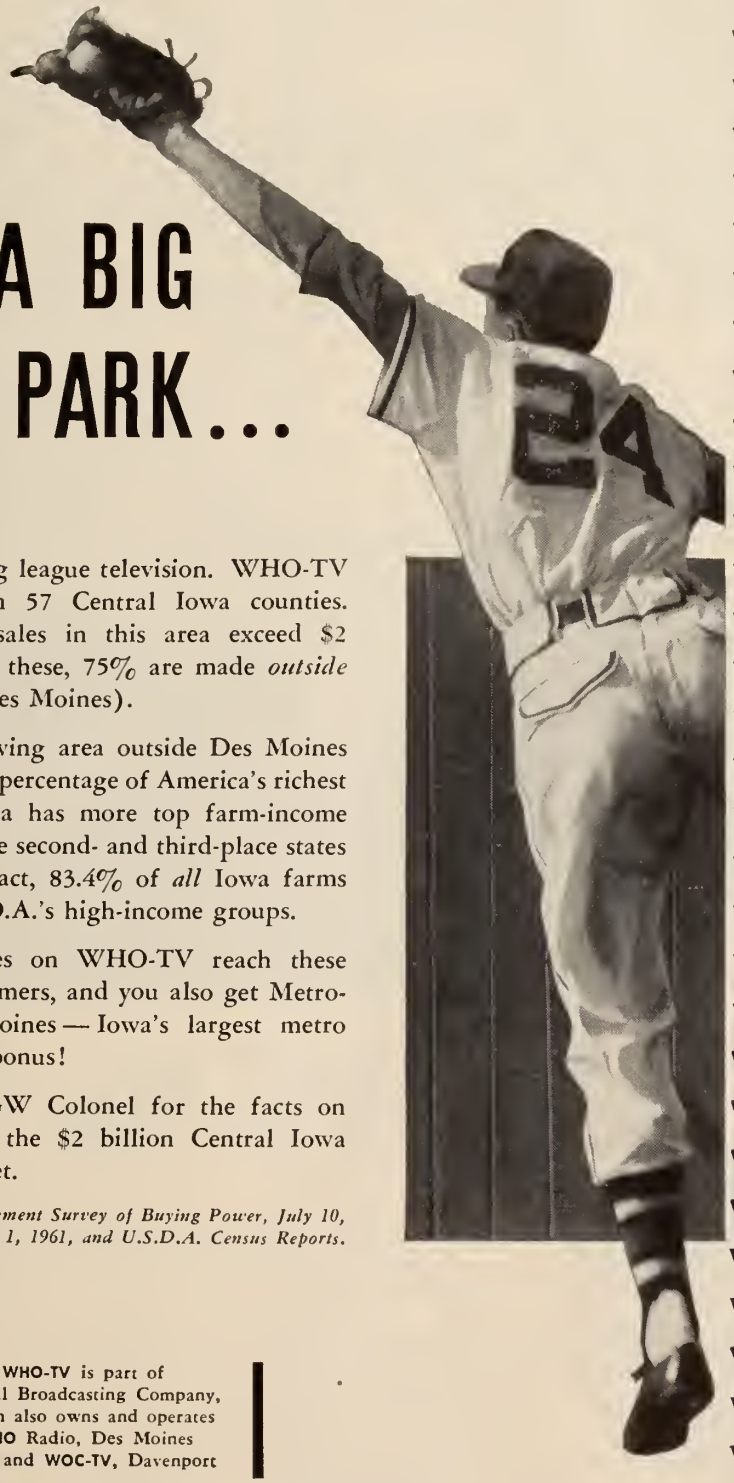
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IT'S A BIG BALL PARK...



. . . And it's big league television. WHO-TV tags viewers in 57 Central Iowa counties. Annual retail sales in this area exceed $2 billion (and of these, 75% are made *outside* Metropolitan Des Moines).

The vast viewing area outside Des Moines contains a large percentage of America's richest farmlands. Iowa has more top farm-income counties than the second- and third-place states combined. In fact, 83.4% of *all* Iowa farms are in the U.S.D.A.'s high-income groups.

Your messages on WHO-TV reach these high-income farmers, and you also get Metropolitan Des Moines — Iowa's largest metro market — as a bonus!

Ask your PGW Colonel for the facts on WHO-TV and the $2 billion Central Iowa television market.

Source: Sales Management Survey of Buying Power, July 10, 1960; SRDS, January 1, 1961, and U.S.D.A. Census Reports.

WHO-TV is part of Central Broadcasting Company, which also owns and operates WHO Radio, Des Moines WOC and WOC-TV, Davenport

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Channel 13 • Des Moines

NBC Affiliate



Peters, Griffin, Woodward, Inc.
National Representatives



Modern machines make farming methods efficient, effective, economical. A century ago, baling hay was a strenuous, multi-operation facet of farming. Today, hay is gathered and baled in one quick operation.

NEW HOLLAND MACHINE CO., DIV. OF SPERRY RAND CORP.

Public service

in step with the times

WGAL-TV

Through the years, machines have been redesigned and improved to render more efficient service to users. Similarly, WGAL-TV, alert to its responsibilities, has kept pace with the times in order to fulfill the *current* needs of the many communities it serves.

NATIONAL ASSOCIATION OF BROADCASTERS

SEAL OF GOOD PRACTICE

TELEVISION CODE

Television is seen and heard in every type of American home. These homes include children and adults of all ages, embrace all races and all varieties of religious faith, and reach those of every educational background. It is the responsibility of television to bear constantly in mind that the audience is primarily a home audience, and consequently that television's relationship to the viewers is that between guest and host.

WGAL·TV

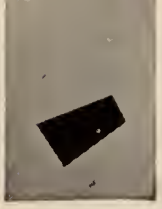
Channel 8

Lancaster, Pa. · NBC and CBS

STEINMAN STATION

Clair McCollough, Pres.

Representative: The MEEKER COMPANY, Inc. New York • Chicago • Los Angeles • San Francisco



3 July 1961

Latest tv and radio developments of the week, briefed for busy readers

SPONSOR-WEEK

POLICY GEMS ON 40's

Twenties to be basic unit of new 40″ breaks as CBS tv takes net lead to provide for all lengths—10″ up to 40″

Both the ABC TV and the NBC TV o&o's last week were still in the throes of setting up a general policy covering 42-second station-breaks, but the indications were that the structures would be pretty much along the line of CBS TV's o&o's, already announced.

As in the case of the CBS operations, the policies will, for all intents and purposes, allow for the segments of 10 seconds, 20 seconds, 30 seconds and 40 seconds, with the basic length, of course, the 20-second spot.

The disposition is to make the 10-second spot preemptible but at the same time avoid discouraging its survival. Protection of the ID, according to majority thinking, would be limited to the run of a contract.

Another policy angle still to be determined: whether to allow two products in a 40-second spot and whether to allow a special rate for 30's.

MJ&A AGENCY-WIDE TV/RADIO DIVISION

MacManus, John and Adams has created an agency-wide television and radio division to handle all air media activities.

At the same time, the agency amplified several executives' responsibilities.

Henry G. Fownes, Jr., now elevated to senior v.p., will be general manager of the tv/radio division, which has headquarters in New York and offices in Los Angeles. Fownes was formerly v.p. and New York office manager.

Robert L. Garrison becomes New York manager in charge of all account operations in the Manhattan office. He was senior v.p. and group head in the agency's Bloomfield Hills headquarters.

Robert S. Marker is elevated to senior v.p. and assumes responsibility for the coordination of creative effort in all MJ&A offices. He was v.p. and director of creative services in Bloomfield Hills.

Robert E. Britton becomes senior v.p. with responsibility for coordination of media, research, and marketing in all agency offices.

MJ&A now has about 90 accounts in the U. S., Canada, and overseas. "Broadcast advertising now accounts for almost 25% of the agency's total business," President Ernest A. Jones said.

NBC TV SPOT SALES NOT GOING NATIONAL

Although its counterparts at ABC TV and CBS TV are going national in scope and even in name, NBC TV Spot Sales will remain a local service selling its stations city-by-city.

The NBC unit will sell its New York station in New York, its Chicago outlet in that city, and so forth.

By contrast national units at ABC TV and CBS TV have recently been (or are about to be) renamed. ABC TV National Station Sales was created last week to represent the five ABC TV o&o's. Previously four were handled by Blair TV and one by Katz.

CYANAMID EYEWITNESS FOR $1.2 MILLION

American Cyanamid will be back in public affairs programing next season.

It's bought an alternate week of CBS TV's Eyewitness to History from September to April 1962. L&M is already lined up for one of the programs every four weeks, which leaves open for sale a monthly sponsorship.

EWR&R is the American Cyanamid agency.

Eyewitness is listed for $90,000 per telecast, time and talent.

WWJ-TV: 40″ at $900 is "realistic" 30% over 20″

Edwin K. Wheeler, general manager of WWJ-TV, Detroit, has announced a $900 rate for prime time 40-second announcements.

This is about 30 per cent higher than the $700 for twenties. The 40-second rate and the minute rate will be the same. Wheeler termed this

(Continued on page 8, col. 1)

(Continued from page 7, col. 3)

margin "fair and reasonable." The price difference, he said, "appears realistic since it offers exclusivity and provides greater scope in which to develop copy points." The new rate is effective 1 July.

End of retail stores seen in 50 years: TvB

There won't be any more retail stores fifty years from now, Howard Abrahams, TvB v.p., told a sales promotion meeting of the National Retail Merchants Association.

Foreseen in the year 2011 is tv-equipped merchandise centers from which all 325 million Americans will order without leaving their homes.

Copywriters and point-of-purchase advertising will be eliminated since tv will be the point-of-purchase and only on-camera personalities will be needed.

Such a future customer, Abrahams said, "conditioned to merchandise selection through television, through her own free will, pushes a button at the initiation of her impulse to buy."

NBC LATE FOOTBALL

NBC has acquired tv and radio rights to three post-season football events.

They are: the Sugar Bowl Game in New Orleans, the Senior Bowl Game in Mobile, and the Blue-Gray Game in Montgomery.

Gibbs to KVQ radio v.p.

John D. Gibbs, general manager of KVQ radio, Pittsburgh, has been elected a v.p. of Allegheny Broadcasting, a wholly owned subsidiary of AB-PT.

Gibbs joined the ABC radio o&o in 1945 as a news reporter. He became general manager last year. Befor that he was program and sales coordinator.



RCA's BEST BUYER: ABC TV

The largest single order for tv cameras ever received by RCA has been placed by ABC TV.

Eighteen new "Big Eye" tv cameras will be delivered to ABC TV in New York or Hollywood.

The camera uses a larger image orthicon tube, 4½ inches instead of 3 inches with a higher quality picture. It is described as the first all new studio camera since the advent of tv.

ABC TV will be the first network to get this new camera.

Above, left to right, are O. E. Wagner, manager of RCA's New York office, Simon B. Siegel, financial v.p. of AB-PT, and Frank Marx, ABC TV engineering v.p.

Pet 5200 radio hrs

Pet Milk (Gardner) has one radio investment and it represents 5,200 hours a year.

It is "Grand Ole Opry" on some 200 Keystone stations for 30 minutes a week, 52 weeks a year.

Incidentally, winner of the 4th Pet talent contest is Johnny Rose, representing KBIM, Roswell, New Mexico.

Officers of GAC parent

Hebert J. Siegel and James J. Rochlis have been elected chairman and president, respectively, of Baldwin-Montrose Chemical Co., controlling company of General Artists Corporation.

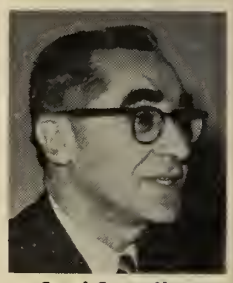
ABC TV DAYTIME DOES $2.5 MILLION

Hartz Mountain Dog Food, Old London, and Gold Grain macaroni have signed for new daytime business on ABC TV.

The three buys come to about $2.5 million.

Radio stock reports

Saul Smerling, assistant v.p. of Standard and Poor's, has been broadcasting a two minute round-up of stock market news since November on WNEW radio, New York.



Saul Smerling

Program is at 12:30 p.m. Sundays. Growth of interest is reflected in requests for booklets: 30 a week at start, now up to 160.

MSD special on NBC

"Dr. B.," an hour-long documentary on an average day in the life of a small town doctor, was presented on NBC TV on 27 June by Merck Sharp & Dohme.

The pharmaceutical company presented the series as institutional advertising. Instead of commercials, messages discussing the need for physicians were shown.

The program was filmed via hidden-camera techniques. It was one of a series of tv shows made by MSD since 1960. Eight previous half-hour shows were seen on 12 stations. But this week's show was the medical company's first use of network tv.

Production consultant to MSD for the show was Troy-Beaumont Co.



a statement of

WWLP & WRLP

(Television in Western New England)

by William L. Putnam

Education versus Entertainment

There is a great cry these days for broadcasters to put on more enlightening material. "The public needs to be educated" is the general theme of these demands, and broadcasters, particularly television, are said to offer the best way of doing it. As a matter of fact our critics appear to be unanimous that the only way that the public can be influenced at all, whether for the good or bad, is via our medium. This is quite a compliment and I hope Pete Cash makes the most of it.

But let us analyze the results of one recent attempt to inform the public about crucial issues, both domestic and foreign. A noble experiment, perhaps, based not totally on altruistic motives but nevertheless a noble experiment is the very poorly known but quite famous program "The Nation's Future." It is justly famous because of its content but poorly known because practically nobody watches it. Yet all circulation figures indicate that NBC offers the greatest potential circulation in the industry. The public has the program available and yet the public doesn't want it. They don't want it so badly that not only can the network not sell the program, although they have tried, but the stations can't sell the adjacencies and gradually clearances have been whittled down to less and less.

The question then becomes one of whether the public should be educated over its own dead body or whether the broadcasting medium should give the public what it so obviously likes, namely *Gun Smoke* and the associated programs that reach such responsive audiences. There are those who argue that the broadcaster's responsibility is to give the public what it wants. This is not always tenable yet at the same time it is totally unrealistic to expect a businessman to go broke merely because some people would prefer it that way.

Until the American public really wants enlightenment those broadcasters who go overboard providing it are only going to suffer: and of what value is it to the nation if the good guys go broke. We must approach the obvious duty of all media to inform and enlighten with a realistic understanding that people are human —even eggheads.

Represented nationally by HOLLINGBERY


5
the
GUN
TO
HIRE
FLINT
BAY CITY
SAGINAW
MIDLAND
CHANNEL
5
SERVING THE ONE BIG TOP 40 MARKET OF FLINT • SAGINAW •
BAY CITY AND MIDLAND FROM WITHIN!
WNEM-TV
EASTERN MICHIGAN'S FIRST VHF STATION - FIRST ALL WAY!

RAB QUITE BULLISH ON SUMMER SALES

RAB's quarterly report on anticipated sales opportunities for radio sales in the next three months had taken a decidedly optimistic tone.

States the report: "U. S. economy, sluggish and uncertain for almost a year, moves into the third quarter on a definite bullish note. Personal income, employment (traditionally high in summer), production, consumer interest are all up. Look for many advertisers to set big promotions now, to make up for an indifferent first half of '61."

Continental Classroom's 4th year: U.S. government

"Continental Classroom" will definitely return for a fourth year this fall on NBC TV.

A course on American Government —first in social studies on the early morning network tv series —will be presented daily at 6:30 a.m. local time.



Dr. Peter Odegard

The offering will be presented by Dr. Peter H. Odegard, who will be on leave from the University of California at Berkeley where he is a professor of political science.

Papazian promoted

Edward Y. Papazian has been named associate media director with BBDO.

Head of BBDO's media analysis and planning division, he will also have responsibility for new media research usage and initiating further analytic and planning techniques.

Ins vs. outs' tales to FCC

People appearing before the FCC lately at its current hearings on program creativity have told drastically different stories about the tv medium.

Quipped one Madison Avenue wag: "You can tell in a minute who's working and who isn't. The outs can't find a good word for tv and the ins never see anything wrong."

Maxon elects 4 v.p.'s

Three New York vice presidents and one Detroit vice president have been elected to Maxon.

They are: Dorothy Adams, account supervisor; William M. Lewis, broadcast production group head; Thomas P. McGuire, New York media director, and Perce C. Beatty, director of media in Detroit.

WMCA files petition

WMCA, New York, is taking an interest in the problems facing the city's citizens. The station filed a petition 1 May in the New York Federal Court arguing that the apportionment of the state legislature was so rigged in favor of upstate rural communities and against New York City that the Equal Protection Provision of the Federal Constitution was being violated.

So far, the result of WMCA's suit has been that the City of New York has joined with the station officially in this complaint. But Louis J. Lefkowitz, Attorney General of the State of New York, has filed a motion to dismiss the action in which he and Caroline K. Simon, Secretary of State, are named as defendants.

PILLSBURY TO NBC TV 65 SPOTS FOR $1.5 MIL.

Pillsbury has reportedly brought about $1.5 million participations business to NBC TV for 65 nighttime minutes.

That's an average cost of only $23,000 a minute. Shows are Dick Powell, 87th Precinct, Outlaws, and others.

Perlmeter B&J exec .v.p.

Stanley E. Perlmeter has been named executive v.p. of Bozell & Jacobs.

He has been assistant to the president since 1957 and a v.p. of the agency since 1952.



Stanley Perlmeter

Perlmeter, with the agency for 14 years, is also a member of its national plans board.

A graduate of the University of Michigan, Perlmeter was a Navy officer during World War II and did graduate work at the Harvard School of Business.

KRON-TV grocery spots

KRON-TV, San Francisco, has been doing brisk business lately with grocery advertisers on spot announcement campaigns.

Products include Coca Cola's Sprite (McCann-Marshalk, Atlanta), Vano Starch (Garfield, Hoffman, and Connor, San Francisco), and Armour processed meats (Young and Rubicam Chicago).

Others are Post Cereals Top 3 (Benton & Bowles, New York) and Laura Scudder Foods (Doyle Dane Bernbach, Los Angeles).

Another advertiser, Colgate-Palmolive (Ted Bates, New York), has renewed sponsorship of "Six O'Clock News."

More SPONSOR-WEEK on page 54


Storer
TELEVISION
SALES INCORPORATED

Our shingle's out!

...announcing a new television station representative, dedicated to the Storer concept of quality that has been a broadcasting byword for over thirty years. Offices in all principal advertising centers are ready to provide you with complete service for the five important Storer television stations. In your area call...

In New York/Plaza 2-7600
In Chicago/Central 6-9550
In Detroit/873-2383
In San Francisco/Yukon 1-8860
In Los Angeles/Dunkirk 9-3138
In Atlanta/875-8576

Representing:
WAGA-TV ATLANTA, WITI-TV MILWAUKEE,
WJBK-TV DETROIT, WJW-TV CLEVELAND
and WSPD-TV TOLEDO

An invitation to the man from Cunningham & Walsh

Sir, be our guest in the Tidewater! Get behind the counter, the gas pump or the bar. We guarantee that our 50,000 sailors and 750,000 civilians will run you ragged. Gosh, what spenders!

After a nice quiet (free) luncheon at WHIH, we'll spend just five minutes explaining to you why WHIH is considered the live wire station down here.

Wouldn't you like your clients to sell more cookies or gasoline in this recession-resistant area? Of course you would. Then be our guest.

WHIH
FORMERLY WLOW
TIDEWATER, VIRGINIA
AN ELLIOT STATION
Representatives: Avery-Knodel

NOW!
BIGGER THAN EVER!
CH. 9

- **450% BIGGER INCREASE** in number of TV homes per quarter hour, 9 AM to Midnight, than the other Columbus station!*
- **NOW #1 NIGHT-TIME STATION . . .** leading in more quarter hours, 7:30 PM-11:00 PM, Monday through Friday; 6:00-11:00 PM, Sat.; and 6:30 to 11:00 PM Sun.*

*(MARCH '61 ARB)

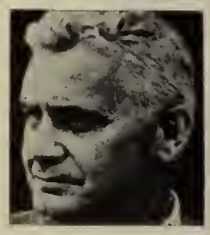
Call The Man From Young TV!

WTVM
CHANNEL 9
COLUMBUS, GA.

by John E. McMillin

Commercial commentary

Hamlet, the Iliad, and horse opera



If you want to shock, startle, and impress a not-too-sophisticated group with the raw, brutal facts of dramatic life, all you have to do is to tell them a hair-raising horror story in the modern idiom, and then announce blandly, "That, ladies and gentlemen, is the plot of Hamlet."

I know because I employed this somewhat shady stunt more than 20 years ago at an Ohio State Conference for Educators in Radio, and I thoroughly enjoyed their astonished gasps of awe, wonder, and disbelief.

Henry Schachte of Lever Bros. pulled it the other day before the Broadcast Executives Club of Boston. Max Wylie used it last year in a California speech, and I'm sure they both had fun with it, too.

It is a magnificently flashy but easy *tour de force*, like riding on an aquaplane, and all of us semi-charlatans who employ it do so to make the point that murder, violence, bloodshed, misery, and horror are the stuff of great drama and always have been.

From there we go on to draw obvious comparisons between the classics and broadcast programing, and manfully attempt to defend horse-operas, crime shows, action-violence, and sadistic private eyes on the grounds that they are in the great dramatic tradition of the "Iliad," the Bible, "Medea," "Othello" and "King Lear."

It makes a neat, pat party line and I was amused to read it as employed recently at the Senate hearings on juvenile delinquency by stalwart representatives of NBC, MCA, ABC and Warner Brothers.

But look, kids, let's admit the truth. It is a phony type of reasoning, and the further we push it the phonier it gets.

The Palm Springs Platos are wrong

Can we really justify the brutalities and violence in programs like *Acapulco*, *Whispering Smith*, *Checkmate*, and *The Untouchables* by pointing out that Homer, Aeschylus, Sophocles, Dante, and Shakespeare wrote some pretty rough stuff, too?

Hell no!

Such arguments are as specious as the Palm Springs Platos and Las Vegas Aristotles who believe them, and the sooner we drop these silly sophistries, the better off we'll be.

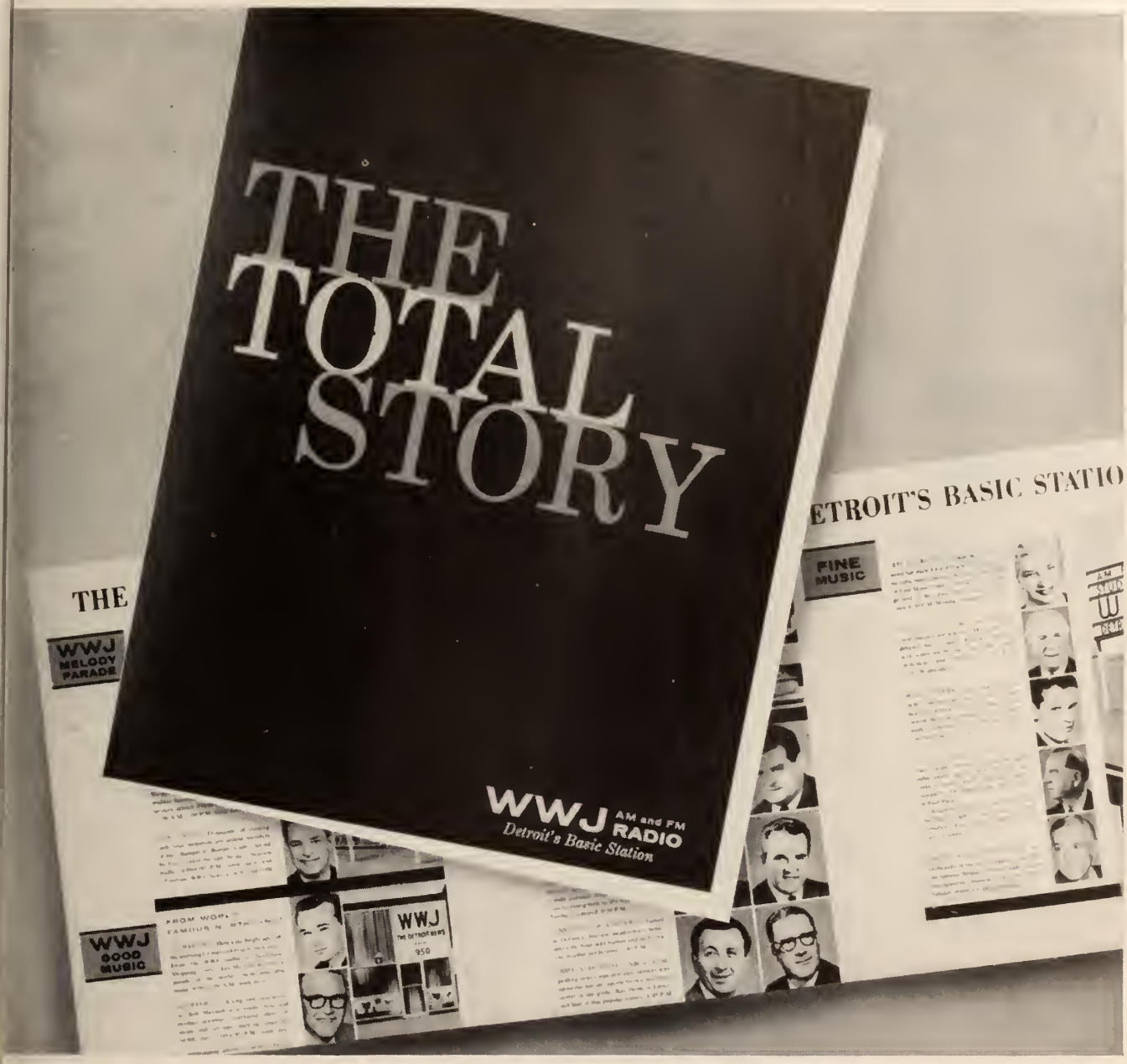
It's possible, of course, (and many people have done it) to prove that the Bible is not only the greatest, but one of the most violent stories ever told.

The Crucifixion, in the opinion of hundreds of churchmen, has never been surpassed for sheer terror in all the world's literature.

But when we attempt to use such examples to whitewash a Mickey Spillane we ought to have our heads examined.

There are, perhaps a couple of grains of truth in the "Plot-of-Hamlet" gambit, but they can't be expanded to fill a silo of theory.

(*Please turn to page* 16)



ead any good books lately? If you're planning a Detroit radio schedule or fall, this one is for you!

"The Total Story" shows what WWJ means by "Total Radio," gives you a buyer's-eye iew of WWJ's imaginative programming which ranges from popular music to symphony oncerts, from play-by-play sportscasts to lively talk on the "Hour of Information" and 'Phone-Opinion." And for good measure, there's a WWJ coverage map which shows at a glance the big, prosperous area served by Detroit's basic station.

You'll agree that "The Total Story" makes good sense, that "Total Radio" means greater mpact on listeners, more attention to your sales message. If you don't have a copy, or if ou'd like extras, just phone your PGW Colonel or write the station.

WWJ AM and FM **RADIO**

Detroit's Basic Radio Station

ATIONAL REPESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC. • OWNED AND OPERATED BY THE DETROIT NEWS **NBC Affiliate**

It's packed!

And it's the one and only all-radio factbook!

RADIO BASICS

Out late July

Commercial commentary (*Cont. from p. 14*)

The truth, I believe, is simply this: *conflict of one sort or another is an absolutely essential element of all drama.*

You cannot have a good play, a good motion picture, a good story, a good novel, a good dramatic tv program without the interplay of opposing forces.

Beyond that, *your conflicts must involve people, not simply things,* and the *more truly they deal with life and with man's lot, fate, and destiny, the more universal will be their appeal.*

But when you've said that, you've said practically everything.

I grant you, of course, that these are rather stupendous lessons, and that they are imperfectly understood by many people who somehow yearn for tension-less dramatics and stories which are weak, bland, watery, adulterated pap.

But let's not let the stupidity of our critics trap us into defending the indefensible with even more indefensible arguments.

The origins of violence

What should really concern us is the fact that tv violence is an unmistakeable sign that tv producers are running scared.

Just as a comedian, when he feels he is losing his grip, begins to make his jokes bluer and dirtier, so program people in the throes of an increasing insecurity, start reaching for more and more mayhem.

In ancient Rome, I'll bet you, the Coliseum programs got progressively more bloodthirsty as the gates began to decline. First you could draw a crowd with a couple of gladiators hacking away at each other. When the ratings began to sag they pitted gladiators against unarmed Christians.

Then to bolster a faltering Nielsen they substituted lions for gladiators. And, finally, I'm sure the day came when a frightened Hollywood type prostrated himself before a stern Imperator and stammeringly suggested 50 Nubian lions vs 50 Christian virgins—and naked, too.

Something like this has been happening in television.

I'm not half as alarmed by the supposed influence on tv violence on juvenile minds as I am by the intellectual and artistic bankruptcy which the rise of violence implies.

Beatings, shootings, whippings, blood, gore, and torture are the sure signs of writers, directors, and producers who are both incompetent and frightened. They are not the stuff of great drama but of mindless fears.

Actually, sheer physical violence is the least effective of all forms of dramatic conflict. In Hamlet, it is not the stabbing of Polonius which moves us, but the clash of conflicting ideas—"to be or not to be."

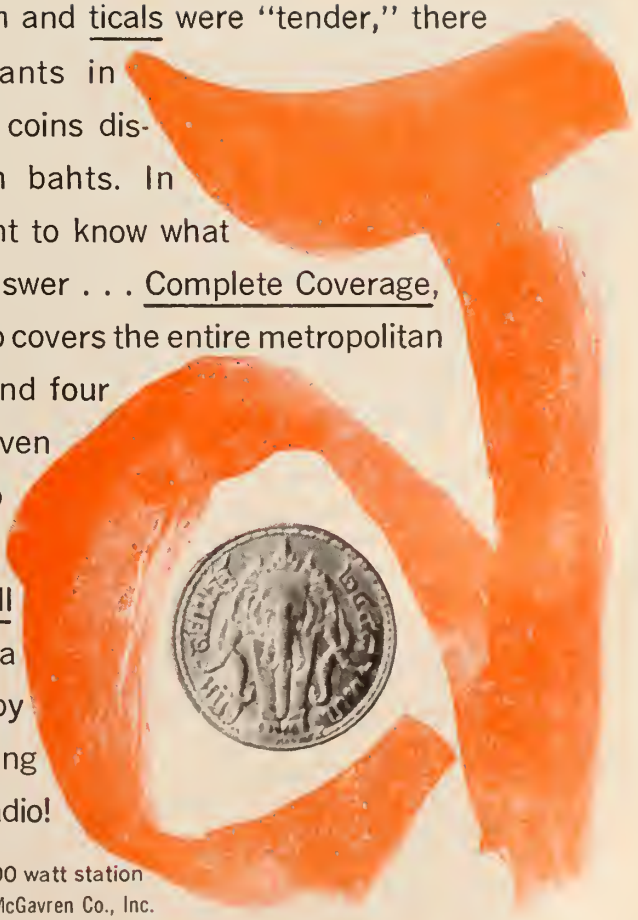
In the Iliad it is not Hector making mincemeat out of Patroclus but Hector frightening his infant son with his waving horsehair plume, which paints the more vivid picture.

The great conflicts of literature are personal, emotional, spiritual, symbolic, even intellectual; they are very seldom physical.

That is why, I am certain we do ourselves an even greater disservice than we do the public, when we try to justify gansters and gunfights with talk of Shakespeare and Euripides.

Our job, our very big job, is somehow to get the elements of greatness into our own work, but not to confuse ourselves with double talk and double thinking.

WHAT WILL A BAHT BUY? When Thailand was Siam and ticals were "tender," there were thousands of these three-headed elephants in Bangkok. But as times changed, these elephant coins disappeared and Bangkokians began buying with bahts. In Thailand, the natives can tell you, but, if you want to know what a baht buys in Baltimore, WBAL-Radio has the answer . . . Complete Coverage, that Thailand umbrellas can't provide—WBAL-Radio covers the entire metropolitan area plus 37 surrounding counties in Maryland and four adjacent states . . . A Trunk Full of Listeners that even a herd of elephants couldn't produce—WBAL-Radio is DOMINANT in the market, providing more unduplicated coverage than any other station . . . Full Range Programming and Music for Mature Minds—a distinctive combination that's hard to match even by Siamese standards. If you want to keep your sales riding high, bring your bahts to Baltimore —and buy WBAL-Radio!



WBAL-RADIO BALTIMORE NBC Maryland's only 50,000 watt station
Associated with WBAL FM & TV / Nationally represented by Daren F. McGavren Co., Inc.

49th and Madison

Spurred by SPONSOR

You may be interested to know that partially as a result of your fine publication, I am now engaged in the manufacturing of radiation shelters. After reading the reprint of the letter from Charlie Crutchfield to you and the "total commitment designed to enslave a total world," I determined to get back into work which I feel will be an asset to my community and to the country. You may be further interested to know that the people of the south Florida area do not seem to be apathetic to the communistic threat or to the threat of atomic bombing of our country.

With Cuba two minutes away by manned aircraft, we are all well aware of the imminent dangers of a radiation attack and our president, John F. Kennedy, has also been alerted to this danger since he came out with his very fine speech endorsing fallout shelters for all.

Larry Stewart
Radiation Shelters, a div. of Art Construction Co.
Coral Gables, Fla.

'Favorable impression'

In its entirety I have only kind words to say about SPONSOR's coverage of the latest NBC Spot Sales Timebuyer Opinion Panel report on "Creativity in Timebuying." It had your stamp of clarity and conciseness.

The single exception to this favorable impression was in the selection of quotes regarding timebuyer creativity, which were all vociferously negative. Your readers should know that many of our panelists were equally positive that the buyer's process of evaluation often involves real creativity in the form of imagination, originality, experience and judgment.

W. M. Fromm
mgr., new business & promotion
NBC Spot Sales
N.Y.C.

Still more on Minow

Yours of 22 May 1961, "Mr. Minow Talks Tough," was *excellent!* Congratulations!

Bob Thomas
mgr., WJAG, Norfolk, Nebr., v.p. KVSH, Valentine, Nebr. & KCSR, Chadron, Nebr.

* * *

You were and are, so right!

Dale Drake
KFJZ
Fort Worth, Tex.

* * *

A very hearty and sincere thank you for the excellent editorial regarding Mr. Newton Minow in the 22 May issue of SPONSOR.

I believe the entire industry owes you a vote of thanks for a job well done.

Dale Larsen
general manager
KTVH
Wichita, Kans.

* * *

I join with you in hoping that Chairman Minow understands that "communications" is a two-way street—and that he will be as eager to listen as he is to talk.

May I respectfully suggest that it might be appropriate to send a copy of your article from the 22 May issue to Mr. John Crosby as well.

Thomas L. Blosl
Botsford, Constantine & Gardner
Seattle, Wash.



NO, THIS IS "KNOE-LAND"

(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)

JUST LOOK AT THIS MARKET DATA

Population	1,520,100	Drug Sales	$ 40,355,000
Households	423,600	Automotive Sales	$ 299,539,000
Consumer Spendable Income	$1,761,169,000	General Merchandise	$ 148,789,000
Food Sales	$ 300,486,000	Total Retail Sales	$1,286,255,000

KNOE-TV AVERAGES 71.7% SHARE OF AUDIENCE

According to March, 1961 ARB we average 71.7% share of audience from 9 a.m. to midnight, 7 days a week in Monroe metropolitan trade area.

KNOE-TV
Channel 8
Monroe, Louisiana
The only commercial TV station licensed to Monroe.

CBS • ABC
A James A. Noe Station
Represented by
H-R Television, Inc.

Photo: The Union Oil Mill, Inc., processors of cottonseed and soybeans—West Monroe, Louisiana.



Off will come the jacket if the sun gets too warm. Prepared, adaptable... a "Metropolitan personality."

METROPOLITAN BROADCASTING

205 East 67th Street, New York 21, N.Y.

TELEVISION STATIONS

WNEW-TV New York, N.Y.
WTTG Washington, D.C.
KOVR Sacramento-Stockton, California
WTVH Peoria, Illinois
WTVP Decatur, Illinois

RADIO STATIONS

WNEW New York, N.Y.
WHK Cleveland, Ohio
WIP Philadelphia, Pa.

A DIVISION OF METROMEDIA, INC.
other divisions are:
Foster and Kleiser, Outdoor Advertising operating in Washington, Oregon, Arizona and California
Worldwide Broadcasting, WRUL Radio



There's a new generation of watchers, too.

Post-war families . . . younger, larger families . . . bigger spenders . . . with an obvious TV preference for ABC programs.

You don't have to slide slide rules or compute computers to find out who are the biggest spenders in America.

If you're the head of the household, if you're under 40, if there are five or more in the house, you're the biggest spender in America. You *have* to be. Maybe not on Minks-and-Mercedes . . . but in the Super-Market.

How does ABC-TV rate with such families?

First.

Currently, ABC has 23.1% (*per average minute*) of the homes where the head is under 40. Net Y has 19.8%. Net Z, 17.5%.*

Currently, ABC has 26.2% (*per average minute*) of the homes with 5 or more in the family. Net Y has 21.0%. Net Z, 18.2%.*

It would be strange were it otherwise . . . considering ABC's leadership in programming for the new generation of watchers.

Over the entire spectrum of communications—entertainment, sports, comedy, news, public interest—no network communicates as freshly, as dramatically, as vigorously as ABC-TV.

. . . The Real McCoys . . . The Untouchables . . . The Flintstones . . . ABC's Wide World of Sports . . . ABC-TV News Final . . . The Churchill Series . . . these are pointedly superior cases in point.

Another thing about those big spenders. You not only reach more of them on ABC. You reach them more economically.†

ABC Television Makes ABC your best buy in network television. Right? Right.

*Source: Nielsen TV Index Average Audience Ratings, Jan.-April 1961. Mon.-Sat. 7:30-11 P.M. Sun. 6:30-11 P.M.
†NTI Cost Reports, Jan.-April 1961, estimated time and published talent cost.

Interpretation and commentary on most significant tv/radio and marketing news of the week

SPONSOR-SCOPE

3 JULY 1961
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As tv stations go about the business of determining their selling policies on the 40-second chain-break, it might be mete to relate some of the sundry thoughts on the subject gleaned the past week from among important spot tv agencies on Madison Avenue.

These expressions, running the gamut of hard economics to wishful thinking, include:

- A belief that the **pre-emptible concept will be the dominant one on rate cards applying to nighttime chain-breaks.**
- Whatever policy is adopted on a broad scale by the industry **will depend on the signals called by the network o&o's, because of their key market positions.**
- If enough stations get on the pre-emptible bandwagon, **bellwether spot agencies (and this includes Compton) will recommend the use of 40-second spots to their clients.** Appended to this is a proviso: it will have to happen by mid-July at the latest, because of the time needed to tool up for 40-second commercials.
- **There's no reason to believe that the 40-second break will put an end to the I.D.** Smart buyers will recommend to their clients that they **buy I.D.'s on an ROS package basis,** thereby making the scheduling of this segment most flexible for the station and bringing them in at a reasonable cost for the advertiser.

Meantime several of the major spot agencies are **getting the machinery set for a codifying of the chain-break rate structure adopted by stations in at least the top 40-50 markets.**

(For recital of questions and whatnot raised by the 40-second situation see 26 June SPONSOR-SCOPE and article on page 29 of same issue.)

That slack in summer spot tv buying certainly doesn't prevail in spot radio: it's been another bustling week for the radio reps.

And among the accounts making it so were **General Mills' new Gold Medal brand** (DFS), **Texaco** (C&W), 2-3 stations a market in over 100 markets; **Life Magazine** (Y&R); **Hellmann's Mayonnaise** (DFS) and **Mrs. Filbert's Margarine** (DFS). The Life schedule will run six weeks and Texaco is down for 10 weeks.

Can the current pile-up of fall nighttime inventory at the tv networks be viewed as something casting a shadow of things to come?

One of the networks, you might say, seems inclined to think so: word filtering out of that network's upper-echelon meetings is that **serious thought is being given to cutting back scheduling for the 1962-63 season as far as nighttime programing is concerned.**

The impression taking hold in that quarter: the **surplus of time and programing unsold** (see 19 June SPONSOR-SCOPE for tabulation) **may not be merely a symptom of the general business climate but an indication that the networks have in their process of biting off more and more option time created a supply that national advertisers may not be able to digest even in a firm economy.**

A significant indicator of how things are going at the moment: **each of the networks is squawking about the other fellow's not holding to the price line** or that a competitor is throwing in a **package of daytime minutes as premium for a nighttime buy.**

Two hopes that all three networks harbor in common: (1) the **economy will harden substantially enough before the fall to encourage a rush of buying;** (2) the **automotives will have enough faith in their new model prospects to restore the $20-25-million difference between their present commitments and the budgets they had on the network line last fall.**

Shell Oil (OBM) is due back in spot radio the third week in July to give a hypo to a special dealer promotion: the giving away of a Styrene foam sailboat.

The giveaway has been ticketed as **Operation Sea Snark** and marks the **first wholesale use of radio by Shell since it pulled out of JWT last November.**

Meantime, reacting to pressure from dealers or jobbers, Shell has lately been buying **radio schedules in isolated markets at the rate of 12 spots a week for 15 weeks.**

You can regard TvB's critique the week before of Nielsen's intermedia service as just the beginning of a sustained campaign by tv's business developers to keep the competitive factualities in their proper perspective.

Much of this girding for battle can be attributed to comment gathered from agency media directors, which, in essence, is this: **the magazines and supps have become progressively aggressive in their selling and they're now coming in with arguments that they can back up with independently-researched data.**

As a footnote, some of these media people have observed to sellers of tv in a rather pointed way: **with this sort of ammunition the magazines may be able to drum up a lot of business which will have to come from some place else.**

Put it down as a noble effort, at least: Lever has had to abandon that idea of spending around $2 million for public affairs programing this fall.

The advertising department, it turns out, couldn't get it into the budget. Or, as one source put it, **Lever's fiscal year base doesn't synchronize with the tv year.**

What started Lever on its public affairs kick: **it came to the conclusion that tv had lost the habitual attention of people in the higher income, professional and intelligence levels** and that a huge section of **this class, say 10 million, might be reached via public affairs programs or other singular type of programing.**

Because the mosquitos aren't biting yet in the markets it wants to sell, O. M. Scott & Sons has postponed the start of the saturation spot radio campaign it had placed via the Doug Bailey agency (Rockville, Md.) for its insect repellant.

There'll be 50 spots a week for at least 13 weeks, with more than one station in most of the markets.

U.S. Time Corp. (Timex) is the only timepiece manufacturer that's made any tv plans in connection with the 1961 Christmas promotion.

A good reason for this situation: **all of them, including Timex, have lately switched agencies and it will take the latter a little longer to work up recommendations.**

Timex is putting **$1.5-6 million in four specials and a flock of minute participations,** all of it on ABC TV.

For the guidance of sellers, here's an updated list of watchmaker agencies: **Benrus, Lennen & Newell; Bulova, SSCB; Elgin, McCann-Erickson; Longine Wittnauer, Kenilworth; U.S. Time, Warwick & Legler; Westclox, Hicks & Greist.**

Last year the group Christmas tv outlay came to around **$6 million.**

Norelco (LaRoche) will be spending about $1 million for its spot tv blitz this fall, covering about 140 markets on weekends.

The pre-Christmas expenditures will also include **some minutes in spot carriers on the tv networks.** Norelco's tv budget now runs around **$2 million annually.**

One of the other shavers is reported scouting around for a barter deal.

The number of regularly scheduled nighttime network tv programs with but a single sponsor will hit a new low this fall: their total will be 21.

Reflected here obviously is the continuing spread of the **alternate half-hour** and the **minute participation.**

In terms of programs, this single sponsorship comes out to 19% of the whole and in number of hours of the week, 16%.

Of the 21, **P&G has a stable of four** and **General Foods, three.** On the category side the single sponsorship leaders are **foods, with seven; cleansers, five,** and the **automotives, four.**

A comparison of the singly sponsored show over the past four falls:

NETWORK	1961	1960	1959	1958
ABC TV	7	7	10	8
CBS TV	7	9	17	13
NBC TV	7	9	9	11
Total	**21**	**25**	**36**	**32**

ABC TV has singled out its top-rating spot, the Untouchables, for preemption of a couple of expensive dramatic specials during the 1961-62 season.

Each will run 90 minutes, one a trilogy of love stories, starring **Deborah Kerr,** directed by **Fred Coe** and written by **Robert Penn Warren,** and the other, the story of **Eva Perone,** starring **Jennifer Jones.** Package breakdown: **$300,000 show; $150,000 time.**

Audience estimated advanced by the network: an average of **13 million per minute.**

CBS TV has strengthened its position with two of the Triangle stations, WNBF-TV, Binghampton, and WFBG-TV, Johnstown-Altoona, and in the process granted them each rate increases.

It's not quite clear what's happened to the relations between Triangle and ABC TV in the two markets.

Triangle's operating chief, Roger Clipp, limited his statement to SPONSOR-SCOPE to this: "ABC withdrew its service."

The version from ABC TV's station relations v.p., **Jules Bernathan: "It all started out with my suggestion that we review our clearance situation.** Roger Clipp came back with the news that **Binghampton and Altoona were going CBS.** I said **ABC wanted to be let out of its obligations.** We then renegotiated to get some of our programs into the market. **We'll have 10 hours of nighttime a week.**

Under the revised arrangement, explained CBS TV, **it will have much more time this fall in either market,** although it had traditionally regarded the stations as CBS TV affiliates.

There'll be but one program change in CBS TV's Saturday morning lineup for the fall: the inclusion of a giveaway called Kideo Village.

The tee-off trio, all controlled by the network, and their prices:

PROGRAM	TIME	PACKAGE COST PER QUARTER-HOUR
Capt. Kangaroo	9-10 a.m.	$8,000
Kideo Village	10-10:30 a.m.	2,500
Mighty Mouse	11-11:30 a.m.	2,650

The bigger shoe seems to be shifting to the other foot in the Unilever colossus.

Time was when the **Lever name was the dominant brand in all the leading countries but the United States, and the setup over here was treated pretty much as a satrapy.**

With P&G making raipd strides overseas, Unilever is now calling on its **U.S. people to help it develop management and organization that can effectively combat P&G in the soap and toiletries fields in Europe and elsewhere.**

Added cheer for the fall business outlook: durable goods salesmen at their conventions of late have been relating that retailers are loading them with orders.

This, of course, with confidence not only for a **strong spurt in the fall** but considerably more **wide-open Christmas spending.**

Trend spotters on the subject of over-all tv viewing better take a look at what happened in April before they take too seriously what print and others have been circulating in recent weeks.

The average tune-in from 10 a.m. to 11 p.m. this April was **up over the like month of 1960, and was also above the level of 1959.**

Here's the latest Nielsen hourly tabulation of average per minute home tv usage, with a comparison of the year before:

TIME	APRIL 1960	APRIL 1961
10 a.m.	6,644,000	7,457,000
11 a.m.	7,232,000	8,113,000
12 noon	9,220,000	9,380,000
1 p.m.	11,119,000	11,302,000
2 p.m.	10,215,000	10,974,000
3 p.m.	9,492,000	9,426,000
4 p.m.	9,537,000	10,036,000
5 p.m.	11,390,000	11,818,000
6 p.m.	14,102,000	14,914,000
7 p.m.	18,712,000	19,557,000
8 p.m.	25,176,000	25,888,000
9 p.m.	28,973,000	29,687,000
10 p.m.	29,289,000	30,344,000
11 p.m.	23,684,000	24,950,000

CBS TV is having second thoughts about reclaiming that monthly Thursday 10:30-11 p.m. time it gave affiliates this past season.

The network had conducted a couple polls among affiliates about their disposition toward retaining the half-hour for public service programing on the local level and found, according to itself, **there was no strong feeling either way.**

Lately, however, some stations have advised the network that they want the spot, and in view of this and Washington, CBS TV is inclined toward a recount.

The spot, incidentally is **opposite the Untouchables.**

K&E has advised Lincoln-Mercury dealers what the agency's policy will be when it gets around to buying time for the introduction of the client's 1962 line.

The words and music are pretty much what they were the last time around: **if the schedules can't be bought as cheaply through reps, the money allocated for the market will be turned over to dealer so that he can deal directly with local stations.**

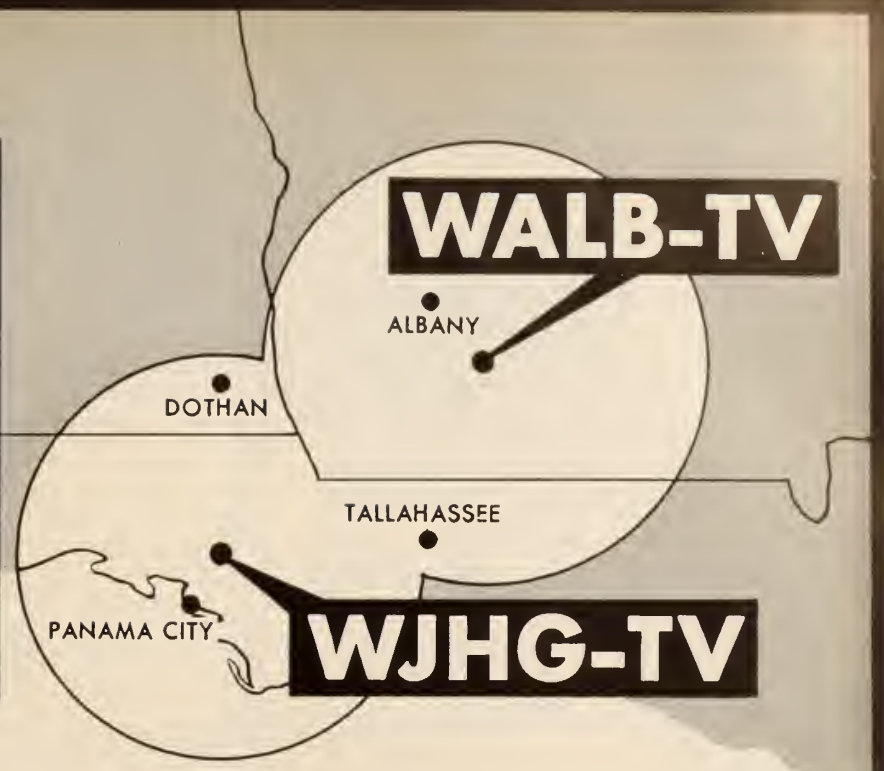
Of course, the presumption here on the part of the agency is that the desired station in the market will grant the **local rate to factory money.**

Users of moppet-appeal spot tv feel that the fall presents a buyers' market for that facet of the business.

Their reasoning: **ABC TV has turned back the 5:30-6 p.m. strip to its affiliates** and a goodly percentage of them will be disposed to **program it for the youngsters.**

For other news coverage in this issue: see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 54; Washington Week, page 57; SPONSOR Hears, page 60; Tv and Radio Newsmakers, page 66; and Film-Scope, page 58.

ONE BUY! FOUR MARKETS!



Albany - Tallahassee - Dothan - Panama City

WITH EXCLUSIVE NBC PROGRAMMING

One buy, one bill, one clearance delivers *four* market areas with a combined population of 1,230,700 and 211,290 TV Homes! WALB-TV and WJHG-TV *dominate* this area!

GRAY TELEVISION NETWORK
Delivers 82,990 More TV Homes
Than The Nearest Competitor!
Raymond E. Carow, General Manager

WALB-TV
Ch. 10
Albany,
Ga.

NBC

WJHG-TV
Ch. 7
Panama City,
Fla.

Represented nationally by Venard, Rintoul, McConnell, Inc.
In the South by James S. Ayers Company



Florence blooms.



Florence, daughter of Confederacy.



A pretty melody is like Florence.



Florence has arrived.



One of the faces of Florence.

Effective July 1

our national representatives will be

Young Television Corp.

• New York • Chicago • Atlanta • Detroit • Los Angeles
• San Francisco • Boston • St. Louis



The make-up of Florence.

WBTW

Florence, South Carolina

The nation's fifth largest single-station market

A Jefferson Standard Station affiliated with
WBT and WBTV, Charlotte



Singular Florence.





Focus on Florence.



Florence is unique.



Florence merits another look.



WILL TV GAIN FROM BEAUTY AID FEVER?

Turbulence in giant industry may hold key to more and larger promotions for network and spot

The largest and most ambitious television schedule in the history of Lanolin Plus begins this week. Devoted exclusively to Color Plus—the nail-strengthening enamel which the cosmetic industry has been watching with more than routine interest—this mammoth advertising campaign is expected to reach from 35 to 50 million women per week.

The Color Plus summer network buy includes participating sponsorship of *Michael Shayne* on NBC as well as participating sponsorship of *Asphalt Jungle, Roaring Twenties, Cheyenne* and *Guestward Ho* on ABC. All are proven, prime time vehicles.

In addition to the network programing, there will be a Color Plus tv spot campaign in 100 to 125 key markets in eight-week flights, using early and late evening minutes. "The campaign," says Lano-

Three cosmetic giants in the new-product race







Coty, Revlon, Lanolin Plus—three of the industrious houses engaged in the never-ending race to produce, package and market new aids to beauty. Television has been an inestimable helpmeet in almost-overnight success. Revlon is still champ in the overall picture, but sharp watch is on Lanolin Plus, whose Color Plus nail-strengthening enamel starts spot, web campaign this week.

lin Plus's president Morton Edell, "promises to bring electrifying results." It also promises—significantly—to be followed with hawklike concern by the other major beauty aid houses and the agencies of record who serve them. For Lanolin Plus, in a comparatively short time, has plunged a considerable depth into the vast consumer sea. And its current plans—"conceived," says Advertising Director Joseph Chira, "after months of analysis and preparation"— come at a time when beauty aid manufacturers are shifting agencies with incredible frequency. It was in January of this year that Lanolin Plus's Color Plus left Erwin Wasey, Ruthrauff & Ryan for Daniel & Charles.

This past year has seen at least five major beauty aid accounts playing agency switch with all of the aplomb and apparent good will of Scarsdale galahads. In addition to the Color Plus takeover by Daniel & Charles, Hazel Bishop exchanged Donahue & Coe for North, Revlon fragrences dropped Warwick & Legler for Grey, Lehn & Fink's cosmetic division (almond and honey creams, etc.) parted from McCann-Erickson to keep company with Ted Bates, and the entire Coty line is now housed, homed and honeyed by Dancer-Fitzgerald-Sample after a $1,300,000 parting from BBDO.

Agency and account observers are giving many, often conflicting, reasons for the shifts — impressively heavy for one industry classification in so concentrated a time period. Reasons range everywhere from new marketing concepts to leech-affliction (i.e. non-advertised beauty aids riding the coattails of advertised beauty aids), all the way from anxiety pains (to which the cosmetic industry seems permanent heir) to such guarded dismissals as "No possible connection." "Pure coincidence." "Incompatibility, old man," and "No comment." But whatever the shaky marriages along Agency Row, one prediction can be safely counted on: television stands to gain. The tribulations, turmoil and turbulence of a giant business are tv's butter and bread.

Within recent years, it has been well-nigh universally noted, the cosmetics and toiletries industry has become one of television's most lucrative clients, on occasion even passing food manufacturers in terms of gross network billings. The Television Bureau of Advertising has reported that 1960 totals, in both network and spot, were up 7.8% over 1959, with gross spot billing $56,623,000 and gross network billing $84,636,158. In one category alone—hair tonics and shampoos—gross network gain was over $5 million. TvB-Rorabaugh's estimated spot expenditure for the first quarter of 1961 is a rousing $12,222,000.

Nor do gross billings alone determine the guage. Few industry classifications have produced more exciting individual television success stories than Cosmetics and Toiletries. Admen are still reeling under the Revlon avalanche—and the unprecedented trek from the new-legendary giveaways to the "quality" image generated by tv's 90-minute specials. Few in the cosmetics field (or out of it, for that matter) are unaware of Avon's remarkable use of the medium as a person-to-person door opener for door-to-door items. No swift-eyed analyst has failed to find significance in the barrier-crossing of such houses as Helena Rubenstein, whose traditional aura of exclusivity has been scattered to the video winds. Markets and television: they're synonymous in the cosmetics man's vision. And if a correlation exists between one agency switch and another, it can be drawn not only from the aggressive competition and new-product-fever within the beauty air industry itself but from the increasingly important role of television in turning milady of America into the best-looking, best-smelling creature on the face of the globe.

The nation's vanity (men are not excluded) is actually catered to by no less than 3,000 operating companies. There are the fast-growing door-to-door concerns, pioneered by Fuller Brush (which, incidentally, still sells cosmetics directly to the consumer) and reaching new dimensions by Avon, whose line of some

Color Plus supplementing web with spot



COLOR PLUS on-the-air commercials take advantage of television's proven ability to sell beauty to the American woman. Summer campaign includes participating sponsorship of five network shows, while spot saturation reaches 100 to 125 key markets in eight-week flights

Tv gross billings show cosmetic products climbed 7.8% in 1960

	1959		1960	
	SPOT TV	NETWORK TV	SPOT TV	NETWORK TV
Cosmetics	$11,844,000	$ 3,904,491	$11,153,000	$ 3,914,189
Deodorants	5,870,000	5,615,383	6,910,000	6,872,496
Depilatories	152,000	223,428	158,000	151,536
Hair Tonics & Shampoos	10,982,000	18,898,648	8,875,000	23,952,879
Hand & Face Creams, Lotions	3,982,000	5,238,640	4,240,000	5,695,654
Home Permanents & Coloring	5,326,000	8,430,800	5,369,000	9,590,618
Perfumes, Toilet Waters, etc.	1,822,000	461,669	1,841,000	680,359
Razors, Blades	2,412,000	9,170,976	2,459,000	8,337,077
Shaving Creams, Lotions, etc.	1,488,000	7,665,554	1,943,000	7,006,071
Toilet Soaps	7,193,000	17,503,857	8,636,000	14,614,716
Miscellaneous	1,531,000	1,471,174	5,039,000	3,820,563
TOTAL	52,512,000	78,584,620	56,623,000	84,636,158

Source: Spot, TvB-Rorabaugh; Network, TvB-LNA/BAR

200 "fragrance" items (the trade term used to distinguish them from medicated "treatment" products) are sold by over 125,000 agents, mostly part-time housewives, etc. There are the big soap manufacturers, like Proctor & Gamble and Colgate, whose ventures into the area of shampoos and other hair preparations have paid off handsomely. There are the myriad diversified companies such as Gilette, Bristol-Myers, Warner-Lambert, American Home Products, Vick Chemical and Carter, who profit considerably from cosmetic lines.

Then there are the privately-held cosmetic houses—of which Elizabeth Arden, Charles of the Ritz, John H. Breck and Diedre are the most ambitious—who sell only through trade channels. And, finally, there are the publicly-held companies, geared also to trade selling, whose numbers include the five houses mentioned at the beginning (Hazel Bishop, Lehn & Fink, Coty, Lanolin Plus and Revlon) as well as other tv familiars such as Helene Curtis, Max Factor, Noxzema, Shulton, Chesebrough-Ponds and Nestle-LeMur.

Revlon, of course, is the largest of the actual cosmetic, or beauty aid, houses, and the advertising pacesetter of the past decade. With an annual volume of more than $125 million, this fantastic post-war baby has spent upwards of $22.2 million for advertising in a single year (1959), recognizing that the successful cosmetics business is characteristically one of high profit margins—and high promotion costs. Madison Avenue pundits cite the thousand-and-one reasons behind the seemingly Midas touch of Revlon to television, but if formula can be deduced at all it can be deduced only by an ostensible disregard for formula itself. In the early months of the *Garry Moore Show* on CBS-TV, for example, Revlon renewed its sponsorship even though Moore ranked only 52nd among 124 network-sponsored programs (Nielsen, December 1958). Slice of the viewer pie was slim, but the comparatively small audience was overwhelmingly responsive to the Revlon messages. George Abrams, then vice president and advertising director of Revlon, said at the time, "The important barometer is whether you're selling your product, not the rating of the show. . . .If we went by ratings alone, we would have cancelled the program."

Speculation on the Revlon success story could go on forever (and probably will), but the sentiments of agencies, networks, stations and reps are summed up tidily by a spokesman for Nestle-LeMur: "We owe Revlon a debt of gratitude for spending vast sums on advertising to make women buy more cosmetics." (*Barron's*, 5 December, 1960). He might well have added that not only were the shape and size of the industry in large measure determined by the Revlon leadership, but the scramble to be seen and heard—especially on television—reached almost feverish pro-



REVLON familiar is Barbara Britton, whose tv hostess and commercial chores have made glamour synonymous with cosmetic advertising

portions among cosmetic companies.

How could the smaller companies hope to match advertising wits with such giants as Revlon? At first it seemed hopeless. When the quiz-show craze was at its height, and television was being hailed as the beauty aid messiah, several lesser cosmetic companies jumped headlong into tv program sponsorship with near-ruinous results. But today the smaller companies can hold their own competitively (some are growing as fast as Revlon, in ratio) because of the networks' participating-sponsorship policies, allowing an advertiser product identity with a popular show at a reasonable cost. Even those cosmetic houses too small to entertain thoughts of network advertising can, and do, take advantage of spots. Thus the clear field of the major companies has become—like the mass taboos which once made hair coloring, mascara, eye-shadow and multi-colored lips sure signs of the wanton—a thing of the past.

Too, aside from television, the changing patterns of distribution have contributed largely to the prevention of formidable domination by the Revlons of the industry. Where once drug and department stores were the main (indeed, the only) outlets for beauty preparations, today's marketing gives such channels as supermarkets and house-to-house distribution equal, often passing, positions. According to *Barron's*, drug stores' share of the total has dropped from 37% to 26.8% since 1950, while department and specialty stores have dropped from 27% to 18%, and variety stores from 11% to 8.4%. In contrast, house-to-house selling has increased from 14% to 20.5%, and supermarkets an overwhelming 23% from a negligible 6.1% ten years ago.

Just as the beauty aid products of such companies as Helene Curtis and Chesebrough-Pond's have discovered new life through supermarket distribution, so, too, have such comers as Lanolin Plus, whose moderately-priced preparations enjoy a more favorable marketing climate in supermarkets than the higher-priced items of Helena Rubenstein, Max Factor, Lehn & Fink, and, of course, Revlon, all of whom sell mainly through franchised outlets. It is interesting to note, however, that even though Revlon still sells mainly on a franchise basis, the company does find high-volume distribution of such commodity items as hair sprays, deodorants, hand lotions, etc. in supermarkets and variety stores.

In addition to these sharp distribution changes, the industry is also kept in a constant state of suspense and competitive wariness by Woman herself. Beauty aids like eye make-up, mascara, eyebrow pencils and hair coloring and sprays may be the boons of the day (*Drug Topics* reports that hair tints and dyes were up 23% in 1959, a record $56 million business, with Bristol-Myers' Clairol leading the pack), but milady's vanity is equalled only by her notoriously fickle nature. Sale of home permanent wave kits, once the national feminine rage, have declined drastically over the past five years, mainly because of the short, straight hair styles which struck the American woman's fancy. White lipstick, which Max Factor pioneered and which soared to popularity, is now either remembered as fad or forgotten as foolish.

Nevertheless, and feminine whims notwithstanding, the lifeblood of the cosmetics and toiletries business is the constant creation and introduction of new, alluring products. Tint that hair, lift that face, look ten years younger or meet disgrace—this parody might well characterize the frantic nature of the industry. And be-

(*Please turn to page* 50)

CLOSING

TvB-inspired project uncovers lack of incisive basic research, finds closed circuit tv ideal for multiple testing

TvB has released an initial progress report on its plunge into the vital, ill-explored area of mass communications basic research.

Among the early findings:

- Commercials are best tested in a matching medium—e.g. a written test does not do justice to tv or radio.
- A commercial's components must be tested in combination—the whole may be greater or less than sum of its parts.
- Closed circuit tv provides an excellent means of testing several groups simultaneously.
- Research in this field conducted previously is of little use except in pointing up possible pitfalls.

TvB's contribution thus far consists of a two-year project at Pennsylvania State University, which turned up the above findings, and its "Competition for Exceptional Plans in the Field of Television Research." Judging currently is underway for the latter project, the purpose of which was "to stimulate the scientific community, irrespective of field, to focus attention on the challenging problems of mass communication." in the words of TvB research v.p. Dr. Leon Arons.

The Competition drew nearly 150 explorations of problem areas related to tv and human behavior. Entries came from faculty members of about 60 universities. Other contestants include representatives of advertising agencies, advertisers, research organizations, foundations, tv stations, and governmental agencies, TvB reports. Results are to be announced in the fall, but whatever the outcome, it is the Bureau's hope that the trained professionals who have delved into mass communications as a result of this competition, will go on to spark further studies in the area.

The Penn State tests were conducted via closed circuit tv fed simultaneously to classrooms peopled by

THE RESEARCH GAP—STEP ONE

cross-sections of the student body. Researchers developed special test 'commercials' based on their findings as to the most conspicuous elements in actual commercials.

The test commercials were kept as simple as possible, consisting of 25 students' faces, one by one, their names spelled out on screen and delivered voice-over. Classrooms received various combinations of these elements, e.g. one had the pictures and names on screen minus the audio, while another had audio only, and so on, covering every plausible combination.

George Huntington, v.p.-general manager of TvB, points out that administering tests to several groups at once by means of closed circuit tv is beneficial beyond merely speeding up the operation. According to Huntington, this method eliminates the problem that often develops when time elapses between tests, namely those already tested tip off the others as to what's coming, thus impairing a test's effectiveness.

After the participants were exposed to the experimental commercials, they took recognition tests to determine if they could select the 25 students present in the commercials out of a group of 50. The tests were given in seven different forms matching the seven combinations of elements presented in the commercials.

From the comparative scoring on various types of tests by groups which had seen various portions of the experimental commercial, the Penn State researchers determined that the closer a testing situation resembles the original presentation, the more accurately the test demonstrates what was learned. For instance, if the message was delivered via a combination of picture, spoken word, and printed word (i.e. tv) test its effectiveness can most accurately be determined with tv, not by oral or written questions. From this finding, TvB concludes that many previous tests of media effectiveness were themselves lacking in effectiveness.

While the Penn State testing corroborates the theory that two elements of a commercial used together, such as picture and supered name, yield better results than either one alone, it also indicates that you cannot always assume that to add an element to a commercial will heighten communication. The determining factor seems to be how meaningful a relationship exists among the elements.

Therefore, one cannot simply add the scores of individual elements to find their total effectiveness when put together, as previously was widely believed. The whole may be equal to, less than, or greater than the sum of its parts, according to the Penn State research, so to obtain a true picture one must test the combined elements.

In simplifying the findings as to combined elements, Huntington explains that one may like and learn from copy and a picture separately, but when they're put together they may conflict and actually detract from the effectiveness of one another. By the same token, he observes, an abstract picture and technical copy sepa-



Here are highlights of Penn State basic research authorized by TvB

MATCHING medium should be used to test commercial's effectiveness — e.g. written test not good for tv, radio

ELEMENTS of a commercial must be tested in combination—whole may be greater or less than sum of parts

CLOSED CIRCUIT tv contribntes greatly to research by making possible numerous simultaneous examinations

PRIOR EFFORTS in this field were found to be of little value except for averting pitfalls in future research

rately may leave the observer cold, while combining the two could produce effective communication. Thus if the copy scores 10 and the picture scores 10. it's not valid to assume their combination is worth 20. When run together they may be worth 25, or possibly only 15.

The two-year Penn State project included a painstaking search through all prior forays into the field of mass communications basic research. From its exploration of the facilities of university libraries, advertisers, agencies, and commercial research companies. the team turned up some 3,000 individual titles and over 300 abstracts. They developed "the most extensive bibliography of inter-media research yet assembled," copies of which are earmarked for the Institute for Communications Research at Stanford University and. at their request. the U. S. Office of Education, which maintains a clearing house for communications research.

As for the usefulness of this material. a partial quote from the Penn State report places it in the bare beginnings category:

"For those who hold that scientific method can be applied to problems of communications and communications systems, the determining conditions for our lack of understanding and control . . . relate to inadequacies of resources. including human intelligence. curiosity. and creativity. which have been invested in this field. The difficulties and complexities of the problems have been underestimated and accordingly the means commensurate with the problems have not been provided. Thus, most communications research is found to be inadequate. limited. and superficial."

Or as George Huntington sees it. the work that has been done in this field thus far is of little value beyond revealing traps to avoid.

Among the reasons for this is that much of the prior research was tied to specific practical situations instead of systematically exploring communications variables in quest of generalizations.

For these reasons. TvB president Norman E. Cash states that a massive and continuing program of basic research in the field of mass communication is urgently neded now.

RADIO SOFT SELL SELLS HARD SHELL

Sales soar for veteran sea food canner during first radio try. Result: nationwide long-range radio buy plan

Long-time print advertiser credits "rebirth" of its product to radio personalities' light-touch treatment

A veteran seafood canning company. after years of peddling its delicacies in print, is eyeing radio stations across the country in readiness for a massive spot campaign scheduled to break this fall.

At the moment, the canner, the Fred Fear Co., Brooklyn, N. Y., is huddling with its New York City ad agency, smoothing all plans to break out its Doxsee Clam Products in upstate New York, New England and West Coast markets, as well as St. Louis and Chicago.

The decision came on the heels of an eye-opening surge in sales when the 70-year-old clam processor took its initial radio plunge, early this year.

"I suppose you could say it was like the rebirth of a product" enthusiastically remarks Smith/Greenland account executive Bob Parker who told SPONSOR that the company racked up a solid 60% sales increase over last year's figures, at the conclusion of the first 13-week flight which began in January this year. Doxsee's "rebirth" got its first flickering spark in the New York area when the company bought a 13-week flight on NBC's flagship station, WNBC.

Some 27 spots a week (all min-

Radio d.j.er's who sparked life in clam

HOW IT'S DONE, is still a mystery (and the fella's aren't saying) but "Clem" (the Doxsee clam) manages to talk right back to the boys during the commercial and together—announcer and clam—they have managed to put the product across in the New York metro area. Given free rein with the Doxsee copy, the WNBC radio staffers (each has a Doxsee spot per day to handle) have worked out a way by which they seem (to listeners) to be conversing with the clam. Addressing him as "Clem" (the boys managed to think that one up too) the announcer discusses the merits of the Doxsee clam products with the "talking" clam, or goes over details of a recipe (using Doxsee products as ingredients, naturally). "Clem" talks back, of course. At least there are deep-throated metallic gurgles from somewhere.


Bill Cullen


Art Ford


Bob Haymes


Wayne Howell


Jim Lowe



PLEASED with the 60% sales increase chalked up during the company's first 13-week radio flight is Doxsee Clam Products president, Leo Green (seated-l) discussing renewal plans with WNBC radio merchandising mgr. Joseph Murphy (seated-r) and, (standing l-r) Al Vassallo, Doxsee sales and ad manager; Don Waterman, WNBC N. Y. radio account executive; and Doug Warren, v.p. Smith/Greenland, Doxsee's ad agency

utes) were aired, at the rate of five a day, spaced 'round-the-clock.

Although radio exposure itself gave the product the impact it had needed, Doxsee credits much of its "emergence" to the manner in which the commercial copy was handled by the WNBC announcers.

Endowed, by the company, with complete free rein of copy, the WNBC staffers—Bill Cullen, Art Ford, Wayne Howell, Jim Lowe, and Bob Haymes —took it upon themselves to add "character" to the seafood sell.

Under their wing, and somewhere along the line, the clam was dubbed "Clem" and the announcers worked out a method by which they were able to "converse" with "Clem."

No one at WNBC is about to give away these trade secrets, hence just how this was accomplished, is shrouded in mystery. Listeners, however, hear something that sounds like a deep-throated gurgling sound emerging from a metallic container (that's Clem in his habitat, is the explanation apparent) "talking" back to the announcer.

Backed up by these "few words" from Clem, the announcer ad-libs around the prepared copy which (for the season upon us) urges clamburgers — made with Doxsee Minced Clams, etc., as the ideal summertime repast. Or, extols the taste quality of Doxsee Clam Juice and Manhattan or New England Clam Chowder, and also, Doxsee's Little Neck Whole Clams.

The response to the seafood products were immediate. All of New York—or so it seemed, warmed up to little "Clem" and sales in local food markets began to soar. In addition, some 10,000 requests for a proffered recipe book featuring Doxsee products came to the station over a three-week period.

"For a product which lay dormant for so long," says Parker, the radio campaign was something of an eye-opener.

They had, he said "tried print unsuccessfully" and so the seafood packages languished "as just another product on the shelf." We're really beginning to make inroads now," he adds.

Doxsee took a brief try at television prior to the radio venture. It was successful, the account people recall, in as much as it "gave people a good impression of a specialty item."

Minutes were used with comedian Arnold Stang giving the sales pitch. It was tried out on the West Coast, the mid-west and in the New York area. The cost, however, made a continued effort prohibitive.

With the success of the New York venture so immediate, Doxsee decided to test a few other markets, so, in February the company bought time

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THE RETURN OF THE SPONSOR'S WIFE

Or, The Short but Happy Exile of Adman Barlow Fields, who Found Her in a Tropical Paradise in a Floppy Rattan Sombrero

Mr. Gulliver Gammidge
Executive v. p.
Balder, Dash & Twaddle Agency
New York, N. Y., U.S.A.
Dear Gully:

Yesterday, while sight-seeing here in historic Nassau, I visited the dungeons of Fort Charlotte where I saw some fearsomely life-like wax pirates torturing wax victims on the rack and got to thinking of all you grand boys at the Agency.

Now, I know you're asking yourself: since when is Nassau in New Zealand? Well, it isn't. It's in the Bahamas, which are a good deal closer to Madison Avenue than I'd be if I'd gone all the way down to the bottom of the world like I promised when the Directors voted to send me away for a complete rest.

But don't worry, Gully—Napoleon never swam back from St. Helena. I'll just sit here soaking up sun and rum and try to forget how I was buying great radio shows while you were still contracting

a case of mucilage-tongue in the Mail Room. It's the price, I suppose, one must pay for such a small lapse as sticking lighted Fourth of July sparklers in my hat and going, "Tick, tick, tick," like an IBM machine at that client meeting. But you must remember I was very tired and confused after all those pilot film screenings.

Believe me, Gully, show buying isn't what it used to be. I can't put my finger on what's wrong, but one thing is sure—the thrill is gone.

Maybe I miss the Sponsor's Wife.

Anyway, I notice in buying tv shows today that everybody is so busy punching computers, analyzing ratings and studying budgets that nobody ever gets around to asking, "But is it a good show?" I guess that's why I blew up or broke down or whatever you want to call my little sparkler act that beached me here on what the travel folders call "The artist's palette of the West Indies."

Actually, it's not so bad—an average temperature of 77, cobalt sea, swaying palms, purple bougainvillea. And I've even met some old buddies from the networks who are down here recuperating from Commissioner Minow's speech at the NAB.

But I'm still partly unpacked and could fly home at once if you only give the word. I worry a little about whether you've completed tv buying for next season and how many boo-boos were made. If you need me, please wire, and I swear this time I'll try to get the hang of formula-and-numbers buying. I will even take a night course in electronic computers.

Your Tv/Radio Director (in exile),
Barley Fields

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THE CLIENT is getting more involved in tv spot buying picture, notes Bruce R. Bryant, head of newly-named CTS National Sales. He checks with secretary Pat Colligan before seeing one

The face is the same but the name is new

First to rep tv stations exclusively, CBS TV Spot Sales, after 10 years, drops an old and honored term

It's now CBS Television Stations National Sales. General Manager Bruce R. Bryant tells the reasons why

The term "spot sales" has had a long and honorable history (it originated exactly 30 years ago) but the CBS-owned television stations in dropping the designation as they embark on a new decade of competition are looking back without regrets.

CBS TV Spot Sales—now known as CBS Television Stations National Sales, or, CTS National Sales, as it will be more commonly called—was the first firm to represent tv stations exclusively. That was just about 10 years ago. In the decade that followed, during which time the company repped a maximum of 13 stations, the use of the words "spot sales" didn't seem to hurt any.

But, notes Bruce R. Bryant, general manager of CTS National Sales, there is a new time a-comin'. It could be a more difficult time for the rep, he indicated, unless he is prepared to cope wtih new competitive problems.

Bryant is not talking about any sudden lurch in the way tv spot is being sold. The changing nature of spot selling has been a gradual affair during the past few years. But, in comparing spot tv today with, say, five years ago, the change is unmistakable, the CTS executive noted.

Bryant focused on two areas as among the most significant:

- The growing cost of tv is inevitably bringing top echelon client executives into the buying picture—if only to ask what's going on, but sometimes to ask a lot more.
- On the more conventional buying level, the timebuyer is finding his job of winnowing down choices growing ever more complex and requiring more time to make decisions.

"The dollars involved in tv," said Bryant recently, "are so large that advertising managers, sales managers, presidents—and even the chairman of the board—in many companies now review their market-by-market television schedules. The client who spends large sums in individual cities throughout the U. S. is vitally concerned about all of his advertising and its ability to move merchandise. These clients, who have been successful users of national television, are increasing their budgets and know the importance of our medium."

Therefore, Bryant concluded, "It is time we re-evaluated this importance and serve the client at the top executive level with answers to his specific questions."

Surprisingly, one of the specific questions Bryant has found himself answering all too often in recent years revolves around the matter of the definition of "spot."

"I still find among national sales executives in big business confusion between the words 'spot' and 'spots.' True, this happens mostly among executives who get involved in tv advertising for the first time because the size of the tv budget requires their okay.

"A guy will say to me, 'Oh, I

thought you just sold spots. I didn't know you sold programing, too.' I never did like that word 'spots' as meaning the same as announcements. The idea of getting rid of the word is not a new idea. We've thought about changing it for some time."

It was the FCC order in October 1959, ordering both CBS and NBC to strip their tv rep organizations of independently-owned stations, that set in motion the gears leading to the current change in name.

At the time CBS TV Spot Sales had 12 stations. The first station to sever its ties left last September. Another left two months later and a third this past May. By 1 July, the divestiture was complete. CTS National Sales now sells only for WCBS-TV, New York; KNXT (TV), Los Angeles; WBBM-TV, Chicago; WCAU-TV, Philadelphia, and KMOX-TV, St. Louis.

While there will be economies in such subsidiary areas as traffic, CTS National Sales is not cutting down on its selling manpower. The same number of men who handled a dozen stations will now sell for five.

Obviously, the retention of this manpower was undertaken only because the powers-that-be at CTS (as well as the parent company) felt that it was necessary.

Bryant explained: "The servicing required these days to sell tv spot effectively is tremendous. Aside from visiting clients, there are the costly research analyses that salesmen have to initiate, follow through on and—and this is important—understand. You either rep by quality or volume. And we only have a few stations.

"In addition, there is the creative aspect. You need time to be creative.

"Today, a major station has to be sold in depth. You have to go back to the buyer two and three times with explanations, alternatives, and so forth."

Though diverstiture has left the CBS TV rep organization with no outside ties to worry about, Bryant made clear this would not hobble his men in selling against the sister network.

"We can go to a CBS TV client and lure him away. After all, they're doing it to us."

He added, for emphasis, "It's no holds barred."

FM BRINGS QUICK GREEN RETURN FOR GREENHOUSE

In Portland-Poland Spring, Maine, fm is proving that when it comes to moving off-beat goods, bland music stations can make a lot of noise.

The station is WMTW-FM. The goods: an over-load of expensive tropical plants which had to be moved out of the greenhouse—fast—to make room for new spring flowers and seedlings.

When Charles J. Greeley, general manager of the Miller Greenhouses found himself faced with this problem, he decided to take a flyer with his favorite music station.

After talking with the station's general manager, John McGorrill who pointed out the tri-state coverage of Maine, New Hampshire and Vermont that the station offered, Greeley bought a four-week schedule of 15, 30-second spots per week.

Within a week's time, the tropical plants were moving rapidly. What's more, the somewhat amazed greenhouse operator discovered that orders were coming from places as far away as 200 miles. One motel owner drove from 135 miles away to pick up an order of the tropical plants and to earmark, for later delivery, an order of 52 dozen boxes of seedlings.

The impact of the Miller Greenhouse advertising ranged farther afield than the immediate answer to the tropical plant problem. Where in the past, his average sale had been $3.21 and most of the advertised plants fell into the $20. or more bracket, he found that the average price of sales by customers responding to the WMTW-FM sell, was well over the $40. per sale mark.

Since the greenhouse location is zoned in such a way that expansion of the physical showroom is impossible bringing in only 17% of walk-in business, the majority of orders are placed by telephone, mail, or telegraph.

During the radio campaign, the influx of these orders was tremendous. The telegraphic orders in themselves represented a definite plus for the greenhouse, according to Mr. Greeley. At a recent florists convention in Boston, his fellow flower-growers expressed interest in placing Miller Greenhouse on their FTD list (flowers by telegraph orders) a growing source of revenue in the flower industry today.

The tropical plants are gone but orders for other types of plants and seeds are still coming in.

The eye-opener here, according to Greeley, is that the orders come from such far-away places as Montreal, Albany, Biddeford, Me., and Burlington, Vt. The results: a complete new clientele for the green-grower.

As for the future use of fm in the Miller Greenhouse advertising scheme of things to come—Mr. Greeley has all that under control. He signed a new contract with WMTW-FM, on a "till forbid" basis.



MILLER GREENHOUSE manager, Charles J. Greeley (r) and WMTW-FM staffer, Arthur Owens, look over plant stock situation



KID CONCERT tv special featuring Captain Kangaroo (c) brought multiple benefits to Certified Grocers co-op chain which sponsored the hour-long taped telecast over WBBM-TV, Chicago. Heavy radio-tv-print and in-store promo preceded performance, viewed live on 7 May

Local special gets royal sendoff

Certified Grocers co-op chain puts over new product, ups store traffic with heavily-merchandised tv special

Pre-telecast radio-tv-print promo draws 2,200,000 ticket requests for taping of "Capt. Kangaroo" concert

CHICAGO

When Certified Grocers—a co-op chain of 750 independent retailers covering Illinois, Indiana, and Michigen—undertook sponsorship of a one-hour local tv spectacular, they realized that an intensive merchandising campaign would be necessary to gain the most mileage from their substantial investment. Both radio and tv played an important role in their merchandising drive.

Certified's vehicle was a taped telecast of a special *Captain Kangaroo Kid Concert*, broadcast on Sunday, 14 May, as a Mothers' Day feature on WBBM-TV, Chicago, pre-empting *Lassie* and *Dennis the Menace*. The concert, presented live at Chicago's McCormick Place Theater the previous Sunday, 7 May, provided the hook for Certified's promotion—a customer contest for tickets to the live performance.

Certified Grocers, strong believers in child-oriented advertising and promotion, chose the Captain Kangaroo special concert as a major vehicle because, according to Bill Olendorf, v.p., Tobias, O'Neil & Gallay, Certified's Chicago agency, he has a great impact with kids. Bill Zelin, advertising director for Certified, explaining his company's kid-appeal approach to advertising, says, "Youngsters are great little salesmen. They have good recall on radio and tv commercial jingles, are generally enthusiastic about products, and often have great influence on family grocery purchases."

With a SPONSOR-estimated budget of $100,000, including the live concert costs, television time and talent, in-store display material, and advertising, Certified launched the merchandising and promotion campaign. Gears were set in motion for the big push 30 days prior to the campaign's climax, the 14 May, one-hour telecast.

Certified and its agency hoped to accomplish three major marketing

(*Please turn to page* 52)

Summer replacements old hat?

Summer shows on the networks have declined to little more than one-third of the total for summer 1960

Summer replacements on nighttime tv may one day become a thing of the past.

The comparison of this summer with the summer of 1960 brings this trend to the fore. Summer 1960 included these nighttime replacements: one at ABC; 14 at CBS, and 12 at NBC; while this summer includes: two at ABC; five at CBS and three at NBC.

It is interesting to note that almost all the replacements at CBS involve General Foods. Seeking to avoid overexposure of its winter shows the client is buying into three summer programs. These shows include *Spike Jones*, *Glenn Miller*, and *Ann Sothern*. The other two CBS TV replacement programs are *Playhouse 90* and *Frontier Justice*. One other show having its start this summer is *Adventure Theater*, but this is planned as a part of CBS' regular schedule.

Over at NBC, all three replacements are mysteries. They include: *NBC Mystery Theater*, *Kraft Mystery Theater*, and *Great Ghost Tales*.

This leaves ABC with only two replacements: *Expedition* and *Editor's Choice*, a public information show.

Some of the new clients who bought into ABC TV this month include: Ralston and Lehn & Fink for *Walt Disney Presents;* Mennen, Beecham, Carter, Union Carbide for *Asphalt Jungle;* Polk Miller and Union Carbide for *Cheyenne;* Whitehall for *Surfside 6;* Mennen, Lehn & Fink, and Colgate for *Stagecoach West;* Mennen, Lorillard, and Miles for *Hong Kong;* Beecham for *Untouchables;* Ralston Purina and Consolidated Cigar for *Silents Please;* Brylcreem for *77 Sunset Strip;* Metrecal and Corio Products for *Law and Mr. Jones;* Armour, Mennen, Metrecal, Lehn & Fink, and Brown & Williamson for *The Roaring '20's.*

New clients for CBS nighttime include: Lever and State Farm for *Holiday Lodge;* General Foods for *Danny Thomas;* Goodyear for *Edwards News;* General Foods for *Ann Sothern, Glenn Miller Time* and *Spike Jines;* Van Camp for *Father Knows Best:* Van Camp for *Rawhide.*

The new client picture at NBC looks like this: Polaroid and Lehn & Fink for *National Velvet;* Dumas-Milner and Ponds for *NBC Mystery Theater;* Lehn & Fink, Polaroid and Ponds for *Whispering Smith;* Polaroid for *Barbara Stanwyck Theater;* Colgate for *Thriller;* Kraft for *Kraft Mystery Theater;* Ford for *Great Ghost Tales;* Polaroid and Ponds for *Michael Shayne.*

PERCENT U.S. TV HOMES USING TELEVISION

Hour beginning	7:00	8:00	9:00	10:00	11:00	12:00
July-August 1960	26.0	30.9	38.0	45.2	43.7	27.3
April-May 1961	37.6	49.9	59.5	62.3	51.4	27.5
January-February 1961	50.4	61.8	67.4	66.7	55.3	31.3

Source: NTI, average homes per minute, 7 evenings

1. THIS MONTH IN NETWORK TV

Specials scheduled during four weeks ending 31 July

PROGRAM (NETWORK)	COST	SPONSOR, AGENCY, DATE
Project 20—The Great War (NBC)	*	Lipton, SSCB 7/4
Project 20—Those Ragtime Years (NBC)	*	Purex, Weiss 7/11
Purex Special For Women, (NBC) The Single Woman	*	Purex, Weiss 7/18
Purex Special For Women (NBC) Trapped Housewife	*	Purex, Weiss 7/25
Miss Universe Beauty Pageant (CBS)	$125,000	P&G, Grey 7/15
PGA Golf Tournament (CBS)	$250,000†	Renault, NL&B Cumson & Dicke, FS&R Pabst, K&E 7/3

*Cost not available †Package price

2. NIGHTTIME COMPA

	SUNDAY			MONDAY			TUESDAY			
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC
6:00	No net service	I Love Lucy P. Lorillard various sponsors (L&N)	Meet The Press co-op I-L $6,500	ABC News sust.	No net service		ABC News sust.	No net service	No net service	ABC N sust
6:30	Walt Disney Presents (6:30-7:30) Ralston (GB&B) Lehn & Fink A-F $94,000	Twentieth Century Prudential (R-MeC) D-F $35,000	This Is NBC News N	No net service	D. Edwards News Amer Home (Bates) N-L $9,500††	Huntley-Brinkley Rep. Texaco (C&W) N-L $6,500††		No net service D. Edwards News Am. Home alt Goodyear (Bates) N-L $9,500††	Huntley-Brinkley Rep. N-L $6,500††	No net
7:00	Canada Dry Metrecal (K&E)	Lassie Campbell Soup (BBDO) A-F $37,000	Shirley Temple (7-8) Nabisco (McCann) B-Nut Life Savers (Y&R) Dr-L $70,000	No net service	No net service D. Edwards News Amer Home (repeat feed)	Huntley-Brinkley Rep. Texaco (repeat feed)	Focus on America	No net service D. Edwards News Am. Home alt Goodyear (repeat feed)	Huntley-Brinkley Rep. Texaco (repeat feed)	No net
7:30	Maverick (7:30-8:30) Kaiser Co (Y&R) Noxema (SSCB) W-F $82,000	Dennis The Menace Kellogg (Burnett) Best Foods (GB&B) Se-F $36,000	Shirley Temple	Cheyenne Ralston Gardner Mennen (Grey) Polk Miller (N. W. Ayer) U. Carb. (Esty) Bris-My L&F W-F $87,000	To Tell The Truth‡ Am. Home (Bates) R.J. Reynolds (Esty) ScF $18,000	The Americans Block (7:30-8:30) Dow (N.C&K) Max Factor. $83,000	Bugs Bunny G. Fds. (B&B)	No net service	Laramie (7:30-8:30) W-F $85,000	Hong (7:30- Kaiser Armour DuPont Coleman Mennen A-F
8:00	Maverick R.J. Reynolds (Esty) Armour (FC&B)	Ed Sullivan (8-9) Colgate (Bates) alt Kodak (JWT) V-L $85,800	National Velvet Rexall (BBDO) Polaroid (DDB) Lehn & Fink (GMM&B) A-F $37,000	Cheyenne R. J. Reynolds (Esty) P&G (B&B)	Pete and Gladys Goodyear (Y&R) Carnation (EWRR) Sc-F $37,000	The Americans Mead-Johnson (K&E)	The Rifleman P&G (B&B) W-F $38,000	Father Knows Best (Scott (JWT) Van Camp ScF $34,000	Laramie	Hong Lorillard Miles
8:30	Lawman B. J. Reynolds (Esty) Whitehall (Bates) W-F $41,000	Ed Sullivan	Tab Hunter P. Lorillard (L&N) Westclox (BBDO) Polaroid (DDB) Lehn & Fink (GMM&B) Dr-L $39,000	Surfside 6 (8:30-9:30) Brn & Wmsn Pontiac (MacMJ&A) J&J (Y&R) Whthall (Bates) A-F $87,600	Bringing Up Buddy Scott (JWT) Sc-F $35,000	Wells Fargo Amer Tobacco B-Nut (SSCB) W-F $47,000	Wyatt Earp Gen Mills (DFS) alt P&G (Compton) W-F $40,000	Dobie Gillis Pillsbury (Burnett) alt Philip Morris (Burnett) Se-F $37,000	Alfred Hitchcock Ford (JWT) Revlon (Grey) My-F $65,000	Ozzie & Kodak Coca (McC Sc-F
9:00	The Rebel P&G (Y&R) L&M (D.F.S.) W-F $42,500	G. E. Theatre Gen Electric (BBDO) Dr-F $51,000	St 7/2 NBC Mystery Theatre Dumas-Milner (Gordon Best) P&G (B&B) Ponds (NCK) My	Surfside 6 Whitehall (Bates)	Danny Thomas Gen. Fds. (B&B) Sc-F $47,500 Spike Jones Show St 7/17 (same sponsor) $27,000	Whispering Smith Warner Lambert Lehn & Fink (SMM&B) Polaroid (DDB) Ponds (NCK) Shick $26,000	Stagecoach West (9-10) B & W (Esty) Miles (Wade) Mennen (WL) Lehn & Fink Colgate (Bates) W-F $87,000	Tom Ewell Quaker Oats (JWT) P&G (Burnett) ScF $38,000	Thriller (9-10) All State (Burnett); Glenbrook (DFS); Am. H. Curtis (K&E) Colgate (Bates)	Hawaii (9:30- Carter Beecham Miles Met My-F
9:30	Asphalt Jungle L&M (Mc-E). Mennen (Grey) Beecham (K&E) Carter (Bates) Union Carbide (William Esty) A-F $84,000	Holiday Lodge Lever (SSC&B) State Farm (NL&B) AN-F $8-9,000	NBC Mystery Theatre	Adv. In Paradise (9:30-10:30) Noxzema (SSC&B) DuPont (BBDO) Lever (BBDO) A-F $92,900	Ann Sothern Show Gen. Fds. (B&B) Sc-F $24,000	Concentration P. Lorillard (L&N)	Stagecoach West Ralston (Gardner) Simoniz (DFS) Gillette (Maxon)	Playhouse 90 (9:30-11) S. C. Johnson (NL&B) P&G (B&B) P. Loril. (L&N) Bristol-Myers Star-Kist (Bur)	Thriller B-Nut Life Savers (Y&R) Tobacco (SSCB); ((My-F $85,000	Hawaii Am. (Bu Lorillard Lever
10:00	Asphalt Jungle American Chicle (Ted Bates)	Candid Camera Lever (JWT) Bristol-Myers (Y&R) AuP-L $34,000	Loretta Young Toni (North) alt Warner Lam (Lam & Feasley) Dr-L $49,500	Adv. In Paradise L&M (McC-E) J. B. Williams (Parkson) Whitehall, Am. Chicle (Bates)	Glenn Miller Time Lorillard (L&N) G. Fds (Y&R) Mu $9,000	Barbara Stanwyck Theatre Polaroid (DDB) Amer. Gas Co. (L&N) Dr-F $41,000	Alcoa Presents Alcoa (FSR) Dr-F $36,000	Playhouse 90 $10,000††	NBC Specials (10-11) Various sponsors Project 20 7/14 ● Lipton (SSCB) 7/11 Purex (Weiss)	Nake (1 A. Chicl U.Carbi DuPont My-F
10:30	Editor's Choice N	What's My Line Kellogg All-State (Burnett) Q-L $32,000	This Is Your Life Block (Grey) AuP-L $24,000	Peter Gunn Bristol-Myers (DCSS), R. J. Reynolds (Esty) My-F $39,000	Brenner P&G (B&B)	The Accomplice Purex (Weiss) (10-11)	No net service	Playhouse 90	Purex Special for Women (Wiess) 7/18 & 7/25 (10-11) ●	Nake Bris. Brn & W. J (I

● Specials.

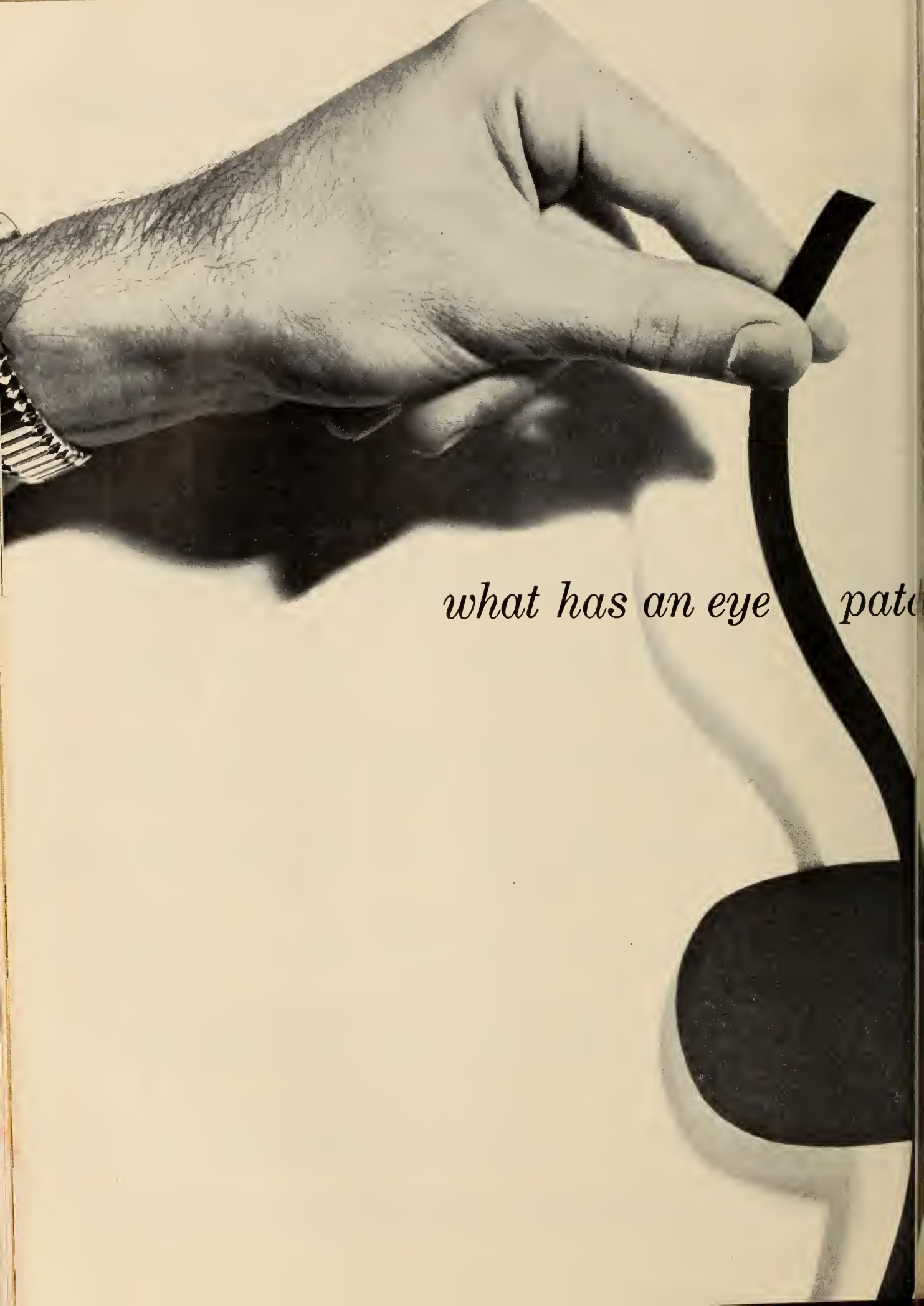
††Cost is per segment. Prices do not include sustaining, participating or co-op programs. Costs refer to average show costs including talent and production. They are gross (include 15% agency commission). They do not include commercials or time charges. This chart covers period 5 June-2 July. Program types are indicated as follows: (A) Adventure, (An) Anthology), (Au) Audience Participation, (C) Comedy, (D)

A G R A P H

3 JULY - 31 JULY

WEDNESDAY		THURSDAY			FRIDAY			SATURDAY		
CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
service	No net service	ABC News sust	No net service	No net service	ABC News sust	No net service	No net service	No net service	No net service	No net service
Edwards Nws (Bates) (Bates) :9,500††	Huntley- Brinkley Rep. Texaco (C&W) N-L $6,500††	No net service	D. Edwards News Philip Morris alt Goodyear (Burnett) N-L $9,500††	Huntley- Brinkley Rep. Texaco (C&W) N-L $6,500††	No net service	D. Edwards News Parliament (B&B) alt Amer. Home (Bates) N-L $9,500††	Huntley- Brinkley Rep. Texaco (C&W) N-L $6,500††	No net service	No net service	No net service
service Edwards Nws Home arter , feed)	Huntley- Brinkley Rep. Texaco (repeat feed)	No net service	No net service D. Edwards News Philip Morris alt Goodyear (repeat feed)	Huntley- Brinkley Rep. Texaco (repeat feed)	No net service	No net service D. Edwards News Parliament alt Amer. Home (repeat feed)	No net service Huntley- Brinkley Rep. Texaco (repeat feed)	No net service	No net service	No net service
Run 8:30) (L&N) ther ors $87,000	Wagon Train (7:30-8:30) Revlon (Grey) W-F $83,000	Guestward Ho! Ralston (GB&B, Gardner) Miles (Wade) Sc-F $38,000	Suummer Sports Spectacular Bristol-Myers (DCS&S) Schlitz (JWT) $13,000	The Outlaws B&W, Pillsbury (C-Mithun); W-F $88,000	Matty's Funday Funnies Mattel (Carson Roberts) Sc-F $10,000	Rawhide Van Camp (EWR&R) Dracket (Y&R) P. Morris (B&B) B-Myers (Y&R) Colgate (L&N) W-F $80,000	Happy B&W (K,M&J) C-F $28,000	The Roaring 20's Armour (FC&B) Mennen (Grey) Metrecal (K&E) Lehn & Fink Brown & Williamson (Bates)	Perry Mason (7:30-8:30) Colgate (Bates) Parliament (B&B) My-F $80,000	Bonanza (7:30-8:30) P&G (B&B) W-F $78,000
Run	Wagon Train R. J. Reynolds (Esty) Nat'l Blse. (Me-E)	Donna Reed Campbell (BBDO) alt Johnson & J (Y&R) Sc-F $40,000	Summer Sports Spectacular	The Outlaws 8-Nut Life Savers (Y&R); War-Lam (L&F); Colgate (Bates)	Harrigan & Son Reynolds (Frank) CC-F $39,000	Rawhide Nabisco (Me-E)	1 Happy Family $12,000	The Roaring 20's Miles	Perry Mason Sterling (DFS) Dracket (Y&R) Moores (B&B)	Bonanza segs open Am. Tob. (BBDO)
rman (FC&B) Bates) $39,000	Price Is Right Lever (OBM) Q-L $22,500	The Real McCoys P&G (Compton) Sc-F $41,000	Zane Grey Theatre S. C. Johnson (B&B) P. Loril- lard (L&N) W-F $45,000 7/27 L	Bat Masterson (9/29 S) Sealtest (Ayer) W-F $39,000	Flintstones Miles (Wade) alt R. J. Reynolds (Esty) CC-F $44,000	Route 66 (8:30-9:30) Chevrolet (C-E) Sterling (DFS) Philip Morris (Burnett) A-F $85,000	5 Star Jubilee St 5/12 Massey-Fergu- son (NL&B)	Leave It To Beaver Ralston (Gardner, GB&B) Colgate (Bates) Miles (Wade) Sc-F $30,000	Checkmate (8:30-9:30) Brn. & Wmsn. (Bates) alt. K. Clark (F,C&B) My-F $80,000	Tall Man R. J. Reynolds Block (SSCB) W-F $36,000
el (B&B) Fds. B)	Kraft Mystery Theatre Kraft (JWT) $18,000	My Three Sons Chevrolet (C-E) Sc-F $49,500	Gunslinger 9-10 p.m. W-F $87,000	Bachelor Father Whitehall (Bates) alt Am Tob (Gumbinner) Sc-F $38,000	77 Sunset Strip (9-10) Am. Chicle (Bates) Brylcreem (K&E) My-F $85,000	Route 66	Lawless Years (5/12 S) alt B-Culver (Comp.) Br & Wmson (KMJ) $8,000	Lawrence Welk (9-10) Dodge (Grant) J. B. Williams (Parkson) Mu-L $45,000	Checkmate Brn. & Wmsn. (Bates) alt Lever (K&E)	The Deputy Bristol-Myers Gen. Cig. (Y&R) W-F $39,000
ot a et (Esty) Myers R) $27,000	Kraft Mystery Theatre	Untouchables (9:30-10:30) Armour (FCB) L&M (Mc-E) Schick (Compton) Beecham (Ritchie) My-F $90,000	Gunslinger	Great Ghost Tales St 7/6 Ford (JWT) My $12,000	77 Sunset Strip R. J. Reynolds (Esty) Whitehall (Bates) Beecham (K&E)	Way Out L&M (DFS) A-F $37,000 7/14 Adventure Theatre 7/14 St A-Dr	Westinghouse Playhouse Westinghouse (McC-E) D-F $12,000	Lawrence Welk	Have Gun, Will Travel Whall (Bates) alt Lever (JWT) W-F $40,000	The Nation's Future
el Hr 10-11) Steel 0) $80,000	It Could Be You P&G (B&B) Au-L $18,000	Untouchables Whitehall (Bates)	CBS Reports alt Face the Nation (10-11) various sponsors	Groucho Marx Block (SSC&B) Toni (North) AuP-L $30,000	Robert Taylor in The Detectives P&G (B&B) My-F $45,000	Twilight Zone L&M (McCann) Colgate (McC) A-F $36,000	Michael Shayne (10 11) Oldsmobile (Brother) My-F $78,000 Polaroid (DDB) Ponds (NCK)	Fight-Week Gillette (Maxon) El Producto (Compton) Sp-L $45,000	Gunsmoke L&M (DFS) alt Sperry-Rand (Y&R) W-F $42,000	The Nation's Future
heatre 10-11) rong 0) $80,000	No net service	Silents Please Camp. Quaker Derby (McC-E) Miles (Wade) Ralston Purina Consolidated Cigar (WRR) $14,000	CBS Reports alt Face the Nation	No net service	Law & Mr. Jones P&G (B&B) Lorillard (Grey) Metrecal (K&E) Corlo Products A-F $41,000	Pers. to Pers. Fedders (H&G) Block Drugs Carter (Bates)	Michael Shayne (Brother) Max Factor (K&E) Lorillard (L&N) Dow (NCC)	Make That Spare Brn. & Wmsn. (Bates) Gillette (Maxon)	No net service Miss Universe Beauty Pageant 7/15 (10-11:30) P&G (Grey)	No net service

Documentary, (Dr) Drama, (F) Film, (I) Interview, (J) Juvenile, (L) Live, (M) Misc., (Mu) Music, (My) Mystery, (N) News, (Q) Quiz-Panel, (Sc) Situation Comedy, (Sp) Sports, (V) Variety, (W) Western. †No charge for repeats. L preceding dnte means last date on air. S following date means starting date for new show or sponsor in tim slot. ‡Price not vailable.


what has an eye pat

do with you?

Two things.

One—it points out how brilliant a job advertising can really do. Two—it proves that the advertiser who does it generally winds up with the business.

The moral is obvious.

Which brings up two things more.

One—there are some 7500 men and women involved in the purchase of national spot. Of this number—the top 2000 control over 95% of the total business. We call them the "influential 2000". The most economical way to pre-sell this "influential 2000" is via a schedule in SPONSOR because SPONSOR has the greatest penetration of influence with this "influential 2000" of any book in the broadcast field.

Two—give your ads a "patch" of individuality. Without it—the page you buy is empty. With it—you can spark a purchase, increase a schedule, motivate a new appraisal, change a buying pattern and build your station's volume every year.

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

40 East 49th St. MU 8-2772 New York 17

3. DAYTIME COMPARA

	SUNDAY			MONDAY			TUESDAY			
	ABC	CBS	NBC	ABC†	CBS†	NBC	ABC†	CBS†	NBC	AB
10:00		Lamp Unto My Feet sust		Sponsors A. E. Staley; Armour; Antell; Bon Ami;	I Love Lucy	Say When Sterling alt sust	Sponsors Brillo; Carter's; B. Myers; Ex-Lax Clairol	I Love Lucy	Say When sust Ungentine alt sust	Spon Dupont Pep
10:15										
10:30		Look Up & Live sust		cont'd Tues.	Video Village	Play Your Hunch sust alt Colgate	cont'd Wed. Filbert; Ch. Ponds	Video Village	Play-Hunch sust alt Colgate Sterling alt sust Simoniz	Johns Johnson; Lorri cont'd
10:45										
11:00				Gale Storm Dash	Double Exposure	Price Is Right Chevrolet alt sust Sterling alt sust	Gale Storm	Double Exposure	Price Is Right Toni alt Beechnut sust alt Lever	Gale
11:15										
11:30		Camera Three sust CBS NEWS (11:55-12)		Love That Bob MQ (Lehn & Fink) Filbert Margarine	Surprise Package	Concentration Culver alt Lever Mennen alt Miles	Love That Bob	Surprise Package	Concentration Frigidaire alt. Pillsbury B&B alt Culver	Love Th
11:45										
12N				Camouflage Nor (Lehn & Fink) General Mills	Love of Life sust Amer Home Prod alt sust	Truth or Consequences Miles alt sust Jergens alt sust	Camouflage	Love of Life sust Am. Home (wkly)	Truth or Consequences B-Nut alt sust Culver alt sust	Camo
12:15										
12:30				Number Please	Search for Tomorrow P&G Guiding Light P&G	It Could Be You P&G alt. sust. E-Lx alt Clver News (12:55-1) Gen. Mills	Number Please	Search For Tomorrow P&G Guiding Light P&G	It Could Be You sust P&G News (12:55-1) G. Mills	Number
12:45										
1:00	Direction '61 sust			About Faces Midday Report	News (1-1:05) sust	No net service	About Faces Midday Report	News (1-1:05) sust No net service	No net service	About Midday
1:15										
1:30			Frontiers of Faith sust		World Turns P&G Lipton alt H. Curtis	No net service		World Turns P&G Sterling alt Quaker	No net service	
1:45										
2:00			Major League Baseball (to concl.) (4/16 S)	Day in Court	Face the Facts sust	Jan Murray Show Toni alt sust Whitehall alt sust	Day in Court	Face the Facts Lever sust	Jan Murray Show Ungintine alt sust	Day ir
2:15										
2:30		Baseball Game of the Week Partic. Sponsorship	A. Busch ½ reg. Gen'l Ins. ¼ reg. G. Mills 1 min.	Seven Keys	Art Linkletter Wlms. alt sust Williams alt S C Johnson	Loretta Young sust alt B-Nut P&G alt sust All-Star * Baseball ●	Seven Keys	Art Linkletter Chicken of the Sea alt J. B. Williams sust	Loretta Young Pillsbury alt Miles Borax alt sust	Sever
2:45										
3:00		Baseball	Major League Baseball	Queen For a Day	Millionaire	Young Dr. Malone sust P&G alt. Borax	Queen For a Day	Millionaire Lever alt sust Pillsbury alt sust	Young Dr. Malone Toni alt Purex Glenbrook alt P&G	Queer D
3:15										
3:30		Baseball	Major League Baseball	Who You Trust? American Home Products	Verdict Is Yours sust sust	From These Roots sust Pbury alt B&B Toni alt B&B	Who You Trust?	Verdict Is Yours sust Nestle	From These Roots Plough alt sust Lever alt Mennen	Who Yo
3:45										
4:00	Eichman Trial	Baseball	Major League Baseball	American Bandstand	Brighter Day Lever alt sust Secret Storm Amer Home Prod	Make Room For Daddy sust Oldsmobile alt sust	American Bandstand B-Nut; Cleara-sil; Richard Hudnut	S C Johnson Brighter Day Secret Storm Nestle alt Quaker	Make Room For Daddy sust P&G	Amer B-Nut Welc Shoe; St
4:15										
4:30	Issues & Answers sust	PGA Golf 7/30 (4:30-6:00) Renault (NL&B) Cumson & Dickie (CFS&B) Pabst		Amer. Band. Int. Shoe, Clear-asil, Warner, Lambert, N. Warren, Antell	Edge of Night P&G H. Curtis alt sust	Here's Hlywd. Simoniz Colgate alt Jergens	Amer. Band. M&M; Lever; Toni; Norema; Goodrich Int'l Shoe	Edge of Night P&G Sterling alt R. T. French	Here's Hollywood B&B alt Whitehall Colgate	Amer W. Lehn Plough Warre
4:45										
5:00	Matty's Funday Funnies (Carson, Roberts-L.A.) Mattel	Accent sust		American Bandstand co-op	Five O'Clock News (5-5:10)		American Bandstand co-op	Five O'Clock News (5-5:10)		Am Ban co
5:15										
5:30	Rocky & Friends G. Mills, Am. Chicle, P. Paul	Amateur Hour J. B. Williams	Chet Huntley JFK Report #5 6/4 ● Mutual of Omaha N. O. Golf 6/1	Rin Tin Tin Gen. Mills,			Rocky & Friends Kool Aid			Lone Gen.
5:45										

†Note: ABC Mon.-Fri. daytime sponsors rotate on a weekly basis. Various CBS daytime sponsors rotate during 10 a.m.-noon.
*2:45-conc. 7/31; Gillette (Maxon), Chrysler (Bur.)

HOW TO USE SPONSOR'S NETWORK TELEVISION COMPARAGRAPH

The network schedule on this and preceding pages (46, 47) includes regularly scheduled programing from 3 July-31 July, inclusive (with possible exception of changes made by the networks after presstime). The only regularly

A G R A P H

3 JULY - 31 JULY

WEDNESDAY		THURSDAY			FRIDAY			SATURDAY		
ABC†	NBC	ABC†	CBS†	NBC	ABC†	CBS†	NBC	ABC	CBS	NBC
Lucy	Say When sust	Sponsors Minute Maid; Lehn & Fink; Northam-Warren; Metra-cal; Plastl-Kote Minn. Mining M&M cont'd Fri.	I Love Lucy	Say When sust / Sterling alt Ex-Lax	Sponsors Sterling, War-Lam, Welch, Uncle Ben's, Whitehall	I Love Lucy	Say When B-Nut alt sust / sust		Captain Kangaroo Partic. sponsors	Shari Lewis Natl. Biscuit Remco, Am Doll Cracker Jack, Prewitt Baker's Choc.,
Village	Play-Hunch sust / Colgate		Video Village	Play Your Hunch Colgate alt Simoniz / Miles alt Heinz	END	Video Village	Play-Hunch Colgate sust alt / Colgate sust alt		Mighty Mouse Plhs. Colgate alt	King Leonard & Short Subjects Gen. Mills, Sweets
ople sure	Price Is Right Sterling alt sust / Heinz alt Culver	Gale Storm	Double Exposure	Price Is Right Chevrolet / sust alt Miles	Gale Storm	Double Exposure sust alt / S. C. Johnson	Price Is Right Lever alt sust / Culver alt Toni		Magic Land of Allakazam Kellogg	Fury Miles Nabisco, Sweets
rise ge	Concentration Lever alt Gen. Mills / Nabisco alt Jergens	Love That Bob	Surprise Package	Concentration G. Mills alt Lever / Heinz alt Whitehall	Love That Bob	Surprise Package	Concentration Lever / Simoniz alt Miles		Roy Rogers Nestle	Lone Ranger Gen. Mills,
Life / Pro over	Truth or Consequences Heinz alt Frigidaire / P&G	Camouflage	Love of Life R. T. French alt Nestle / Amer Home	Truth or Consequences Toni alt Menner / P&G	Camouflage	Love of Life sust alt Lever / sust alt Nabisco	Truth or Consequences Chevrolet / P&G alt Whitehall		Sky King Nabisco	My True Story Glenbrook / Dow alt Simoniz
For row Light G	Could Be You sust / Heinz alt Toni / News (12:55-1) G. Mills	Number Please	Search for Tomorrow P&G / Guiding Light P&G	It Could Be You sust / P&G / News (12:55-1) G. Mills	Number Please	Search for Tomorrow P&G / Guiding Light P&G	Could Be You sust / P&G alt Miles / News (12:55-1) G. Mills		CBS News sust	Detective Diary Glenbrook / alt sust Simoniz
ws sust service	No net service	About Faces / Midday Report	News (1-1:05) sust / No net service	No net service	About Faces / Midday Report	News (1-1:05) sust / No net service	No net service			Mr. Wizard sust
Turns G sco rling	No net service		As the World Turns P&G / Pillsbury	No net service		World Turns Best Foods / Carnation alt R. T. French	No net service			
Facts	Jan Murray Show Jergens alt Whitehall / Purex alt Colgat	Day in Court	Face the Facts sust alt Lever / sust	Jan Murray Show Borax alt Ex-Lax / Plough	Day in Court	Face the Facts sust / Best Foods / Pillsbury sust	Jan Murray Show Whtehl alt. sust / Jergens alt Purex			Major League Baseball (to concl.) (4/15 S)
kletter Bros ation ry alt	Loretta Young Bulck / Borax alt Frigidaire	Seven Keys	Art Linkletter Lever alt Dracket / Pillsbury alt sust	Loretta Young P&G alt sust / Heinz alt P&G	Seven Keys	Art Linkletter Lever Bros / Williams alt	Loretta Young G. Mills alt Mennen / P&G alt G. Mills		Baseball Game of the Week Partic sponsorship	Schlitz ¾ A. Busch ½ reg. G. Mills 1 min.
linaire hnson alt le	Young Dr. Malone Gen. Mills alt Culver / Purex alt Lever	Queen For a Day	Millionaire Kodak alt Lever / Johnson alt sust	Young Dr. Malone Miles alt Culver / P&G alt G. Mls	Queen For a Day	Millionaire R. T. French alt Best Foods / Gerber alt. Nab	Young Dr. Malone Mennen alt sust / Glenbrook alt Jergens		Baseball	Major League Baseball
a Yours t g alt er	From These Roots Psbury alt sust / Nabisco alt Colgate	Who You Trust?	Verdict Is Yours Sterling alt Lever / R. T. French alt Johnson	From These Roots sust alt Ungentine / Purex alt sust	Who You Trust?	Verdict Is Yours alt Johnson / Lever	From These Roots Colgate alt Plough / Borax alt B-nut		Baseball	Major League Baseball
r Day le Storm ne Prod	Make Room For Daddy sust / Heinz alt sust	Amer. Band. B-Nut, Welch, Lehn & Fink, Plough, Lever	Brighter Day / Secret Storm A. Home alt R. T. French	Make Room For Daddy sust / sust alt Frigidaire	Amer. Band. Welch, Lever, Toni, Noxema, Carter, Northam Warren, Plough	Brighter Day Lever alt sust / Secret Storm Am. H. alt Pillsbury	Make Room For Daddy sust / Borax alt sust	ABC's World of Sports R. J. Reynolds Humble Oil, Bristol-Myers,	Baseball	Major League Baseball
Night sco estle	Here's Hollywood Mennen alt Jergens / Culver alt Toni	Ame. Band. Toni, Stridex, Minn. Mining, Goodrich	Edge of Night P&G / Pillsbury alt sust	Here's Hollywood B-Nut alt G. Mls / Heinz alt Whitehall	Amer. Band. B-Nut, Tnt'l Shoe, Block	Edge of Night alt S. C. Johnson / Amer Home alt Sterling	Here's Hollywood G. Mls alt. Simoniz / Colgate sust alt	Carters, Gen. Mills	Baseball	Major League Baseball
e clock ws :10)		American Bandstand co-op	Five o'clock News (5-5:10)		American Bandstand co-op	Five o'clock News (5-5:10)				
		Rocky and His Friends Gen. Mills			Rin Tin Tin Gen Mills				PGA Golf 7/29 Renault (NL&B) Cumson & Dickie (CFS&R) Pabst (K&E)	Captain Gallant sut alt. G. Mills

Scheduled programs not listed are: *Jack Paar*, NBC, 11:15 p.m.-1 a.m., Monday-Friday, participating sponsorship; *Sunday News Special*, CBS, Sunday, 11-11:15 p.m.; *Today*, 7-9 a.m., Monday-Friday, participating; *News* CBS, 8-8:15 a.m., Monday-Friday, *Captain Kangaroo*, CBS, 8-15-9:00 a.m., Monday-Friday, participating sponsorship; and *Today on the Farm*, NBC, 7-7:30 a.m., Sat. All time periods are Eastern Daylight.

SPONSOR ASKS:

WHAT CLICHÉS SHOULD EVERY TV/RADIO COPYWRITER KNOW?

Those replying to this week's question are:

- **Harriet Rex,** J. Walter Thompson, New York
- **Norton Wolf,** Benton & Bowles, New York
- **Howard M. Wilson,** Kenyon & Eckhardt, New York
- **Richard Karp,** Reach, McClinton & Co., New York

Harriet Rex, *v.p. and copy group head, J. Walter Thompson, New York*

To open with a good, resounding cliché, "let's put first things *first.*" Just what *is* a cliché? And how did it get that way? Many a cliché started life as a bright new idea. The first person who wrote about a "secret ingredient" had come up with something fresh and intriguing. The two hundredth person who wrote about it just didn't want to think very hard.

For our better understanding of the genus *cliché* I am going to divide it into three main categories.

1. *The raring-tearing non-stop cliché.*

One example will suffice. The announcer steps up to the camera, he holds up a package, and he smiles. Oh, how he smiles!

Then he says, "Friends—you'll *love* Bleebo's. They're tangy-sweet. They're crunchy-crisp. And there's a *secret ingredient* in Bleebo's. The secret of Bleebo's deep-down, nutty goodness is . . . listen close, Folks . . . it's *nuts!*



Ones so familiar we unthinkingly use them, such as "Look for it at your grocers"

And one could say the same for any tv-radio writer who would string such tattered phrases together and call them a commercial.

But think a minute. Who among us can honestly say he is never guilty of the hyphenated, exaggerated, rich, ringing, advertising phrase? Let him who is without sin cast the first cliché! The moral—guard vigilantly the freshness and *believability* of your writing.

2. *The good old standard everyday cliché.*

This is a more insidious type . . . the workaday phrase that may have become so familiar you write it down without even thinking about it—like, "Look for it at your store now" and "Ask your grocer." But somebody *did* think about that one—while writing the now-famous Dilly Bean commercials—and came up with this attention-getter:

"If your grocer doesn't have them, knock something off the shelf on your way out." The suggestion was so widely acted upon, it had to be discontinued.

Then there is "new"—and "totally new." "Now" and "now for the first time." There are a *lot* of old ways to say "new." But again a writer took a fresh look and came up with this fresh-sounding, right-to-the-point line for ScotTowels. "Just invented—the first paper towel you can use like cloth."

I could go on, but you get the idea—take a fresh look. It often pays.

3. *The new cliché.*

This may sound like a contradiction, but you can probably guess what I mean. Someone comes out with an idea that *is* fresh, new, different. Immediately it is so widely imitated it becomes old and tired before its time.

You know how it goes! One advertiser scores a great success featuring rugged, virile men—and suddenly you're watching rugged, virile men all over your television screen. This third cliché is the hardest to guard against because it is such a temptation to imitate success. Pioneering offers more dangers—but more rewards as well!

And now for an important question—*When is a cliché not a cliché?* The answer—when it is the simplest, most effective way to put your message across. When you have searched for a fresh, different way to say it and come back to "new" or "tastes good" or something equally simple and direct as doing the best job in a particular case. I won't belabor this point, but I did want to make it.

Let us be kind but firm in dealing with clichés . . . They have their virtues! They are comfortable. They are understandable. They are, above all, durable. But one fault they all have in common. Like the old gray mare. *they ain't what they used to be.*

Norton Wolf, *v.p. & creative supervisor, Benton & Bowles, New York*

The clichés that offend most (and most often) are the ones that happen because of the lack of an idea. Here, as we gingerly cast the first stone, are three examples.



Introducing your commercial with unrelated attention-getting gimmicks

1. *The Von Braun Syndrome.*

Open on Atlas Rocket on launching pad . . . *Anncr (VO):* 4-3-2-1 . . . Blast off! . . . Sound: *Rocket roar* . . . Follow rocket into space . . . *Anncr:* Yup! She's up! . . . A triumph of American know-how and precision timing . . . rocket flame dissolves into Mark IV "astromatic" zooming through cosmos . . . *Anncr:* And here's another triumph of American know-how and precision timing . . . the fabulous new . . . (and on and on).

Cliché No. 1 happens when the writer doesn't dig deep enough—or at all—to find a basic idea about the product. So, with nothing to say, he

ries to hitch a ride on somebody else's success story. (Consolation: At least the rocket got off the ground).

2. *Man, that's Coffee!*

Wife in chiffon preignoir, smiles expectantly, as husband sips breakfast coffee . . . *Anncr (VO)*: Just one sip . . . man raises eyebrow . . . and we know you'll say Lepke's Coffee . . . man smiles and winks at wife . . . is richer, deeper, heartier . . . wife winks at husband . . . with a deeper, deep-down satisfying satisfaction . . . wife holds up can of Lepke, points to name on can . . . that only Lepke can give you . . . husband sips, raises eyebrow, smiles and winks at wife . . . cup after mellow cup . . . man drains cup, smiles, winks, kisses wife . . . of Lepke's . . . wife holds can and winks at viewer . . . richer, heartier . . . (and on and on).

Cliché No. 2 strikes when the writer forgets that he is, first of all, a writer. Making suitable allowances for modesty, we are all heir to the language of Shakespeare. Neither the words, the stage, nor the players have changed that much. (Upshot: Empty words and empty people will empty a theatre but not a grocery shelf.)

3. *Brand Name Goes Here*

Anncr in booklined study . . . Anncr (smiling): Hello there, I'm Mervin Ferble with the biggest news in ..... history! Pours glass of .... Now, when you really want something to perk up that pooped out feeling . . . Sits on hammock, lights up a .... get with a relaxing .... But don't take my word for it, folks . . . (and on and on).

Cliché No. 3 traps the writer because, well, what could be more sincere than sincere Mervin Ferble telling the folks how sincerely he likes .... (and on and on). (Pitfall: Can a man who moves his eyes while he reads the Teleprompter be really sincere?)

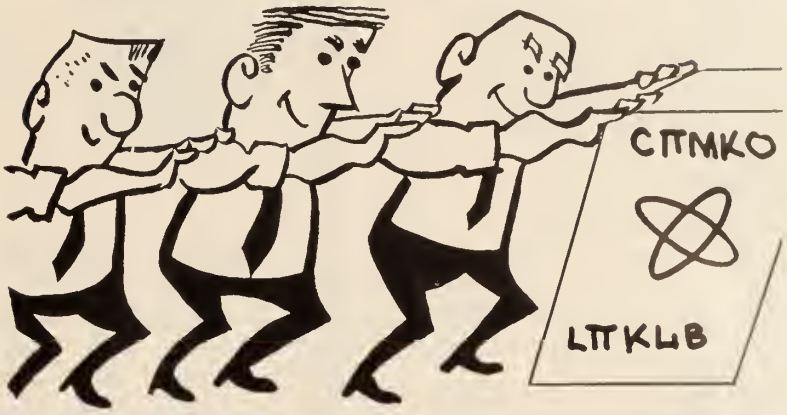
In short, the way to avoid the cliché is to dig for a real selling idea —and present it freshly, vigorously, and full of beans.

Howard M. Wilson, *senior v.p., creative services, Kenyon & Eckhardt, N. Y.*

To the dictionary purist, a cliché is a hackneyed literary phrase. In this disquisition, a tv-radio cliché will be pictorial and musical, as well as verbal.

(*Please turn to page* 53)

GET THAT EXTRA



PUSH

You know that it's the extra push that makes the difference between an average campaign and a *"Red-Letter Success."* You get that EXTRA PUSH when you buy WOC-TV WOC-TV effectively specializes in co-ordinating and merchandising your buy at every level — the broker, wholesaler, direct salesman, key buyer as well as the retail outlet.

This "togetherness" sells products in the nation's 47th TV market. More than 2 billion dollars in retail sales ring on the retailer's cash register Over 438,000 TV homes are within the 42 counties of WOC-TV's coverage area.

WOC

PRESIDENT Col. B J Palmer
VICE-PRES. & TREASURER D D. Palmer
EXEC. VICE-PRESIDENT Ralph Evans
SECRETARY Wm. D Wagner
RESIDENT MANAGER Ernest C. Sanders
SALES MANAGER Pax Shaffer

THE QUINT CITIES

DAVENPORT, BETTENDORE } IOWA
ROCK ISLAND, MOLINE, EAST MOLINE } ILL

TV channel 6

PETERS, GRIFFIN, WOODWARD, INC
EXCLUSIVE NATIONAL REPRESENTATIVES

To the National Advertiser, WOC-TV offers the greatest amount of local programming— over 33 hours each week — and the finest talent in the area put these programs across.

Your PGW Colonel has all the facts, figures and other data as well as day by day availabilities See him today.

Q. What does **BONDED's** show print service include?

A. **EVERYTHING** — integrating and scheduling commercials, examining and repairing after use and reporting each step along the way.

BONDED TV FILM SERVICE

NEW YORK
CHICAGO
LOS ANGELES
TORONTO

A Division of
NOVO INDUSTRIAL CORP.



Presenting the
ANN ELLIOTT SHOW
NEW! DIFFERENT! DELIGHTFUL!

WWL-TV presents the favorite of New Orleans . . . ANN ELLIOTT. 9:30-10:00 AM Mondays thru Fridays with the latest in recipes, styles and household hints. With Ann will be another New Orleans favorite HENRY DUPRE.

Represented nationally by Katz

WWL-TV
NEW ORLEANS

CAN YOU USE SALES HELP?

Young man with successful record of client relations and sales building seeks opportunity with station or rep. Creative presentations and ideas that sold. Experienced on food and allied package goods. Will welcome interviews.

Reply:
Box 108
SPONSOR
40 E. 49th Street
New York 17, N. Y.

Reps at work

George A. Schmidt, Radio Tv Representatives, New York, believes in the concept of radio as being "attuned to the habits and tastes of the majority of the people which, in turn, reflects itself in the response to the advertisers' message. Only independent radio stations are capable of supplying this program technique. The networks, by offering big deals at low cost per listener, are attracting much attention from the 'big time' advertisers, but a knowledgeable advertiser or his agent (timebuyer), will find that, with some extra effort, the individual station buys in the market he really wants to develop, are much more personal and effective. Let's face it squarely—the home community is still the vital source. Its interests are localized and must be serviced. Only local radio can fill this bill, so perhaps time salesmen should really try to be reps and truly represent local radio, rather than try consistently to kill off competition by the use of negative classifications, such as rock 'n' roll, long hair, good music, noise, etc."



John P. Dowling, Storer Television Sales, puts stress on the way "television stations put a tremendous effort into producing public service programs. The extent of these efforts and their advertising value are not too often recognized by national advertisers and their agencies. Many of these programs generate a great deal of interest and often involve community leaders and important local affairs. It seems they would be good sales and prestige builders for national advertisers. These programs are promoted to the fullest extent by the stations, and their audiences almost always are of respectable size. In addition, they attract the better informed residents of the community who are generally the people in a position to influence buying patterns. Under these circumstances local public service programs would serve as excellent vehicles to introduce a new product or to upgrade an old product or to improve a company's image. It would behoove agencies and advertisers to give more attention to the opportunity those programs present. For instance, when setting up yearly budgets it might be a good idea to make an allocation for local spectaculars."



GOOD NEWS!

6 out of 10 copies of SPONSOR go to BUYERS OF TIME!

BEAUTY AID

(*Continued from page 30*)

cause no saturation is either sited or anticipated, television's take has the healthiest of outlooks. Tv, in fact, in the years ahead, looms as something of a cold war battleground, the home screen reflecting as never before the new product races, new packaging dimensions, management shakeups, agency switches and the like with all of the ecstatic dramaturgy at the adman's command. For, as David Loehwing in *Barron's* has projected, the market for beauty preparations is expected to expand more rapidly in the next few years than it has in the past. "The millions of girls born during the baby boom of the postwar decade," Loehwing reports, "are now reaching the age of greatest cosmetic use. Moreover, these girls start experimenting with lipstick, powder and mascara when they are 12 or 13 years old." (*Scholastic Magazine's* 1959 consumer study showed that at the junior high school level, 78.4% of girls use lipstick, 62.5% use nail polish, 63.4% use lotion and cream, and 71.4% use deodorants.

Too, as more and more women leave the home for the office, the compulsion to "smartness" is stronger than ever. (The beauty aid companies' consideration of the working woman is reflected in the sharp increase of nighttime tv over daytime tv as the primary buy).

James O. Peckham, executive v-p of A. C. Nielsen Co., predicted in August 1960 that by 1969 the consumer purchase of toiletry products will be 65% over the 1959 volume. The Television Bureau of Advertising has little doubt that network and spot promotions will account for much of it. So whatever significance is attached to the abnormally heavy agency switches, two conclusions are inescapable:

1. The cosmetics and toiletry industry is never for long out of a state of flux.

2. Tv is the buoyant gainer.

And there is little chance that the wind will shift until the beauty-aid people and the television screen have turned every red-blooded American woman into a Brigitte Bardot, an Ava Gardner, or—if the imagination can stretch that far—an eternal Sandra Dee.

HARD SELL

(*Continued from page 33*)

on WJR in Detroit.

Soon after, Doxsee branched out its campaign and currently these stations (in addition to WNBC, N.Y.) are talking up Doxsee Clam Products in its respective areas: KTNT, Tacoma, Wash.; KOL, Seattle, Wash.; WJR, Detroit; KNX, KABC, and KFI, all Los Angeles; KOIN, Portland, Ore.; WBAL, Baltimore; WGBS, Miami; and KMOX, St. Louis.

There seems to be no doubt in the minds of the Doxsee people, that radio is their medium. To bolster their belief in the medium, the company renewed its campaign for six months. This, despite the fact that clams are considered a cold weather dish, will take the sell right through the summer months.

"And," says the Smith/Greenland account executive, "we'll keep right on renewing and make it a year-round program." By next year, according to this same source, Doxsee will be spending over $100,000 on New York City stations alone.

"The leader, of course, will be WNBC."

The eventual goal is the invasion of all the markets. Upstate New York and the New England markets are on the agenda for early fall.

The reasons for the swift expansion program are these: first, there's the 60% sales increase chalked up by the end of the first 13-week flight.

Second, with the renewal period just ending its second month, sales are still up 50% over last year. This period, incidentally, included the loss of a Lenten month during which seafood sales need no hard sell (last year it ran through 27 April, this year, 2 April).

Last, but not to be overlooked, is the interesting fact that sales continue to soar despite the hepatitis scare currently making the rounds.

In this instance, Smith/Greenland has borrowed the advertising strategy used by BBDO during the not-so-long ago cranberry episode: no reference whatsoever is made to the epidemic. And no one points out that Doxsee clams do not come from the so-called infected areas. Ad man Parker sums it up like this: "although Doxsee was no stranger to grocery shelves everywhere, radio provided the pick-it-up motivation it lacked."

SPONSOR'S WIFE

(*Continued from page 35*)

Mr. Barlow Fields
Balmoral Club
Nassau, B.W.I.
Dear Barley:

I do wish you'd stop acting like Captain Bligh set adrift by mutineers. You're there for a rest which you obviously needed, and our only disappointment is that you didn't continue on to New Zealand. Tv buying-wise, we've snapped the lock—so stop worrying. All but one of our major clients are safely placed in shows for this fall. The media boys on both sides of the fence did a grand job of selection, double checked everything on calculators then re-checked the calculators.

The lone hold-out is the Squat-O Seat Cane account who think they want "something different," so there's not much anyone can do for them.

Got quite a chuckle out of your mention of show buying in the day of the Sponsor's Wife—boy, does that ever date you!

Now you stay there until we tell you. Meanwhile, here's some glad tidings: Last week, the Directors elected you a Vice President (no increase, Barley, but a good solid title). You may have outlived your usefulness as a tv showman, but this action by the Board proves one thing—BD&T takes care of its own. Play hard and sleep well.

Cordially,
Gully

Mr. Gulliver Gammidge
Executive v.p.
Balder, Dash & Twaddle Agency
New York, N. Y., U.S.A.
Dear Gully:

So now I'm a V.P. In charge of nothing, I suppose. Well, thanks a million! The higher one gets kicked upstairs, the better the view.

And when I say "view," I mean the whole picture! Now I can tell you exactly what's wrong with show buying today. "Ho, ho, ho," I can hear you say, "Old Barley's been out in the noonday sun." Well, ho, ho yourself!

Funny you should have sneered at my nostalgia for the Sponsor's Wife. Because I've just met one—a live one who is cute as a button and smart as a whip. Funny too, you should mention our Squat-O Seat Cane account is holding out for a "different show"

Because it's all part of my story.

As you gathered from my first letter, I was feeling pretty unwashed and unwanted. The Planters Punches helped, but not much. I honestly longed to conform in our new tv era. So one afternoon I wandered into Dirty Dick's Hotel Bar to do some heavy thinking.

The Trade Winds tinkled pleasantly through my ice cubes, creating a sort of Chinese wind-bells effect, and soon I found myself working out some show-buying formulae on the back of a cocktail napkin. Here is one for buying a weekly Western:

$$\frac{H^2N}{FP} = CPM$$

Translation: Horses squared times Nielsens divided by Fire Power equals cost-per-1,000. If you like it, paste it in your hat.

Six swizzle sticks later, I was attempting to adapt this formula to other show types. By substituting for Horses such factors as CRSOS (Children's Roller Skates on Steps), GS (Guest Stars), TC (Trench Coats), and USS (U. S. Senators), I was on the point of fitting it into buying situation comedies, variety specials, mystery/adventure and public affairs, respectively, when, all of a sudden, there came a spectacular interruption.

For a moment, I thought the local Straw Market had exploded. A cascade of floppy rattan sombreros and tote bags descended on my table, exposing to view the person who had lately held same. She was taffy-haired, Vic Tanny-slimmed, and, while of indeterminate age, was certainly some years my junior.

"Sorry, dad," she said. "I guess I over-shopped." I helped her pile up her purchases like a hay-rick by the table, and invited her to have a drink. While waiting to be served, she began studying the doodles on my cocktail napkin.

"Rocket fuel or atomic fission?" she inquired.

"Neither." I smiled. "They are formulae for . . . er, show business."

"Show biz!" she exclaimed. "Now you're hootin' down my rain barrel."

She then told me her name was Bebe Freitag, and how she was born in a trunk on the old RKO circuit, became third G-string from the left in the Minsky line, and went on to marry the late founder and president

(Continued next page)

National and regional buys in work now or recently completed

SPOT BUYS

TV BUYS

Star-Kist Foods, Inc., Terminal Island, Cal.: Campaign for Star-Kist tuna begins 9 July in 30 top markets. Moderate frequencies of day and night minutes are set for nine weeks. Buyer: Vince Auty. Agency: Leo Burnett Co., Chicago.

General Mills, Inc., Minneapolis: Buying schedules for Betty Crocker Potato Mixes, market by market, regionally and sectionally. Placements are 13 weeks, day and night minutes and 20's. Right now the push is mostly in eastern markets. Buyer: Phil Archer. Agency: Knox Reeves Adv., Minneapolis.

Armour & Co., Chicago: Scheduling two-week campaign this month for its meat products. Minutes and 20's, about 70% daytime, will run Wednesday through Friday. Frequency is 10 spots per week per market. Buyer: Paul Schrage. Agency: Young & Rubicam, N. Y.

Alberto-Culver Co., Melrose Park, Ill.: Upgrading and heavying-up schedules in 20-25 markets. Frequency is being increased by seven 60's per week per market through 31 December, on the current run. Buyer: Cecilia Odzimoek. Agency: Compton Adv., Chicago.

RADIO BUYS

Bay Petroleum Co., Houston: Going into 21 southern and southwestern markets early this month with schedules of traffic and weekend minutes and 30's for Tenneco gasoline. Schedules are introductory in 12 of the markets, using 15 and 30 spots per week per market for four weeks. Continuing schedules, in nine markets, are mostly six weeks, 15 to 40 spots per week per market. Most markets are two- and three-station buys. Buyer: Margo Teleke. Agency: Reach, McClinton & Co., New York.

Best Foods Div. of Corn Products Sales Co., New York: Placing schedules in 36 markets for Hellmann's and Best Foods mayonnaise. Monday-through-Friday day minutes, 20's and 30's are being sought for four to eight weeks. Buyer: Joe Campion. Agency: Dancer-Fitzgerald-Sample, New York.

Accent-International, Skokie, Ill.: About 12-15 top markets get schedules this month for Ac'cent food seasoning. Placements begin 3 and 31 July for four to eight weeks, 50-50 housewife minutes and 30's. Twenty to thirty spots per week per market are being used. Buyer: Marianne Monahan. Agency: Needham, Louis & Brorby, Chicago.

Cream of Wheat Corp., Minneapolis: Placing short schedules for Cream of Wheat to run in July and August in about 50 markets. Buys are Monday-through-Friday day and traffic 20's and, where possible, 30's; five-six spots per week on two to three stations in most markets. Fall plans are for an expanded market list. Buyer: Betty Hitch. Agency: BBDO, Minneapolis.

of Squat-O Seat Canes. Her husband became late in 1949 when, while out dining in a playful mood, he attempted a sword-swallowing act with a shish-kebab *flambeau*. I remarked that it was a small world since the Squat-O account was now in our shop.

"Then you're from Admansville?" she asked. I admitted I was, in a way. She tapped the napkin. "And you think that's the way to buy shows?" she demanded.

"I suppose one must have a system," I said.

"Oh, I've dealt with your kind," said Bebe. "You see, I was the Sponsor's Wife. In spades. And I used to tell Fred—he was my husband—no matter what anyone says, Fred, you can't buy top entertainment like you are handicapping horses."

You may be too young to remember, Gully, but during the latter '30's and much of the '40's, Squat-O sponsored some of the greatest shows on radio, introduced talent that is still at the top today, got runaway ratings without seeming to try, and became the envy of just about every other broadcast advertiser. Imagine! And all because a fresh little hoofer, who didn't know any rules and probably still thinks Media is just a town near Philadelphia, wouldn't let her husband or his agency buy any show she didn't personally like.

"You know how I used to pick 'em?" Bebe confessed. "Like I'd buy a new hat. I'd cast an actor because of his smile or the length of his sideburns. I even hired a whole band once because one of the clarinet players looked like John Barrymore. And nobody with a market analysis ever got in my way because Fred paid the freight.

"In show biz," Bebe went on, "you gotta have it *here!*" and she tapped her decolletage. I agreed she had it there although "heart" is what she meant, of course.

I admit Bebe's system doesn't sound very scientific. But I also remember it often worked. And worked maybe better than all these numbers we get lost in today. People still go for what they like, only somebody's got to like it first. Otherwise how do you explain Picasso and calypso singing?

Yes, Gully, you can sit up there in your aluminum tower and wail that there'll never be another *I Love Lucy* rating-wise. And I, with a longer memory, can moan that we'll never see the day again when telephones across the nation froze into silence from 7 to 7:15 every night because *Amos 'n' Andy* was on the air. But we're not helping.

This is what I was trying to say in my first letter—that the excitement has gone out of show buying. And if the buyers don't get excited buying, how do they expect viewers will get excited viewing? Excitement is an emotional thing and it spreads like measles. I had all but forgotten. Until Bebe reminded me.

And now, Gully, brace yourself. It's just a week ago that Bebe and I met, and—well, there's something about the way the moon sprays silver on the sea down here and the stars drop lower and . . . (that's right, I even used to write copy in the old days too). What I'm trying to say is, don't worry about trying to find that "different show" for the Squat-O account yet. You see, Bebe, although she's kept in the background for years, inherited better than 51% of the Squat-O stock, and as her new husband I'll run their advertising as soon as we get back to New York. And Bebe will once again be the Sponsor's Wife.

So hire yourself another v.p. and see if you can't lay your hands on an old sponsor's booth. We're going to try an old formula:

$$E + FI = SCS$$

That is: Excitement plus Feminine Instinct equals Seat Cane Sales.

Regards.
Barley

P.S.: You'll find another package of sparklers in my desk in case you'd like a rest cure too.

LOCAL SPECIAL

(*Continued from page 38*)

objectives via this undertaking. The targets were:

- To create a consumer image for Certified-owned Country's Delight milk products, one of the largest milk distributors in the chain's marketing area, producing a quarter million quarts daily
- To introduce a new ice cream line under the Country's Delight label
- To build in-store traffic for Certified retailers

Focal point of the four-week merchandising effort was a consumer "contest," in which Certified's customers were urged to submit entry blanks in order to win tickets to the live performance of "Captain Kangaroo's Kid Concert." Along with Keeshin as Captain Kangaroo, the concert featured the 60-piece CBS-Chicago Symphony Orchestra.

All Certified's advertising during the four-week period prior to the concert was geared to stimulate entry blank submission. The advertiser spent $6,000 in a saturation radio campaign, in which a total of 400 announcements were spread over almost every station in the Chicago area. An additional $6,000 was spent on WBBM-TV.

Both radio and tv commercials plugged the live concert performance, and explained that tickets were available only through the contests being held in Certified outlets.

At the retail level, elaborate merchandising kits were sent to each of the 750 Certified Grocers, containing newspaper mats, suggested radio copy for local placement on a co-op basis, point of sale exhibits, shelf talkers, window banners, and a ballot box for contest entry blanks.

In addition, four million Country's Delight milk cartons were flagged, plugging the concert and ticket contest.

Distribution of Country's Delight ice cream line began two weeks before the live concert performance. And one week after the new product introduction, the ice cream plant was forced into overtime production to meet consumer demand.

WBBM-TV, too, provided contest promotion for tickets to the concert, as well as plugging the telecast, through on-the-air promos.

In addition to providing the contest entry blanks for Certified, the station also had tickets printed for the contest winners. WBBM-TV tied in the telecast with music appreciation programs in public schools, via the Chicago Board of Education. Announcements of program selections were sent to 600 schools in a nine-county-area. In some cases, music teachers assigned viewing of the tv concert as weekend homework.

Consumer response to the ticket contest was overwhelming, according to Olendorf. Approximately 2,200,000 entry blanks were received. Each Certified Store sent its ticket request blanks to the central office where a ticket quota was drawn.

SPONSOR ASKS

(*Continued from page 47*)

Trouble is, a complete compendium of all the clichés available might fill as many volumes as the Oxford Universal Dictionary (that's 13, Irving). What follows is a handy dandy little guide that will get the writer out of a tough spot any time his script is in danger of getting too good.

Verbal Clichés: You could do far worse than start off with one of the handiest little words in the broadcast language, the Advertising "Yes." It's invaluable after the announcer has made a long speech packed with claims and then intones: "Yes, with men who know Marijuana best, it's Tea, two to one."

Taste opens up shining vast new



The affirming "yes" after long pitch; "Yes, with men who know – – – best, it's – – –"

vistas of clichés. Just as an example, what aroma or flavor isn't "deep-down, rich or satisfying?" And how about "tangy goodness?" Try that on for sighs with frozen orange juice. Drop "tangy" and with "goodness" alone you have a useful tool for cakes, candies, cigarettes, or what have you in the food line.

Then there's the adjectival cliché which has bailed any writer out of many a new idea. A few examples will immediately reveal the possibilities. The men who "stand behind" the products are always "experienced" and often have "real know-how." And what goes into the product? "A secret blend" or a "special formula." And if it's a drug product (see below), they try to link it with some doctor.

Pictorial Cliché: The outstanding and most durable contribution to the American scene in this century was neither the mountain carved by Borglum nor any Jackson Pollock painting. Rather it is the announcer holding up the product. It takes an amazingly limber wrist and long training to hold a pack of cigarettes the way any announcer does.

There's the zoom, of course, in which the package smacks you right between the eyes; it never fails to make a dull commercial almost unbearable.

The pictorial cliché runs by industry patterns. If you're stuck and can't think of a stale idea, look at competition.

Automobiles do very little but run up and down roads looking very much like each other.

Cakes present giant close-ups, crumbly, moist, and mammoth-sized.

Drugs? Boyoboyoboyoboy. What's been diagrammed in your head, throat, stomach or intestines lately? How many shots of disintegrating tablets have you watched in recent months? How are *your* shrunken mucous membranes?

Cigarettes? Is there an announcer with soul so dead who never to himself has said, as he inhaled a drag, "Boy, it tastes like old rehearsal clothes!" And how come so many butts are suddenly air-softened or air-conditioned? Must be murder getting a drag out of a gasper smoking one with millions of holes in it.

The men's hair dressing field shows how the cliché circle works. A daring advertiser revolutionized his approach by throwing out white glove tests, greasy combs, and uncombed salesmen who lost the sale. He just used a touch of sex with a great deal of wit, and even urged the viewer not to use too much of his product. Notice the competition recently After watching the daring advertiser succeed, they're following him slavishly (and perhaps helping his sales—as T. Rosser Reeves warns imitative advertisers).

Summation: The writer for tv and radio need never fear. The cliché is always there to be clutched at whenever an idea needs staling up. If there is a need for it, a dictionary of cliches could be published once the response to this article is measured. Have we overlooked your pet cliché?

Richard Karp, *copy supervisor, Reach, McClinton & Co., Inc., New York*

Some key words and phrases that every young tv and radio copywriter should know and love—or "A boy's best friend is his cliché."

Starting an article of this nature with an excuse somehow or other negates its authority—but a fella must protect himself in the clinches. So, I hereby assure my clients, agency and potential employers that *I* couldn't possibly write a first-hand piece about clichés because, *I*, being a bright, original, creative, imaginative copy supervisor, could hardly *know*, let alone *employ* any of those vulgar, low goodies. Therefore, it is with a bow towards Messrs. Reach, and McClinton that I modestly admit that the following collection was gleaned from the pens, typewriters and styli of—The Competition.

I think that we can gloss over the one and two word clichés rapidly. Who could ever forget the immortal: "Yes." "Now!", "Never before," "New!", "Amazing," "Imagine" and of course, "Friends" (to be most effestive, this must be followed by a broad smile. This is rather difficult on radio but if you can work it out the result is devastating). Add to this the recent, "Viewers" and I think we've covered the field.

Next, we should take up some proven standards no "old pro" who sells to children would be without. (There are those who consider this as the level of our whole audience but I suggest thta we leave this question to be settled by such wise heads as David Susskind.) A favorite is: "Be the first kid on your block. . . ." Another winner, "Ask your mom to look for. . . ." and that tricky devil, "And it tastes good too!" You can see the Primrose Paths *that* can lead your audience down.

The daytime audience-slanted cliché? They're a dime a gross. (I



Back to camera, announcer turns to say, "Oh hello there, I'm Winston Churchill"

made that up.) Archeologists found this one scrawled on a cave wall, "Smart housewives know. . . ." I suggest substituting "Homemakers" for "Housewives," there's nothing like endowing your audience with professionalism. Then there's, "Next time you go shopping," "At your friendly neighborhood grocer's," or "Leading department stores everywhere." The lagniappe here is, that you can use them either individually or in a series. And while we're in

(*Please turn to page 66*)

SPONSOR WEEK WRAP-UP

DISK JOCKIES ride horses like real jockies. They appeared from KTLN, Denver, in the Memorial Day parade. They plan to appear regularly at race tracks and rodeos. The jocks are: (l to r) Henry Busse, Jr., Bill Warren, Jack Diamond, Mark Stevens, Johnny Rowe, Joe Finn, Ray Durkee



Advertisers

Minute Maid, now a subsidiary of Coca-Cola, is buying five-week spot tv campaigns in behalf of Minute Maid Push Up Bar and banana orange juice.

The bar schedules, of course, will be placed in and around kid shows, while the juice campaign will consist of day and night minutes.

Campaigns:

- **Florida Citrus Group** budgets over $6 million for advertising and promotion during the next fiscal year, of which $1.16 million is earmarked for radio and television.
- **Coca-Cola Bottling** of L.A. (Murphy Adv.) moves into a summer campaign for its Bubble-Up line with a $100,000 appropriation. Radio schedule includes 300 spots a week on 12 stations.
- **Pfizer's Bonadettes** (Gotthelf) will be pushed in 58 localities covering 10 states, from Maine to Mary-

GWEN SHEPHERD, who is a regular model on ABC TV's "Seven Keys," daytime audience participation show, is happy even though all those letters aren't hers. The 1,103,055 letters arrived the eighth week the show was on the air as viewers vied for prizes awarded to the home audience



land, and three locals in California, using radio.

• **U.S. Steel** (BBDO), as a major manufacturer of spring wire for the bedding industry, will use radio and television to support "Better Sleep Month" during September.

• **Davega** ran a local saturation effort for one week, beginning 26 June, on WNBC's *All Night in New York* program which goes from Monday to Saturday, midnight to 6 a.m.

PEOPLE ON THE MOVE: Chester L. Jones to director of marketing for Monsanto Chemical's Plastics.

Agencies

Agency appointments: Hunt Foods ($8 million) to **Y&R** from Fitzgerald . . . Food Fair Properties to **Newhoff-Blumberg** for the company's new Reisterstown Plaza shopping center in Baltimore . . . Hanes Hosiery to **DDB** as of 1 January . . . Wagner Baking to **Smith/Greenland** . . . newly formed Associated Connecticut Health Insurance Companies to **Wilson, Haight and Welch,** Hartford . . . Lehn & Fink for Stri-Dex Medicated pads, Noreen Color Hair Rinse, Hinds Honey & Almond Cream, and Lysette (over $1 million) to **F&S&R** . . . Jeffrey Martin Laboratories has retained **Smith/Greenland** . . . Raleigh Clothes to **GH&R** . . . Worcester Baking for Town Talk Bread to **Hoag and Provandie,** Boston . . . Wolf Brand Products, division of Quaker Oats, and Roegelein Meats to **Clay Stephenson,** Houston . . . Howard Village and Rosedale Village, Queens, N. Y., to **Miller.**

PEOPLE ON THE MOVE: Marc I. Epstein to assistant account executive, Ted Bates, from assistant product manager, Lever . . . **Martin Himmel** to director of Pan American Relations, Ltd. . . . **Albert Kinsey** to executive v.p., Allan Jack Lewis, Washington, D. C. . . . **John E. Franks** to director of media and marketing, John C. Dowd, Boston, from marketing director, same agency . . . **David Hale Halpern** to v.p. and member of the board of directors, Ted Gotthelf, Inc. . . . **Ernest W. Schwehr** to account executive, Robert Otto, from advertising department of Imperial Chemical Industries, London, Brazil, and Argentina . . . **Robin Jordan** to account executive, Robert Otto, for Carrier International . . . **Arthur Gray** to the staff of the Miami office of KHCC&A . . . **John Stranberg** to account executive, Mc-E, from marketing manager, Murray Corporation of America . . . **Nita Nagler** to account executive, Del Wood Associates, from media director in charge of Six Month Floor Wax and Tuck Tape . . . **John Rigor** to account supervisor, SSC&B from Grey . . . **Franklin Bell** and **Stuart Peabody** to marketing board of Daniel & Charles, from Heinz and Bor-

(*Please turn to page* 62)



LOOKING OVER THE CONTRACT for affiliation of WMIL, Milwaukee, to CBS Radio are: (l to r) Arthur Hull Haynes, the president of CBS Radio network; Sol Radoff, manager and executive v.p. of WMIL; William A. Schudt, Jr., who is v.p. in charge of affiliate relations for CBS Radio

AN ACHIEVEMENT PLAQUE for the promotion of traffic safety is presented to radio station WMAQ, Chicago, and traffic reporter Bill Warrick (r) by J. J. Cavanagh, president of the Chicago Motor Club, who awarded the plaque. Lloyd E. Yoder (l), NBC v.p. and general manager of WMAQ-WNBQ and John Keys, WMAQ station manager (second from r) look on





STATUE OF LIBERTY was used by WKY, Oklahoma City during football game, culminating Fly the Flag Week. Shown: Doyle Glazier (l), art director, Jack Wilkerson

TIMEBUYERS ARE CHEERING



40 E. 49th St., New York 17

OUT NOW!

What's happening in U. S. Government that affects sponsors, agencies, stations

WASHINGTON WEEK

3 JULY 1961
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The agitation in NAB ranks over new president LeRoy Collins seems to be simmering and the fear about some of his approaches to industry vs. Administration issues has been largely dispelled.

In other words, the present attitude of NAB members is one of wait and see.

This thumbnail appraisal of the situation comes of NAB public relations director William Carlyle, who only the week before traveled out to North Dakota on invitation to assure the state's broadcasters in convention that even though there had been differences between Collins and the NAB board of directors **the industry's interests were still kept uppermost in his mind.**

Carlyle at the time raised the question as to whether the broadcasters would prefer to have their president feud with a chief regulator who'll be around for four to eight years. He also made this point: **the views of chairman Newton Minow and Collins are far apart on many problems.**

The FCC commissioners are working in much closer harmony under Minow, though there was never anything like a rift: stories of resentment among other commissioners were much exaggerated.

However, Minow has been working hard at the task of making a team out of the seven vastly different personalities. He is now very careful in all speeches to point out when he is speaking for himself, and to eliminate use of the word "I" when he speaks of what the comsion will do. He never misses an opportunity now of giving public praise to the former Chairman and now plain Mr. Commissioner Ford.

If he ever had views as radical as some feared, he has been modifying them. **It now appears that the majority will be voting with him on most important FCC regulatory moves.**

Paul Rand Dixon, meanwhile, has been slowly but surely moving the FTC into a posture of greater vigilance over ad claims. Latest move is an FTC reorganization which has nothing to do with the President's Plan: it appears on the surface, at least, to give more emphasis to FTC monitoring of radio-tv.

Two new FTC divisions are set up, one to handle monopoly and restraint of trade cases, and the other to take over deceptive practices and false ad cases. To reduce the backlog and to make handling of more cases with the same personnel possible, a **single FTC lawyer will be assigned to follow and speed up each individual case.**

Daniel J. Murphy has been named to head the deceptive practices activities. Under him, Charles A. Sweeny is made **responsible for monitoring radio and tv broadcasts for false and misleading commercials.**

The Harris House Commerce Committee is set to act on an FCC reorganization bill very close to that favored by the FCC on an unusual unanimous basis.

The Senate Commerce communications subcommittee this week began hearings on the exact measure recommended by the FCC.

There is, however, **no certainty that Congress will approve a bill on this subject this year.** Nobody, other than the administration, several members of the FCC, and Newton Minow gets too excited about the need for reorganization.

Significant news, trends in
- *Film*
- *Syndication*
- *Tape*
- *Commercials*

FILM-SCOPE

3 JULY 1961
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The opening of the second Canadian network (CTV) will come as a much welcomed stimulant to American tv companies.

Screen Gems got off to a head start and made the first two sales to CTV: Showdown and Top Cat.

Showdown represents three important firsts to Screen Gems:

- **First sale to CTV of any show.**
- **First Canadian production** for Canadian consumption by an American-based company.
- **First live show** produced by Screen Gems. The series, a musical game show, will come off live facilities of CFTV, Montreal.

Incidentally, the CTV network's eight cities are: Montreal, Toronto, Ottawa, Calgary, Vancouver, Halifax, Winnipeg, and Edmondton.

Showdown is set on CTV for 7:30 p.m. Friday; Top Cat, for 7:30 p.m. Thursday.

More Screen Gems-CTV deals are understood to be in the works.

Westinghouse Broadcasting's nightly PM East & PM West already has seven syndication clients.

Stations are: WNEW-TV, New York; WGN-TV, Chicago; KTTV, Los Angeles; WFAA-TV, Dallas; WTTG, Washington; WHP-TV, Harrisburg, and WSBA-TV, York.

These plus the five NBC stations carrying the series give it **a total to date of 12.**

Manhunt definitely won't go into a third year of production.

First two years of the series, totalling 78 episodes, are going into re-run sale and seven markets have already been signed by Screen Gems.

They are: KABC-TV, Los Angeles KFMB-TV, San Diego; KPHO-TV, Phoenix; KSTP-TV, Minneapolis; KPLR-TV, St. Louis; KMJ-TV, Fresno, and WWJ-TV, Detroit.

Recent ratings reports show **quite a few time period victories for Manhunt,** some in markets among the earliest renewals.

Here are second-year ratings reported in March 1961 ARB:

MARKET & TIME	RATING
Charleston-Huntington, W. 7 p.m.	31
Jacksonville, Th. 8 p.m.	31
Knoxville, Th. 7 p.m.	28
Mobile, W. 7:30 p.m.	34
Oklahoma City, F. 9:30 p.m.	28
Milwaukee, Th. 9:30 p.m.	27
Minneapolis, Th. 9:30 p.m.	29
Pittsburgh, Th. 10:30 p.m.	28
San Antonio, Th. 9:30 p.m.	24
San Diego, Tu. 7 p.m.	28
San Francisco, Tu. 6:30 p.m.	15

If the New York market is any indication it would appear that CBS Films is in for some brisk business on its packet of three re-runs.

Each of these shows quickly found a New York buyer:

- December Bride (156 episodes) went to WABC-TV.
- World of Giants (13, made for network but still unshown), to WPIX.
- Wanted: Dead or Alive (94), also to WPIX.

Furthermore, WNEW-TV picked up its second year renewal of first-runs of Deputy Dawg. The cartoon series again will contain enough episodes to make up 26 half-hours, or 104 segments if shown separately.

Station sales of Ziv-UA's Ripcord raised total on that series this week to 87 markets.

New stations are: WVEC-TV, Norfolk; WATE-TV, Knoxville; WTMJ-TV, Milwaukee; WLW-I, Indianapolis; WKYT, Lexington; KHFL-TV, Chico-Redding; WKJG-TV, Ft. Wayne, and WTVP, Decatur.

Sales to advertisers are: Acme Building supply on WTOK-TV, Meridian, and Lincoln Income Life Insurance in Louisville.

Official Films has been exchanging its stock in an arrangement to buy up five series for off-network syndication re-run sale.

The five shows and numbers of episodes they contain are: Peter Gunn (114), Mr. Lucky (34), Yancy Derringer (34), Wire Service (39), and DuPont Theatre (42).

Wire Service is a full hour; the rest are half-hours.

Official used an undisclosed amount of its stock to **acquire all the stock of five tv film companies owned or controlled by Don W. Sharpe and Warren Lewis.** Each of the privately held Sharpe-Lewis companies owned one series.

There's good news for U. S. tv film distributors in a legislative reprieve affecting dubbing in Argentina.

The Guzman Bill, which would have made Argentine dubbing compulsory on all tv film imports, has been referred back to the Argentine Senate and no action is possible before the spring of 1962.

Should such a dubbing law ever be passed it would probably be followed by similar measures **requiring local dubbing in other Latin American countries.** That would virtually close off the Western hemisphere Spanish language market rentals in individual countries which cannot cover dubbing costs.

The Argentine development was reported by William Fineshriber, MPEAA tv v.p., following a five-week tour of Latin America.

EUE will have a new sound stage, its fifth, open by August.

As part of current expansion the commercials-industrials producer has added seven new people to its staff: **Philip Frank,** executive producer-sales representative; **Sol Ehrlich,** creative director-commercials director; **Edward Rinker,** west coast account executive; **Constance Mowbray,** New York producer-sales representative; **Doria Belden,** production assistant; **Peter Neufeld,** sales-production assistant, and **Michael Nebbia,** staff cameraman.

A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

3 JULY 1961
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PUBLICATIONS INC.

A report that keeps bobbing up: that such-and-such agency is on the verge of snagging the Texaco account away from Cunningham & Walsh.

Said a Texaco executive last week: our doors are never closed to solicitations, but there's absolutely nothing in the wind. **However, you never can tell what will come out of a game of golf with the chairman of the board.**

A likely next development in the dentifrice field: the manufacture of disposal toothpaste and toothbrushes.

Their convenience would be chiefly as hospital units. A supplementary target; overnight travelers.

A Madison Avenue pundit says he often wonders how much the criticism directed at tv, and even advertising, is animated more out of a sense of snobbery than out of an authentic desire for improvement.

It is also his observation that as the classes in the U.S.A. have become more and more levelled out **intellectual snobbery is filling the vacuum left by social snobbery.**

Timebuyers, you may have something to worry about if this tactic takes fire.

A Lexington Avenue agency is making it a policy of **recruiting its timebuyers from among young men who have had experience selling time for stations.**

The theory here: there's an advantage in their knowledge of **station operations, scheduling** and **general problems.**

Among the carrots that will be dangled before them: **an opportunity to move into the account executive field.**

One of the ironies of account switching these days is that among the last to find out what's going on is the ad manager himself.

Besause of the stakes involved, the wheels toward change are often started rolling on the upper levels, like the **president, executive v.p.** or the **marketing director.**

P&G agencies are speculating on how the Cincinnati monarch will react to Y&R's acquisition of the Wesson Oil-Snowdrift account.

Y&R has the **Cheer** account, which is worth about **$3 million,** and P&G is also in the **cooking oil business via two brands of Crisco.**

The chances are that P&G will let it pass, **since it has no objection to Burnett's being mixed up with Pillsbury cakemixes,** whereas P&G is in the same field with the **Duncan Hines** line.

Colgate may, after all, fool them out there in Cincinnati and not come out with a floride dentifrice competitive with Crest.

P&G still figures that Colgate, even though its top moneymaker is the dentifrice, won't pass up the floride field, if it can come up with the right product.

Crest's comparative sales, on the other hand, seem to have levelled off. In the supermarket count it jiggles **in and out of second place with Gleem.**

KSLA TV



THEY LIVE IT UP . . . AND LOVE IT . . . in the fabulous KSLA market. Oil-rich, timber-rich, cattle-rich, and growing industrially . . . this tri-state area hardly knows recession. Its people play hard, work hard and have the money to buy. They look to KSLA-TV for news they believe . . . programs they enjoy.

Ask our reps (Harrington, Righter and Parsons) about the fabulous KSLA market!

CBS **KSLA TV SHREVEPORT LOUISIANA**

WRAP-UP

(*Continued from page* 55)

den respectively . . . **Charles (Skip) Webster** to publicity director of the tv department at Rogers & Cowan . . . **U. (Bud) Galanos** to account executive for General Aniline and Films, L&N, from creative director. KMJ . . . **Bernard Rafferty** to account executive for United Aircraft and Anaconda American Brass, and **Karl E. Irvin** to account executive for Timely Brands Division of Heublein, both at Wilson, Haight & Welch, Hartford. They are from General Electric and JWT, respectively.

MORE PEOPLE ON THE MOVE: Douglas Warren to v.p. and account supervisor of food account activities, Smith/Greenland, from account executive, same agency . . . **Shirlee Gibbons** to account executive, Fletcher Richards, Calkin & Holden from advertising supervisor, Barbizon . . . **Malcolm G. Lund** to creative director, Henderson Advertising, Greenville, S. C., from Tatham-Laird . . . **Lloyd G. Whitebrook** resigned as executive v.p., KHCC&A . . . **Ernie Brant** to account executive, F&S&R, from account executive, San Antonio Advertising . . . **Louis West, Jr.** to time-buyer at Gumbinner . . . **G. Burton Brown,** marketing research director, elected v.p., Knox Reeves, Minneapolis . . . **Ralph Kanna** to radio/tv director, William Schaller, Hartford . . . **Perry Thomas** to account executive for Beltone Hearing Aids, and administrative assistant to the president, Olian and Bronner, Chicago . . . **Lorrie Carson** to timebuyer at Lilienfeld, from Mc-E . . . **Patrick C. Tims** to account group at Clay Stephenson, Houston, from account executive with Tatham-Laird.

The winner: Johnson & Lewis received a prize in the 60-second animated tv commercial category of the AAW's 1961 All-Western Advertising Competition for an instrumental "concert commercial."

New quarters: Kastor Hilton's Miami office to larger quarters at 3601 N.W. 7th St.

Thisa 'n' data: As of 31 May, the new roster of the AAAA lists 338 member agencies, an increase of 25 since last year. Members operate 735 offices in 112 U.S. cities and in 55 cities outside the U.S.

New offices: Joseph F. Cavanaugh, Ltd., Milwaukee, will open a new office in Dallas. Wilson Goss, the agency's Dallas man, has been made v.p. to head the new southwest position and Hillary Nausser, former staff member of Don Baxter, will be the account executive and production supervisor.

Stations on the Move

KVOS-TV, Bellingham, Wash., has been taken over by Wometco Enterprises of Miami, previously approved by the FCC.

In a $3 million all-cash transaction Wometco bought into the fourth tv station in which it has an interest.

TOTAL STATIONS ON THE AIR
(as of 1 June 1961)
AM: 3,590
FM: 871
TV: 541

BOUGHT/SOLD/APPROVED
Sold: WEZN, Elizabethtown, Pa., to Ira Kaplan, printing consultant, Washington, D. C., from Lowell Williams and Richard E. Burg; the price: $160,000; brokered by Blackburn & Company, Washington, D. C.
Approved: the acquisition by Red Owl Stores of the stock of Radio Suburbia, owner and operator of the Twin City station **KRSI.**
Start: KARK-FM, Little Rock, Arkansas, on the air at 10:00 a.m., 22 June.

Associations

The Colorado Broadcasters Association elected Clayton H. Brace, assistant to the president, KLZ-AM, TV, Denver, president at their 13th annual meeting.

Other new officers chosen were: Mason Dixon, general manager, KFTM, Fort Morgan, Col., as v.p. and Bob Martin, KMOR, Littleton, Col., as secretary-treasurer.

Among the speakers was John Meagher, v.p. in charge of radio for the NAB, who dealt with the problems facing the industry and pleaded for an understanding of the new NAB president, LeRoy Collins.

Some of the resolutions adopted included a plea to broadcasters to increase their editorial efforts.

The Georgia Association of Broadcasters became the fourth largest state broadcasting association in the country.

This happened with the enrollment of its 100th radio-tv station, WKIG, Glennville, Georgia, a new station which began broadcasting 25 June.

The GAB also has 25 associate members.

Tv Stations

WGN (radio-tv) opened the doors to its new Mid-America Broadcast Center, 27 June.

The radio-tv building is located less than 15 minutes from downtown Chicago with 101,625 square feet of space on a 13-acre site.

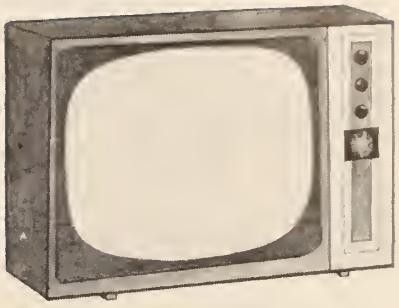
The opening included an address by J. Howard Wood, president of the Tribune and WGN, and LeRoy Collins, president of the NAB.

The tv station, at present broadcasting 1,000 hours of color shows per year, will one day be an all-color operation.

PEOPLE ON THE MOVE: Wayne Yerxa to account executive KMSP-TV, Minneapolis . . . **Tom Hagner** to account executive in the sales department, WCAU-TV, Philadelphia, from WJZ-TV, Baltimore . . . **William P. Hessian, Jr.** to account executive in sales, KPIX, San Francisco, from sales manager, KSBW-TV, Salinas, Cal. . . . **Joseph M. Bryan** retired as senior v.p. of Jefferson Standard Life Insurance to give more of his time to broadcasting. He remains president and member of the board of directors of Jefferson Standard Broadcasting . . . **Fred Gibson** and **Van Weatherspoon** to Carolina sales manager and sales supervisor, respectively, WBTV, Charlotte, both from sales reps at the same station . . . **Robert F. Adams** to director of sales WBKB, Chicago, from assistant sales manager, WABC-TV, New York . . . **Louis Wolfson,** v.p. of Wometco Miami, appointed director of broadcast interests of the company.

New quarters: WNEM-TV, Bay City, Mich., began construction f

"WHERE THE TV ELITE DON'T MEET"



—headlined *Variety* recently. "There's a growing concern among some top tv thinkers that the medium has lost a vital segment of its audience—the doctors, lawyers, teachers and business leaders. In short, the opinion makers . . . The question isn't 'Is Anyone Out There?' but 'Who's Out There?' And the answer seems to be, not the people who really count . . ."

We'd be the last to try to David a bunch of Goliaths like you chaps in the magic eye business. But look at it this way:

Sport is what smart people do, watch, and talk about these days. If you don't spend a weekend at the Masters, cruise the inland waterway, shoot in the 80's, have a box at the Series, you're just not with it.

SPORTS ILLUSTRATED reaches nearly a million families who are *up there*. Median income $10,835—*double* that of the U.S. as a whole. Nearly 9 in 10 are business or professional men—of those in business, 1 in 3 has already made it to the corner office.

They and their wives are the "tastemakers" that get *your* product rolling, whether it's common stocks or cake mixes. The opinion leaders. Without their original (and continuing) approval most new products would still be in the laps of your management consultants.

You can cover these active, sports-minded reachables and touchables with a color page in SI for 13 weeks in a row for peanuts: for what one network half-hour would cost you.

You wouldn't be lonely. Only 4 mags in the land carried more consumer advertising than SI did in 1960. Sounds unbelievable, doesn't it? Better look through the last few weeks' issues and see if your successful competitor is in there.

Sports Illustrated

L. L. Callaway Jr., Advertising Director,
Time and Life Bldg., N. Y. 20.

new headquarters and space for what will be WNEM-FM.

Radio Stations

A special promotional package was sent to the nation's advertisers this week by the RAB, giving them some hints for "back-to-school" campaigns.

The RAB packet contained such reminders as these:

- Radio will "reach" a peak audience this summer, going beyond tv.
- 97.6% of teenagers listen every week; 79.7% listen on an average day.
- Successful advertising in the past has been tied in with public service.

KCBS, San Francisco, will use spot announcements on its sister station in New York, WCBS, for self-promotion.

At the same time, the last week in June, WCBS will use KCBS to invite vacation-minded San Franciscans to dial 880 while visiting New York.

The Taft group has diversified and gone into the bowling alley business.

It has bought for cash the assets of three corporations operating the Brentwood Bowl, a 32-lane establishment in suburban Cincinnati.

As a service to its advertisers, WIP, Philadelphia, sends Winnie Peters, the station's hostess, to visit housewives in their homes.

In a WIP Hospitality Wagon, she drives to a different Delaware Valley neighborhood each day, calling on 15 to 20 homemakers, chatting with them, giving out WIP literature and food gift certificates.

PEOPLE ON THE MOVE: John O. Gilbert, II, general manager, WXYZ, Detroit, to v.p. . . . **Leon Ridings** to general manager, WFCT, Knoxville, Tenn., from station director of WBIR, Knoxville . . . **Ted Carlsen** to general sales manager, KCPX, Salt Lake City, from station manager, KRAK, Sacramento . . . **E. Jonny Graff** to general manager, WNTA, from v.p. in charge of eastern sales and member of the board of directors, same station . . . **Herbert Golombeck** to v.p. of Plough Broadcasting at the home offices in Memphis, from v.p. and general manager, WPLO, Atlanta . . . **Vernon D. Goldsmith** to sales staffer, WFYI, Garden City, N. Y. . . . **Cameron Cornell** to news director, WMCA, New York, from news director, WGSA, Savannah, Georgia . . . **Kenneth Leslie** to head local sales activity at KYA, San Francisco, from sales manager WNVF, Binghamton, N. Y.

Kudos: KBOL, Boulder, Col., was presented the 1961 Sacred Heart Hour Radio Award honoring the station for "outstanding achievement in the fields of education, religion, and community endeavor" . . . **KCMO,** Kansas City, **Barbara Draper,** continuity acceptance director, has won first place, for the second consecutive year, in the national writing awards presented by the National Federation of Press Women.

New affiliates: Nine more stations have gone to the **Keystone Broadcasting system:** KOWN, Escondido, Cal.; KDOL, Mojave, Cal.; KALN, Iola, Kan.; WSHN, Fremont, Mich.; WEHH, Elmira Heights, N. Y.; WERT, Van Wert, Ohio; KYLU, Rusk, Texas; WMOV, Ravenswood, W. Va.; WERL, Eagle River, Wis.

Call letter change: WLOW will be known as WHIH, as of 1 July.

Networks

ABC has ceased purchasing tubed equipment of any type and is in the midst of a program which soon will result in a completely transistorized broadcasting system.

ABC was the first major broadcaster, several years ago, to begin transistorizing its audio equipment and has experienced no failures of any properly installed silicon rectifiers, which far outlast any tubed equipment.

ABC TV has sold partial sponsorship for four programs during the 1961-62 season to Mars (Needham, Louis & Brorby).

The four programs are: *Bugs Bunny, Cheyenne, The Hathaways,* and *Leave It To Beaver.*

Radio sales: For the eighth straight year, Chevrolet (Campbell-Ewald) will sponsor 12 5-minute week-end news broadcasts by Robert Trout and Allan Jackson over CBS Radio for 52 weeks.

Promotion managers of NBC TV's affiliated stations will meet in four cities the week of 9 July to make plans for the network's 1961-62 schedule.

Sydney H. Eiges, v.p. public information, in commenting on the meetings said: "these meetings will give the local stations opportunity to organize promotion campaigns with the objective being to make each station the best in its market.

ABC TV Affiliates Advisory Association is particularly pleased by ABC TV's future plans for news, including programs for the country's youth.

The board, in a meeting with ABC TV execs, discussed methods to expedite exchange of information between the network and affiliates.

The network told the board that it has increased its west coast staff to assure continuation of high standards.

Also mentioned were plans to revise the network's daytime programming.

The board congratulated the network for its coverage of the recent heads of states meeting in Europe.

PEOPLE ON THE MOVE: James H. Fuller to account executive, CBS Radio Network, from director of creative sales and member of the board of directors, Eastman . . . **Segrid Peterson Foley** is moving from ABC TV legal department to Paramount Pictures in copywriting . . . **John D. Gibbs,** general manager of KQV, ABC o&o in Pittsburgh, has been elected v.p. of Allegheny Broadcasting, a subsidiary of AB-PT.

Kudos: Dr. Frank Stanton, president of CBS, was presented a citation by the National Press Photographers Association for his vigorous fight for full access to information essential to the American people . . . **Dan Ailloni-Charas,** NBC advertising studies supervisor, has been elected to head the marketing management committee of the N.Y.C. Junior Chamber of Commerce.

Tv sales: **NBC TV** has sold alternate-week sponsorship for *The Dick Powell Show* to Hertz Rent-A-Car for the 1961-62 season.

New affiliate: **WPEO,** Peoria, Ill., to MBS. The station is the third of the O'Connor group to go to MBS.

Representatives

There is 21% more viewing done by home owners than by those who rent their homes.

This statistical item is included in TvAR's latest study, *Viewing by Home Owners.*

The survey, conducted by Pulse, reveals such information as this:

- An average of 25% more viewers from 7:00 a.m. to 6:00 p.m. and 18% higher from 6:00 p.m. to midnight.
- The larger audience among home owners applies to a multi-market: 20% higher in Boston; up 18% in Baltimore; up 20% in Pittsburgh; 22% higher in Cleveland; and 25% higher in San Francisco.

Rep appointments: KULA, Honolulu, to **Spot Time Sales** . . . WMIL, Milwaukee, to **Bob Dore Associates** . . . WTTG-TV, Washington, D. C., to **Blair Tv Associates** . . . WITN, Greenville, N. C., to **Venard, Rintoul & McConnell.**

PEOPLE ON THE MOVE: Richard F. McGeary to the L.A. tv staff of Katz . . . **Robert F. Heflin** to assistant treasurer of the Adam Young Companies, from assistant treasurer of Century Chemical . . . **William R. Furnell** to the San Francisco office and **Jack Kabateck** to the Los Angeles office, both at Robert E. Eastman.

Film

ZIV-UA's *Ripcord* again signed new advertisers and some additional stations this week.

Among the advertisers are: Lincoln Income Life Insurance in Louisville, and the Acme Building Supply in Meridian, Miss.

The new stations include: WVEC-TV, Norfolk, Va.; WATE-TV, Knoxville; WTMJ-TV, Milwaukee; WLWI, Indianapolis; WKYT, Lexington, Ky.; KHSL-TV, Chico-Reading, Cal.; WKJG-TV, Fort Wayne, and WTVP, Decatur.

Here are some of the stations that started TPI-UPA's *Dick Tracy* in June:

WSB, Atlanta, Ga.; WLOS, Asheville, N. C.; KERO, Bakersfield, Cal.; WLBZ, Bangor, Me.; WHDH, Boston, Mass.; WRGP, Chattanooga, Tenn.; WGN, Chicago, Ill.; WKRC, Cincinnati, O.; KLZ, Denver, Col.; WHO, Des Moines, Iowa; WXYZ, Detroit, Mich.; WJRT, Flint, Mich.; KPRC, Houston, Texas; KODE, Joplin, Mo.; KTTV, L.A.; WTCN, Minneapolis, Minn.; WWL, New Orleans; WTAE, Pittsburgh; WCSH, Portland, Me.; WPRO, Providence, R.I.; KSBW, Salinas, Cal.; KUTV, Salt Lake City; KENS, San Antonio, Texas; KGO, San Francisco; KMOX, St. Louis, Mo.; WSTV, Steubenville, O.; WHEN, Syracuse, N. Y.; WMAL, Washington, D. C.; WITN, Washington, N. C.

PEOPLE ON THE MOVE: Thomas H. Peterson to v.p., Atlas Film, from western sales manager, CBS . . . **Anthony Rizzo** to the West and **Joseph (Red) Muscato** to Arrow Productions, both at ITC.

Production: It looks like an S. J. Perelman comedy could be the next series to go into production at **Ziv-UA.** The producer-syndication purchased tv rights to his *Acres and Pains.*

Sales: Post-1948 feature films are continuing to sell steadily.

Seven Arts Associated's *Films of the 50's* (Volume I) has now been sold in 90 markets. Latest stations to sign for the group of Warner Bros. features are WRGB, Schenectady; KVII-TV, Amarillo; WFIE-TV, Evansville, and KNDO-TV, Yakima.

Screen Gems has sold its post-1948 packages to 42 stations. Of these 34 bought the 210 Columbias and eight took a group of 50 post-1948 action pictures. (Ten of the 34 stations took both packages.)

The eight stations which bought the 50 action pictures are: WBAL-TV, Baltimore; KPLR-TV, St. Louis; WKZO-TV, Kalamazoo; WJRT, Flint, and the four Wometko stations, which are WTVJ, Miami; WFGA-TV, Jacksonville; WLOS-TV, Asheville, and KVOS-TV, Bellingham.

International: Magnum Television International, headed by John Manson in Latin America, has acquired the animated tv series *Rocky and His Friends* for Latin distribution.

Public Service

Three tv stations in the Albany-Schenectady-Troy area got together for a joint telecast last week which showed how they had been fulfilling their public service obligations.

The show was scheduled on all the stations—WRGB, WTEN and WAST—at the same time, 8:30-9 p.m.

It was produced and directed by Hal Green and written and narrated by George Reading.

Public service in action: WSBA, York, Pa., will telecast a traffic safety campaign, *Operation Safety,* over the five-day 4 July holiday . . . **WCBS,** New York, helped the city of New York in a two-week campaign to recruit 940 new policemen. The city has had a shortage for several years . . . **KDES,** Palm Springs, Cal., is working with the Santa Fe Federal Savings and Loan Association to help high school students find summer jobs . . . **WPTA,** Fort Wayne, Ind., and the Motor Truck division of International Harvester created a half-hour special on construction of Northeastern Indiana Highways . . . **WBAL-TV,** Baltimore, has awarded 18 special citations to advertisers who have sponsored public service type programs . . . The Herald Tribune stations serving suburban New York will broadcast a special program, *A Search In Suburbia,* digested from a 12-hour seminar in which community leaders searched for a national goal or objective.

Kudos: WBNS-TV, Columbus, O., received a special Air Force public service plaque for a 1960-61 non-commercial spot campaign amounting to over $10,000 for Air Force recruiting . . . **WRCV-TV,** Philadelphia, was honored as the "outstanding tv station in the nation" when it was presented the Gold Bell award of the Catholic Broadcasters Association at their annual convention in Minneapolis. The same award also went to **NBC** for the program *Living Music of the Church.*

SPONSOR ASKS

(*Continued from page 53*)

the area, here's one any announcer can be proud of. "Look at this modern housewife. . . ." This sets up a lovely demonstration of almost anything.

Now that we're on the subject of demonstrations, here are some favorite lead-ins: "Watch this demonstration." "Just as this powder, capsule, tablet, etc., dissolves, coats, fizzes, etc., in this beaker, so (name of product) works, dissolves, coats, etc., your stomach, hair, house, bathroom floor, etc."—As you can see the possibilities are endless. A smart ploy is to follow this with, "Independent laboratory surveys reveal . . ." or "Leading medical authorities can tell you . . ." They do have a nice ring don't they?

As for the announcer himself, it would be violating one of cliché's cardinal rules *not* to have the commercial open with his back to the camera. Cigarette in hand, (eliminate for cigar, pipe or lung cancer sponsors) he turns to the camera and says . . . "Oh hello there, I'm Winston Churchill" (your producer will tell you that if the announcer is allowed to identify himself by name, he'll accept scale.)

Some random thoughts that come to mind also may be of help, but some of these old whines may need new bottles: "A word of caution, use only as directed." "If pain persists, see your doctor." "Does your (whatever it is) look like this?" "MMMM that's good" (Use your own discretion on the number of M's) "Downright delicious," "Deepdown goodness." "So don't settle for ordinary ..... 's that only .....," "Unlike harsh, ordinary ..... 's that." "Lasts up to 3, 6, 500, 5 million times longer," "The secret's in the ....."

Among many other hardy perennials of special appeal to cliché cultivators in the "Madison Avenue" garden are! "Fast, fast, fast" (Always use in groups of three or the rhythm is spoiled.)

A final word: As each of you approaches the "New Frontier" of Clichéland, it might be wise to remember that we are using a potent force. Heed the urgent plea of those who have gone before you—Use this power only for good. . . .

Tv and radio NEWSMAKERS



Herbert D. Strauss, executive v.p., has been elected president of Grey Advertising in a realignment of its executive team. Arthur C. Fatt, who had been president, becomes board chairman and chief executive officer. Lawrence Valenstein, who had been chairman of the executive committee and board chairman, continues to serve as executive committee chairman. Now billing at the rate of $58 million, Grey Advertising has more than 550 employees at its New York headquarters and at branch offices.



Thomas Tausig has joined Videotape Productions of New York as director of program sales. He formerly was with Grant Advertising as v.p. in charge of radio/tv. His television experience began at WTOP-TV, Washington, where he was producer-director and then program director. He came to New York seven years ago as tv account supervisor with Y&R and then joined Ted Bates. Before joining Grant he was advertising director with P. Lorillard, where he was involved in network and spot tv.



Theodore F. Shaker has been named v.p. and general manager of ABC TV National Station Sales, Inc., a new company to rep the ABC o&o tv stations. In 1948 he joined Lorenz & Thompson (now Shannon) as a newspaper and radio rep. After a stay at Farm and Ranch magazine and the Katz Agency, Shaker joined CBS TV Spot Sales in Chicago and was transferred to New York. In 1955 he became general sales manager of WXIX-TV, Milwaukee, and then director of network program sales, CBS TV.



Wilford Thunhurst has been appointed radio/tv director for the Pittsburgh office of EWR&R. He formerly served as radio/tv producer for the agency's New York office. For nearly two years, he had been radio/tv producer for Mc-Cann-Erickson. Prior to that he served in a similar capacity for Benton and Bowles. During 1954-55 Thunhurst was associate producer and director for the DuMont tv network. He was graduated from Carnegie Tech., Pittsburgh, in 1947 and was a fighter pilot in the Army Air Force.

frank talk to buyers of air media facilities

The seller's viewpoint

Marketing efficiency and media efficiency have not always gone together, states Peters, Griffin, Woodward account executive Andrew B. Powell. All too often, he points out, they are compelled to apply rating point and cost-per-1,000 formulas which cannot be adapted to local conditions in a given market. There is a wealth of spot tv opportunities, with proven sales records, which are turned down because they don't have the numbers. Programs, for instance, are often overlooked though they can provide ideal audience composition and may very well be directed at the advertiser's best customers.



"Marketing Efficiency VS Media Efficiency"

Spot television is perhaps the most flexible of all major advertising media but some of the nation's largest advertisers don't permit this flexibility to work for them.

Our own studies here at Peters, Griffin, Woodward show that practically every nationally advertised product owns a different share of market from city to city. Some major markets present a perennial problem to certain products which are well established nationally, but they will apply the same national advertising formula to all markets without regard to the local sales conditions or the local availability to the type of spot tv called for in the formula.

We may from time to time suggest the use of a year round corporate tv program in problem markets, but are told this is not acceptable because it does not meet the requirements of a previously established spot tv formula—"We just don't do it that way."

As a matter of fact, the corporate tv program is one of the most overlooked opportunities in media buying. It can be a feature film, hour or half-hour show, a 15, 10 or 5 minute service program, that has ideal audience composition and is directed at the advertiser's most productive customer. It may have done an outstanding job for a local advertiser for a period of years and actually delivers a better cost-per-thousand than many network programs.

It offers an ideal shelter for the multiple product advertiser who needs extra weight for his bread and butter products throughout the year but is always available for special deals, new products, etc.

Actually this technique is used in network programs but is not applied to spot tv because spot is bought on an entirely different formula.

Special events are another example of good spot television opportunities to accomplish a specific marketing job in any given area, but are frequently by-passed because no provision has been made for this type of advertising in the overall spot television plan. Integration with an important local event, opportunities for publicity, promotion, salesman-customer relation, are all inherent in a great many special event programs and these can often outweigh the advantages of low low c-p-m.

From this seller's viewpoint it is often discouraging to have spot tv opportunities, which have proven sales records, turned down simply because they don't have the numbers. Some day, some agency is going to commission one of its top buyers to direct his attention to "Selling Opportunities" in spot television. There are plenty of them available.

SPONSOR SPEAKS

For busy readers

As any regular reader of SPONSOR knows, this publication is edited to help the men and women involved in buying and preparing broadcast advertising to do their jobs to best advantage.

This is no easy assignment. All industry has speeded up with its resultant demands on better trade publication performance. But in the broadcast field the scene changes from day to day and the tempo is faster than most.

SPONSOR's readers are aware that we have not stood still in the face of changing conditions. Once a monthly, today SPONSOR is a fast-paced weekly providing a full-stipend of significant news of the week together with its carefully-selected articles.

SPONSOR's important role is to keep its busy readers posted. We don't believe that broadcast reading should be limited to our publication, but we want to be sure that if the busy reader has time to comb through only one business book for broadcast advertising information that SPONSOR will fully fill the bill.

Today our 18 editors cull the field for significant information. We print what you must know to keep ahead of your field. Much of what we gather never gets into print. We don't cover the waterfront. But what we do cover protects you in your knowledge of our field.

Recently SPONSOR moved its popular SPONSOR-WEEK section, which covers late-breaking news, to the first editorial spot at the front of the book. Added to SPONSOR-SCOPE, WASHINGTON-WEEK, SPONSOR-HEARS, and WRAP-UP this gives our readers a full quota of fast-reading, late-breaking information. All this and our big-length articles, too.

—NORMAN R. GLENN
Publisher



THIS WE FIGHT FOR: *A healthy climate of respect and understanding between those who buy and those who sell radio/tv advertising. The most efficient use of the air media can only be achieved through mutual cooperation.*

10-SECOND SPOTS

Permanent spots! A bright, young, dignified (Harvard, '53) spot radio spokesman was blue skying about his favorite medium over a mid-town lunch table, when the waitress nonchalantly drenched his Brooks Bros. pant leg with roast beef gravy. After rude interrogation by a series of three employes of the eatery, the proper Bostonian was told he could submit the cleaning bill to the management, but he should not do so during the luncheon rush. With fantastic restraint and decorum he replied, "*Madam, there's no danger I'll ever be anywhere near here at lunch time.*"

Self-sell: While delivering a Kinney rent-a-car commercial via WOR, New York, nocturnal philosopher Jean Shepard told his disciples of a former colleague from another city who got carried away with his own presentation of rent-a-car message. Day after day the guy informed listeners they could have a car on their signature alone, no red tape. Unable to resist any longer, the announcer followed his own advice and obtained a vehicle gratis. *The FBI picked him up in Florida two weeks later, about to board a boat for Peru.*

Remarkable self-control: N. Y. *Post* columnist Earl Wilson, living it up at Le Chambord, probably the world's most expensive restaurant, caught a glimpse of NBC's whimsical m.c. Bill Cullen. Confesses Wilson, he did not say hello to Cullen because if the latter had looked over in his direction, he'd surely have said, "*Hey, Bill, the price is right, hey, one dinner,* $865.

Can't argue about taste: While FCC Chairman Newton Minow aired his criticism of tv fare, including children's programs, on ABC TV's *Issues and Answers*, his two daughters, ages five and seven, ignored their daddy's image on the monitor and concentrated on a game of cards. When the show came to a close and the Chairman was ready to shove off, he had a job on his hands ungluing the young ladies' eyes from the tv screen. *A cartoon program followed* Issues and Answers.

Flint–Bay City–Saginaw moves into the top 40 (in actual TV homes delivered)

When Flint and Bay City-Saginaw were recently combined into one market, it changed everybody's list of the top 40 TV markets in the country. Have you brought yours up to date yet?

To check, just see if you've got Flint-Bay City-Saginaw listed in the same neighborhood as Providence, Charlotte and Denver. For that's where this Eastern Michigan market has moved on the all-important basis of homes delivered.* That is, homes with TV sets actually tuned in.

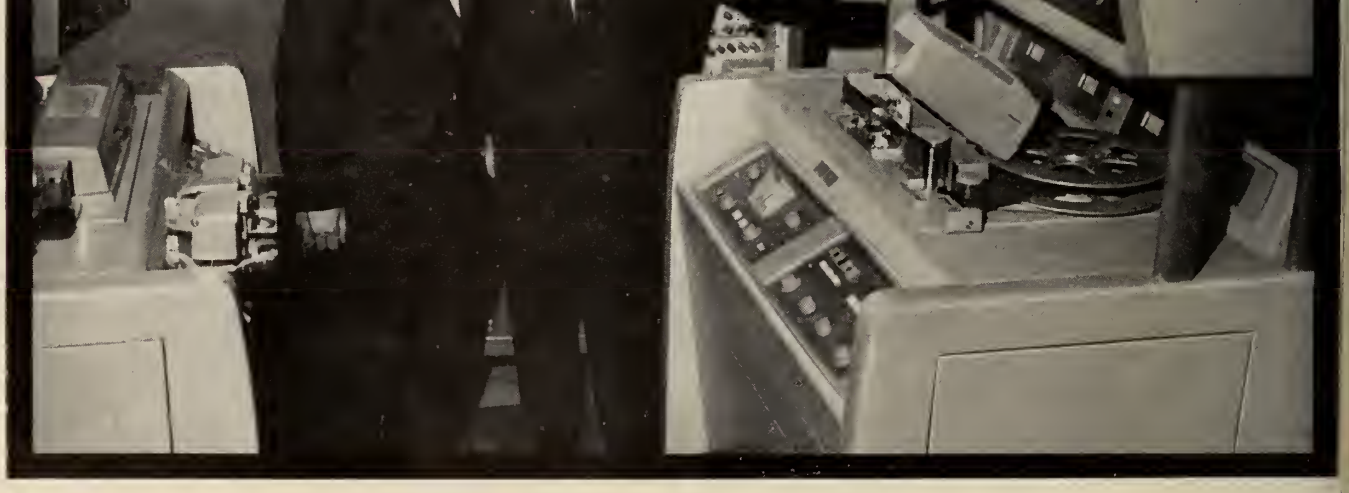
Another thing well worth noting is that nearly all the viewers in this heavily populated urban market get their television from within the area. And, of course, that's where WJRT is—with City-Grade service to Flint, Bay City and Saginaw.

You can get more information about this new top-40 market, and about WJRT, simply by calling our representatives: Harrington, Righter & Parsons, Inc. Offices in New York, Chicago, Detroit, Boston, Atlanta, Los Angeles and San Francisco.

*Based on ARB Reports—March, 1960 (Sun.-Sat., 6-10 p.m.)



MORE THAN NUMBERS



WJAR-TV has meant "television" to **RHODE ISLANDERS** since 1949. Penetration of the *Must Buy* Providence Market has been a matter of solid coverage, audience, and facilities.

J. S. "Dody" Sinclair, President and General Manager of WJAR-TV, highlights Providence market leadership as he pushes the button on one of the station's two new Ampex VR 1000C Intersync videotape recorders. Jack Flynn, Ampex Eastern Sales Manager, looks on. Generally, the better the equipment, the better the station. Better stations in better markets get more business, can afford the best, most, first. And WJAR-TV is as well equipped as any *Must Buy* station in any *Must Buy* market.

WJAR-TV

NBC • ABC

— Represented by Edward Petry & Co., Inc.

10 JULY 1961
40¢ a copy • $8 a year

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

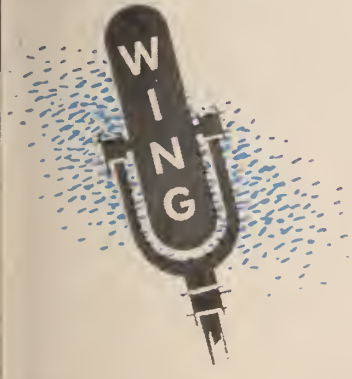
First IN the air...

DAYTON, OHIO



Home of the Wright Brothers, fathers of aviation, home of Wright-Patterson Air Force Base, Headquarters for Air Force Logistics Command . . . this cosmopolitan, industrial, air-minded city is now the 3rd largest market in Ohio.

First ON the air...



WING

High-flying WING has captured the hearts (and ears) of air-minded Dayton. More national and local advertisers spend more dollars on WING than any other Dayton station because WING delivers more audience and sales.

Dale Moudy, Vice President—General Manager
Don Sailors, Vice President—Sales Manager

robert e. eastman & co., inc. national representative



TRAILS STATIONS: WEZE, Boston; WKLO, Louisville; WING, Dayton; WCOL, Columbus; and WIZE, Springfield, Ohio.

HOW TV O&O'S WILL SELL YOU BREAKS

Prices for spots in 40-second break, will, in most cases, be 150% for 30's, 200% for 40's

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How to buy 9 tv specials for $8 million

Page 30

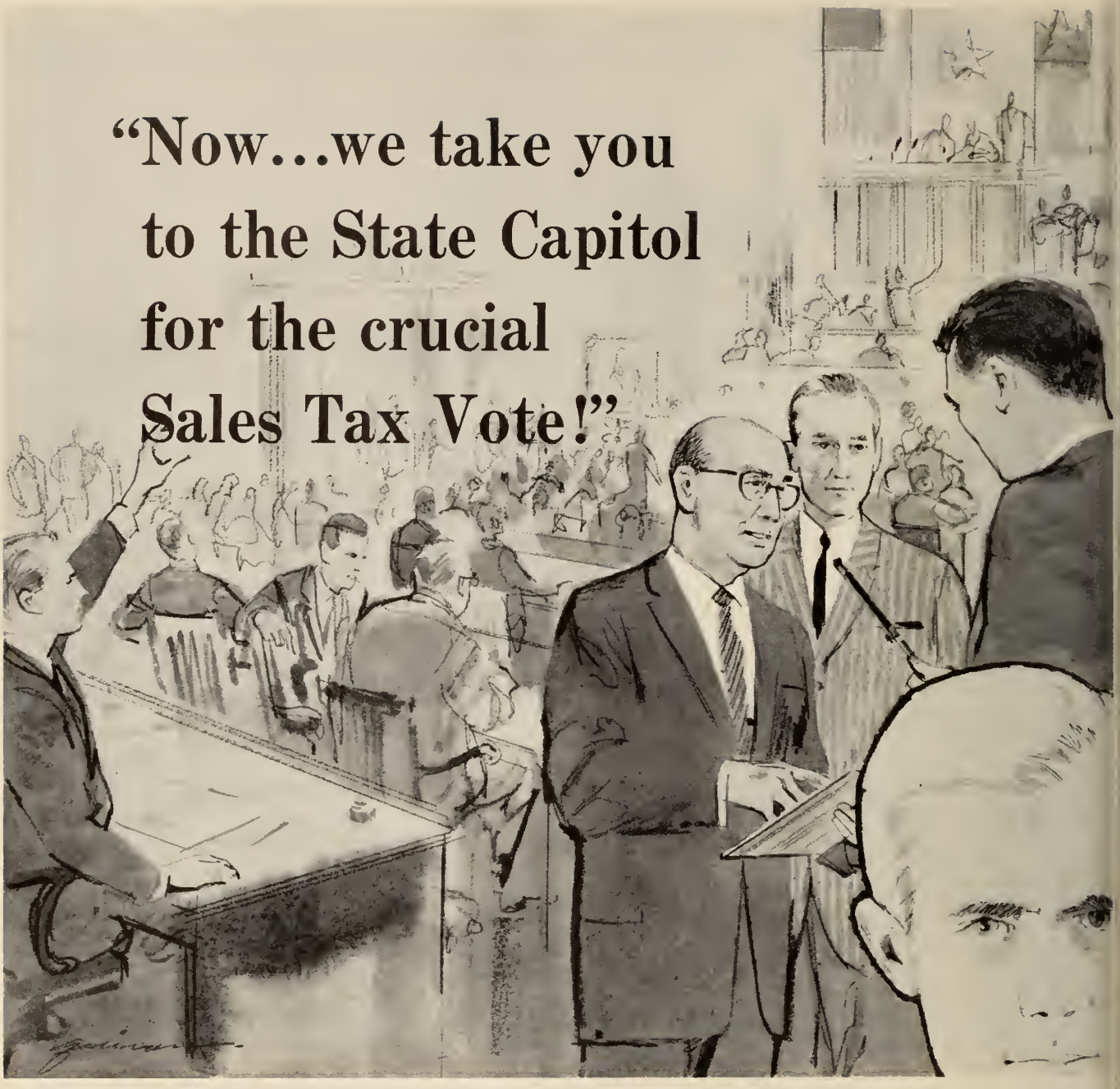
Whose Top 50 tv markets do you mean?

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Agency study shows radio's creative needs

Page 36

"Now...we take you to the State Capitol for the crucial Sales Tax Vote!"



The important tally was beginning . . . the state legislature was about to dip into the public's pocketbook. Interest was at fever pitch. As the legislators went into overtime session, WFAA took its listeners direct to the State Capitol for an on-the-spot count with Southwest Central's full time Austin correspondent, Clyde Butter.

The measure fell by one vote!

Now . . . a new fight is shaping! And a new opportunity for Southwest Central WFAA 820 to give the full report *first* and *first hand.*

It's YOUR opportunity, too. The opportunity to place your message where it can reach the news-interested, highly informed audience which depends on Southwest Central.

Call your Petryman now for your schedule on WFAA 820 . . . the most listened-to spot on the dial . . . WFAA 820, where listeners are buying.

"Southwest Central"
from
COMMUNICATIONS CENTER



RADIO SERVICE OF THE DALLAS MORNING NEWS

WFAA 820 radio DALLAS

Edward Petry & Co., Inc.

The new March ARB shows

WJIM-TV

has increased it's audience in

FLINT

Michigan's second market by

63%

during the past twelve months!

(Sunday through Saturday . . . 9:00 am - Midnight)

Now . . . more than ever . . . WJIM-TV dominates Mid-Michigan!



Your car, madame . . .



But *where* is the car?
Here we are floating . . .



Magic, you say? Yes!
Camera and film magic!

FILM does the unusual!

A writer is in deep thought . . .

"M-m-m—magic ride. How can we do that? A flying carpet? M-m-m—could be? But can't we do better?"

The writer drops back into deep thought. Suddenly . . .

"I've got it! Magic ride! Young couple—riding through the country. No car—just floating. Magic! That's what we want!"

Grand idea. But how to do it?

* * *

Film was the answer—film with all its versatility—its adaptability. Film with a special prism camera—plus time, patience, skill.

Result: a TV commercial to rave about—unusual in every way—beauty—impact—memory value.

But that's film for you! Film does the unusual—gives you the commercials you want—*and when!*

What's more, film, and film alone, gives you the convenience, coverage and penetration of multiple markets that today's total selling requires.

For more information, write
Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N.Y.

East Coast Division
342 Modison Avenue
New York 17, N.Y.

Midwest Division
130 East Rondolph Drive
Chicogo 1, Ill.

West Coast Division
6706 Sonto Monico Blvd.
Hollywood 38, Colif.

or **W. J. German, Inc.**
Agents for the sole ond distribution of Eostmon Professionol Films for Motion Pictures ond Television, Fort Lee, N.J., Chicago, Ill., Hollywood, Colif.

ADVERTISER:
Chevrolet Motor Division
AGENCY:
Campbell-Ewald Co., Inc.
PRODUCER:
Rene Oulmann—
Arco Film Productions, Inc.

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THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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Well, what kind of a trend has it been?

It's been, first, a trend to first place.* To the largest share of the viewing audience where it counts most.

*From October to June, in the markets where they can watch all 3 networks, they watched ABC-TV most.**

It's been a trend to new successes in new programming. *My Three Sons* and *The Flintstones*, for example, have continually hit the top ten. And such established trends as *The Untouchables, 77 Sunset Strip, The Real McCoys*, have kept trending right along.

It's been a trend to a new trend in public service series. Witness the acclaim for *Sir Winston Churchill: The Valiant Years, Close-Up!, Expedition.* And a new trend in news reporting: *ABC-TV News Final.*

It's been a trend to sports leadership . . . with *Fight of the Week, NCAA and American League Football, College Basketball, All Star Golf, ABC-TV Wide World of Sports.*

It's been a trend to the most tangible kind of sponsor enthusiasm—a 20% jump in billings for the first quarter of '61, a figure far in excess of the industry pattern.

It's been a trend to new affiliate successes.† In Portland, Ore., Seattle-Tacoma, Salt Lake City, Boston, Milwaukee, after affiliate switches to ABC-TV, average evening audience shares soared as much as 52%.

It's been, in summary, that happiest of trends—an *uptrend.* A direction in which, it should be noted, we have every programming intention (*Top Cat, The New Breed, Target: The Corruptors, Calvin and the Colonel*) of continuing.

ABC Television

*Source: Nielsen 24 Market TV Reports, Average Audience, week ending Oct. 16, 1960 thru week ending June 18, 1961. Mon.-Sat. 7:30 to 11 PM. Sun. 6:30-11 PM. vs. similar period a year ago. †Source: American Research Bureau.

10 July 1961

Latest tv and radio developments of the week, briefed for busy readers

SPONSOR-WEEK

ASK 10% PRICE CUT ON 20s

L&N suggests that stations reduce price of twenties by 10% in sold-out 40″ breaks; asks assurance on IDs

Lennen & Newell has expressed its views on the 40-second station break in a 30 June letter to station representatives.

The agency, regarded as one of the top ten in the U. S., spends about one-fourth of its money in spot tv.

The letter, from v.p. media director Herbert Zeltner, expressed L&N's attitudes toward the new break and made some suggestions.

First of all, the agency believes that triple-spotting will not increase nor will spot tv's effectiveness decline.

However, the problem of spots of varying length was called "a fairly unsettled situation" to become stable only as use and pricing practices develop.

L&N deplored a really drastic cut in spot prices, since this would not give stations more revenue than at present. Yet it felt that to maintain current prices for a particular length in the expanded spot would be "an untenable pricing practice."



Herbert Zeltner

L&N was especially concerned lest a 40-second commercial "eat up the same amount of funds as a network participation would cost—offering completely national coverage."

The agency suggested therefore that a 10 per cent reduction in prices of twenties take place in sold-out breaks. This could still give stations a 20 per cent increase in revenue.

L&N proposed, should only one of two twenties within the 40-second break be sold, that current prices be maintained.

It was also proposed that 30 and 40-second spots be priced in multiples of the reduced base.

L&N also suggested that some means be provided of assuring non-pre-emptible IDs in volume, reasonably uniform throughout the country. If not protected, the ID would no longer be a tool for major national campaigns.

Zeltner argued that unless spot rates are held down for the new,

(Continued on page 9, col. 1)

Major food & grocery Co.s putting greater ad share in tv

Television's dominance as an advertising media used by national and regional food advertisers is increasing, reports TvB.

The top 20 advertisers put more than half their advertising money into tv in 1960. Last year they increased total advertising expenditures by 3.4% and their tv spending by 5.7%.

The same group increased their investment in tv by more than 10% during the first quarter of 1961.

Food and grocery advertisers studied included only food products and grocery stores; omitted were non-food products often sold in groceries.

As a class these advertisers spent $277 million last year on gross network time and spot tv. They spent $81 million in the first quarter of 1961. The increase over 1960, if talent costs are added, was $1 million a day.

The biggest advertisers as a group has the best profit picture in their field. While 146 food companies suffered a 0.3 per cent profit decline in 1960, the top twenty advertisers enjoyed a net profit increase of 8%.

Ten leading coffee advertisers spent $31.9 million in spot and $8.8 million in network tv in 1960, as follows (in millions): General Foods,

(Continued on page 9, col. 1)

TEXACO TO MOVE FROM C&W TO B&B 1 OCT.

Texaco's exit from Cunningham & Walsh, rumored in the trade lately, became a reality this week.

The oil advertiser will go to Benton & Bowles effective 1 October.

Involved are some $12 million or more of annual advertising billings.

Just last year Conoco left B&B to go to Clinton E. Frank. Other oil companies which also shifted agencies in the recent past are American, Shell, and Cities Service.

!EXTRA!ORDINARY

For exciting news that hits them where they live, listeners turn to the CBS Owned Radio Station in their community. Instead of routine reports they get news in depth, news with color, first-hand news from men on the scene, who know the scene. With this extraordinary coverage it's no wonder that the CBS Owned Radio Stations across the country are consistently honored for excellence in presenting the news—local, national and international.

Recently KNX Los Angeles and KCBS San Francisco swept practically all the top Associated Press awards in their areas; WBBM Chicago won three first awards and a second-place award from AP in Illinois; WCAU Philadelphia received the Pennsylvania AP Award for outstanding reporting. WCBS New York, WEEI Boston and KMOX St. Louis were honored for outstanding reporting and public service broadcasting by such groups as Ohio State University and United Press International.

Such distinguished reporting and intelligent presentation of the news are in keeping with the kind of idea radio found on the CBS Owned Radio Stations. It's radio for adults... informative, stimulating, entertaining. It's radio that is rewarding for the listener and the community. And for the sponsor, too.

THE CBS OWNED RADIO STATIONS

WCBS NEW YORK, **WBBM** CHICAGO, **KNX** LOS ANGELES, **WCAU** PHILADELPHIA, **WEEI** BOSTON, **KCBS** SAN FRANCISCO, **KMOX** ST. LOUIS

Represented by CBS Radio Spot Sales

(Continued from page 7, col. 2)

longer announcements, they would lose "a demonstrable edge in efficiency" and money would tend to go into network participations.

The agency refused to recommend any actual pricing practices. However it asked for "tangible evidence" that stations had changed their policies toward prices and availability.

"The best place to make your move," Zeltner wrote to the reps, "is obviously with the most competitive rate card your stations can publish."

(Continued from page 7, col. 3)

$11.7 and $5.9; J. A. Folger, $4.4 and none; Standard Brands, $2.6 and $0.9; Nestle, $2.6 and $0.7; Hills Bros., $1.7 and $1.0; Duncan, $1.1 and none; M. J. B., $1.1 and none; Chock full o'Nuts, $0.8 and $0.02; Paxton & Gallagher, $0.8 and none, Wm. B. Reily, $0.7 and none.

Of the 20 leading food companies, 13 increased their tv share in 1960 over 1959, as follows (in percentages of total advertising): General Mills, 53.4 to 57.5; National Dairy Products, 36.0 to 42.8; Kellogg, 61.8 to 75.3; Campbell Soup, 29.8 to 32.0; National Biscuit, 67.2 to 72.0; Quaker Oats, 36.3 to 38.5; Hunt Food, 36.3 to 49.5; Pillsbury, 44.0 to 68.3; Ralston Purina, 69.8 to 71.8; Carnation, 36.8 to 57.2; Heinz, 39.7 to 40.8; Beech-Nut, 75.4 to 86.3, and California Packing, 6.8 to 17.4.

Barry suceeds Werner at Y&R

Charles C. Barry is the new director of the radio and television department at Young & Rubicam.

He joined the agency two years ago and has been in charge of tv/radio programing.

The former director of the department, v.p. Mort Werner, has resigned.

Werner is going to NBC TV as v.p. in charge of programing. Barry, incidentally, is a former NBC TV programs v.p.

Container Corp. back at Ayer

Container Corp., which left N. W. Ayer last January after a 25 year affiliation, has returned to the agency.

Deciding factor is understood to be Ayer's concession in building up its Chicago office where Container is based.

Account is figured to be worth $0.5 million.

NBC spot sales unchanged

NBC TV Spot Sales is not changing its complexion in any way.

It will continue to represent the NBC TV o&o's on all national spot business, and exclusively so.

In other words, each o&o sales staff will sell locally only, leaving national sales, regardless of market, to NBC TV Spot Sales.

WBOF, Norfolk, to mutual

Two Norfolk stations of Metro-WBOF, Inc., have affiliated with the Mutual Broadcasting System.

They are WBOF and WYFI-FM. Latter is among the first separately programed fm stations to become a network affiliate.

FOUR JOIN N. W. AYER

Joining the Philadelphia office of N. W. Ayer are four new executives.

Selden B. Clark, former Philadelphia branch sales manager of Remington Rand electric shaver division, joins as a representative.

Robert J. Hardy leaves D-F-S, New York, to join the media department as a timebuyer.

George P. Keeley, former assistant to the president of Hercules Cement, joins the agency's plans and marketing department.

Ernest L. Taylor leaves C&W to join N. W. Ayer as a copywriter.

TIME, INC. AIR UNIT

All radio and tv activities of Time, Inc., are being put under an umbrella company, Time-Life Broadcast, Inc.

Weston C. Pullen, Jr., a Time Inc. v.p., has been named president and a director of the new company.



W. C. Pullen, Jr.

Others with T-LB v.p. and director's stripes are F. S. Gilbert, former general manager of Time magazine, and Sig Mickelson, ex-president of CBS News.

At present the radio/tv division of Time Inc. is producing a radio news show, "Topic A," is developing other air media services, and is looking into broadcasting opportunities abroad.

Time-Life Broadcast, Inc., owns and operates four sets of stations: WTCN and WTCN-TV, Minneapolis; KLZ and KLZ-TV, Denver; WOOD and WOOD-TV, Grand Rapids, and WFBM and WFBM-TV, Indianapolis.

Storer into tv programs now

Storer Broadcasting is entering the tv program production field. It is forming a subsidiary to produce and distribute tv programs.

The new company will be based in New York and will have offices in Chicago and the West Coast.

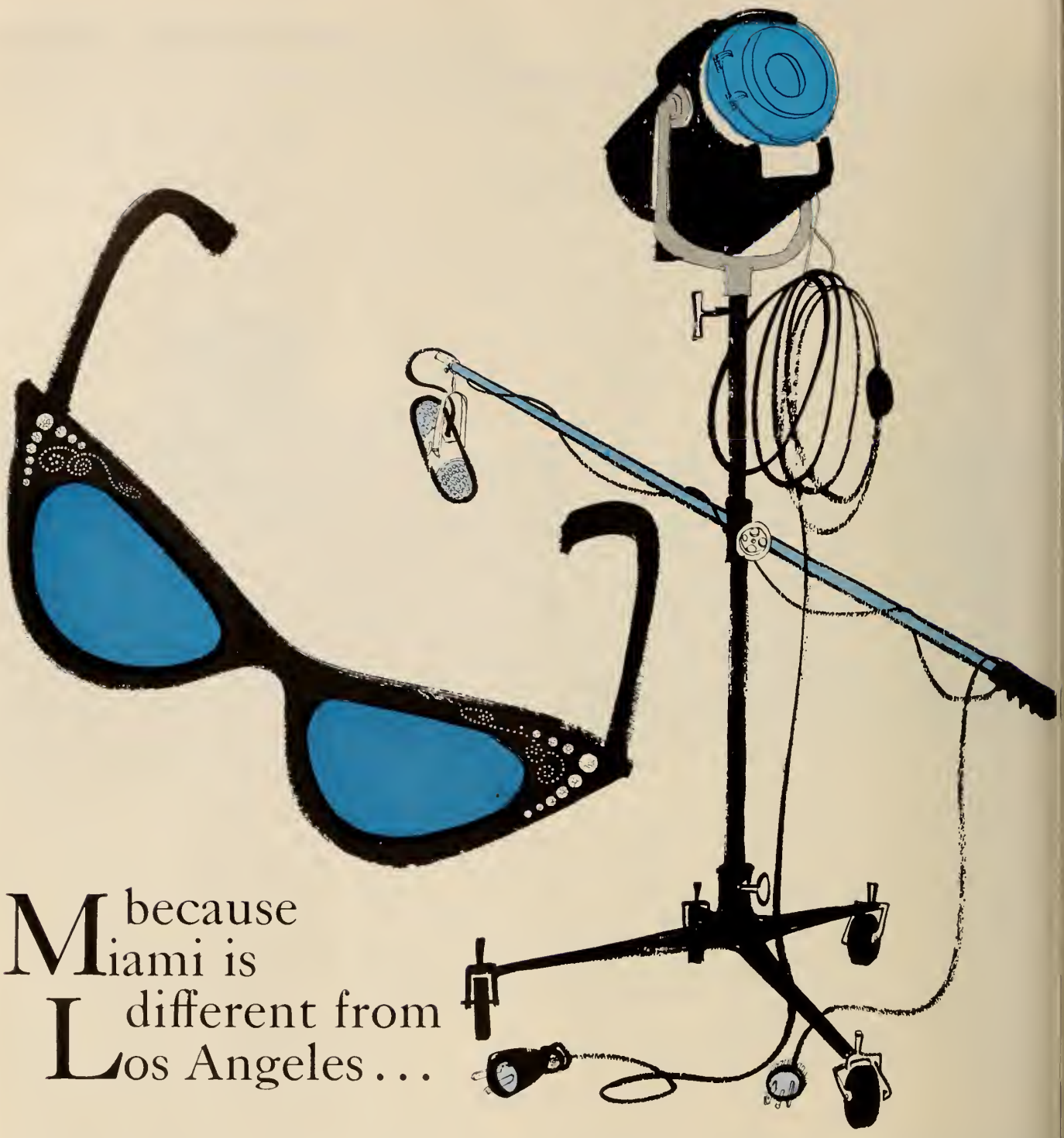
Writers, producers, and properties are now being lined up. A sales team will be formed later.

Yardis acquires Keilson

Yardis Advertising Company, Philadelphia, has acquired a New York advertising agency, Keilson Company, Inc.

The acquisition was through Yardis Advertising Company of New York, a recently formed subsidiary.

The agency acquisition is Yardis' fifth in the last two years.



M because Miami is different from Los Angeles . . .

and because people are different in different markets . . . Storer programming is different! We put together a flexible format to fit the needs of the community . . . making it local in every respect. That's why Storer Stations are liked, watched and listened to—why they rate high in the 9 key markets where they are located*. Local programming—quality-controlled—assures you the best is being presented. You know you've made the right buy when you buy a Storer Station. Storer representatives have up-to-the-minute availabilities at their fingertips. ***Important Stations in Important Markets.***

**WGBS rates number 1 in Miami. KGBS blankets Southern California with 50,000 watts.*

LOS ANGELES KGBS	PHILADELPHIA WIBG	CLEVELAND WJW	WHEELING WWVA	TOLEDO WSPD	DETROIT WJBK	STORER BROADCASTING COMPANY
MIAMI WGBS	MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	TOLEDO WSPD-TV	DETROIT WJBK-TV	

RCA VICTOR TO USE DISNEY ON NBC TV

Walt Disney will highspot the upcoming RCA Victor home instrument advertising campaign in various media, it was revealed by Jack M. Williams, vice president, advertising and sales promotion, RCA Sales Corp., last week. Williams said Disney will be personal spokesman for color tv and several of his characters, including new ones, will be employed in RCA Victor ads, store displays and other promotional endeavors.

"Walt Disney's Wonderful World of Color" on NBC-TV this fall will concentrate on color subjects and Williams was confident that the Disney pitch in behalf of color would spark greater sales for such sets. "Last year when black-and-white set sales dropped for the industry, color set sales rose," Williams said. "Public acceptance of color is advancing daily and there is every indication that it will pace the home entertainment industry during the sixties."

"In the past, we have used an 'umbrella' approach in launching our new product lines," Williams said. "Now under our more flexible plan, each category will receive individual advertising and promotion attention while at the same time allowing us to remain flexible to take advantage of late product news developments.


J. M. Williams

RCA will alternate sponsorship with Eastman Kodak of the new Disney programs on NBC-TV Sundays from 7:30 to 8:30 p.m., starting Sept. 24. Disney, who pioneered in color motion pictures, is a great believer in the added enjoyment provided by color, Williams said.

M-E figures rural ratings

McCann-Erickson made public its method for bringing program ratings down to the grass roots level. In operation since January, the "Television County Rating Indicators" are determined through application of a M-E formula to published coverage data.

Using this system, M-E researchers put together some 15,000 share figures, by station, by county. Given the conventional program rating, which pinpoints metropolitan areas only, M-E purports to be able to produce a rating breakdown by county outside the metro area.

TvB finds research lacking

"Most communications research is found to be inadequate, limited, and superficial." So reads in part a conclusion from a two-year study in mass communication at Pennsylvania State University commissioned by TvB.

The study is part of TvB's campaign for a massive and continuing program in the field of mass communication, which TvB pres. Norman Cash declared to be urgently needed now.

Besides the university study, TvB has also been running a competition for exceptional plans in the field of tv research. Nearly 150 original plans were submitted and are now being evaluated. The outcome of the competition will be revealed this fall.

Nearly sixty universities are represented among the entrants to the competition. Six come from foreign countries.

One conclusion of the Penn State study was that two visual elements —such as a picture and a super in a commercial—are more effective than either alone.

CAMPBELL SOUP NAMES MEDICAL AGENCY

Campbell Soup Company has appointed a special agency to develop advertising for specialized media directed to the medical and allied health professions.

The agency is Cortez F. Enloe, Inc., of New York.

Aiello made GMM&B v. p.

Vincent F. Aiello has been elected a v.p. of Geyer, Morey, Madden & Ballard, Inc.

He joined the creative department of the agency last November as a member of a special creative unit concerned with experimental study and testing.


Vincent F. Aiello

Aiello was previously senior v.p. and director of creative planning at MacManus, John & Adams. Before that, during his 14 years at Kudner Agency, he was executive v.p. and creative director.

Still earlier he had been associated with Grey and with Paris & Peart.

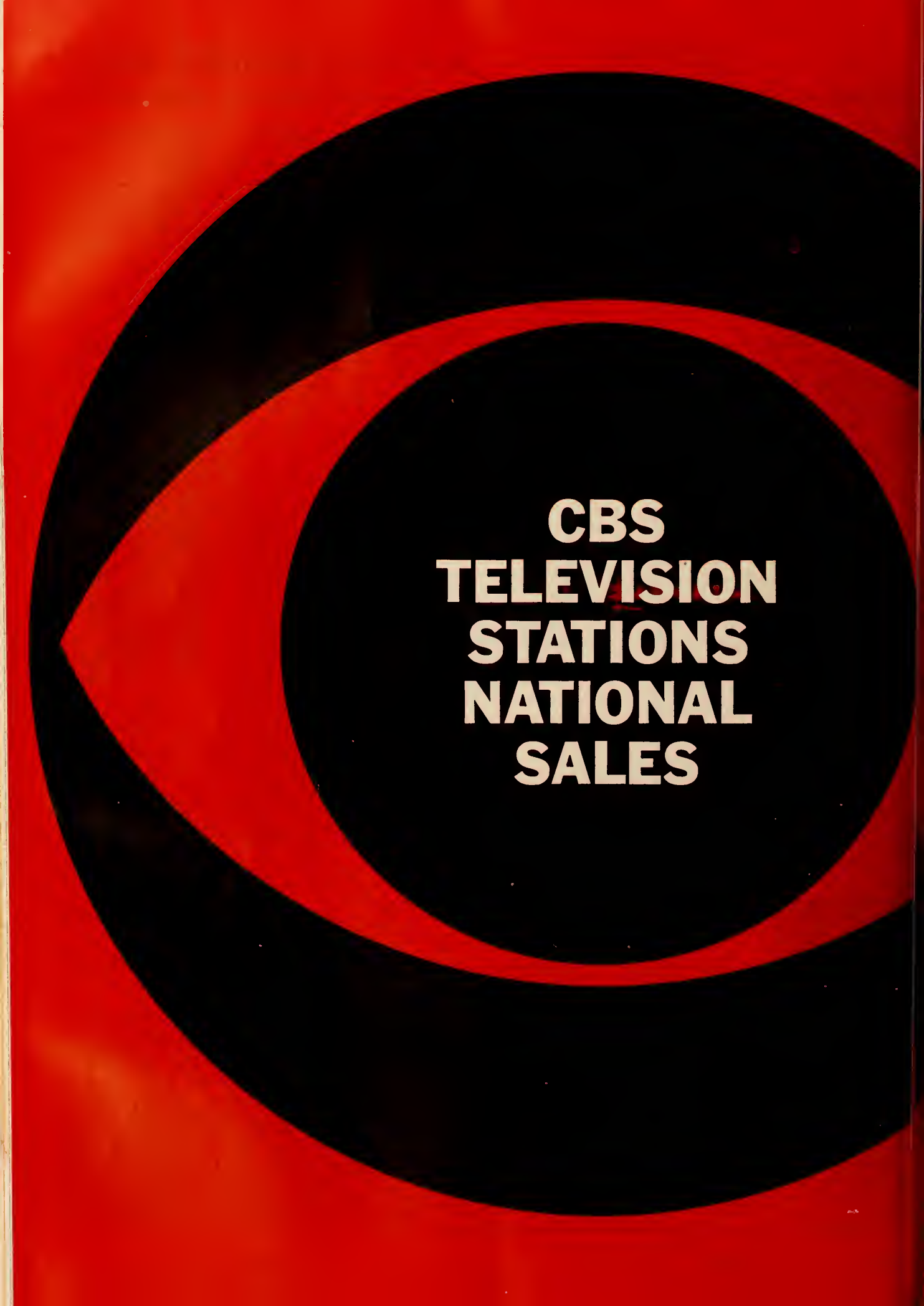
Out-of-home radio bonus 28%

Out of home radio listening during the winter of 1961 amounted to almost a 28 per cent bonus, according to Pulse.

Between 6 a.m. and midnight 15.2 per cent of all homes used radio. There was additional out-of-home listening of 4.2 per cent, projected nationally to 2.2 million families during the average quarter hour.

The winter out-of-home bonus showed a slight decline from 1960 when it was 4.6 per cent, attributed to extreme weather conditions this year.

More SPONSOR-WEEK on page 64


CBS
TELEVISION
STATIONS
NATIONAL
SALES

...At your service!

Service is the watchword of CBS Television Stations National Sales (formerly CBS Television Spot Sales), now the national sales organization for the CBS Owned stations exclusively.

Only the name has changed. These five major-market stations are being sold now by the same full-strength staff of sales specialists in six regional offices...backed by the same array of experienced research, promotion and sales service people. What results is a finely-tuned sales force with the knowledge and the time to be an "extra arm" to advertisers and agencies– to render total service to sponsors seeking even greater efficiency from television's sight, sound and motion.

An unbeatable combination– the sales impact you get from the CBS Owned stations (WCBS-TV New York, WBBM-TV Chicago, KNXT Los Angeles, WCAU-TV Philadelphia and KMOX-TV St. Louis) plus the service-in-depth you get from CTS National Sales (with offices in New York, Chicago, Los Angeles, Detroit, San Francisco and Atlanta).

KOSA-TV
DOMINATES
THE RICH
ODESSA-
MIDLAND
MARKET

2.9 to 1

The March, 1961, ARB shows that KOSA-TV leads in total homes reached in 341 out of 482 surveyed quarter-hour segments.

This means that KOSA-TV is the "dominant" station 71% of the time in the *nation's richest retail market* (retail sales $5,887.00 per household*) and in the adjacent trade area of West Texas.

*Sales Mgmt Survey of Buying Power May, 1961

KOSA TV
FIRST IN ODESSA-MIDLAND

BUY TV
to sell West Texans...
Get 34% of New Mexico to boot

TRIGG
A TV VAUGHN
STATION
KROD-TV EL PASO | KVII-TV AMARILLO | KOSA-TV ODESSA MIDLAND

3 QUALITY STATIONS / QUALITY MARKETS / 1 NATIONAL REPRESENTATIVE THE BOLLING COMPANY, INC.

Jack C. Vaughn, Chairman of the Board
Cecil L. Trigg, President
George C. Collie, Nat. Sales Mgr.

by Joe Csida

Sponsor backstage

Fun, facts and poppycock



I have followed the erratic seminars which have constituted the Federal Communications Commission's inquiry into television programing with keen interest for these past two years. The hearings are always absorbing, occasionally enlightening, and, quite frequently, highly amusing. The first week or so of the current sessions held here in New York before FCC examiner James Cunningham, and lawyers Ashbrook Bryant and James Tierney had its full quota of fun, facts, and plain poppycock.

Two of the more successful writers who testified seemed to me most tolerant of tv's (and, particularly, the networks') shortcomings. These were Tad Mosel and Robert Alan Aurthur. They did not denounce either the medium or the webs in the totally black and vehement terms of some of their fellows. Mosel said he thought maybe the big mistake in tv programing was that somehow everybody decided, all of a sudden, to try to make tv shows like movies. It was his feeling that the public would, in time, tire of violence on the tele tube just as they have tired in the past of quiz shows and other once highly popular formats.

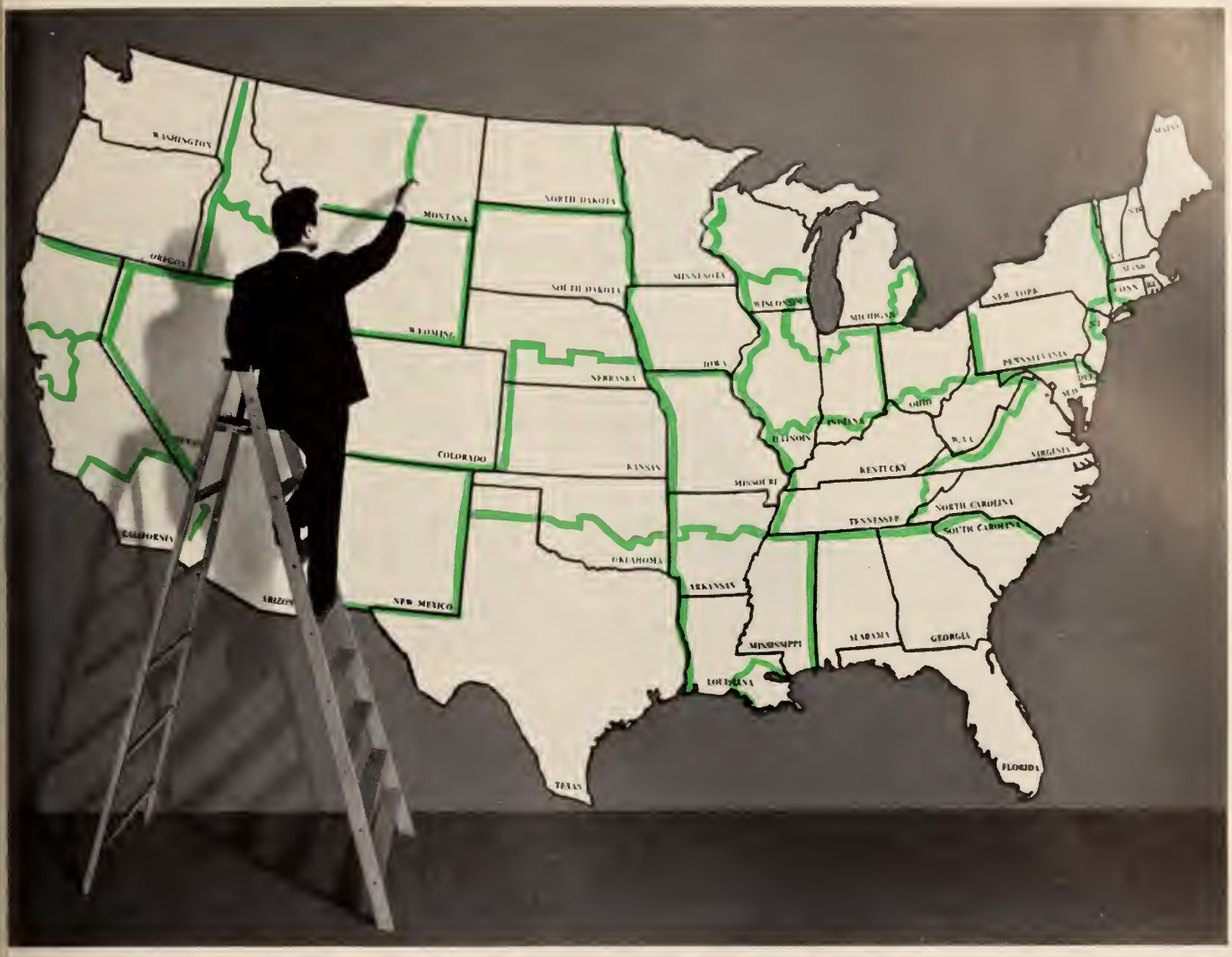
Aurthur's opinion was that one of the major reasons for the decline in live, quality dramatic shows on television was that costs had increased at such a tremendous rate. He reminded the hearing room that only five or six years ago, the *Philco-Goodyear Playhouse* was being brought in week in and week out at about $34,000 per show. Last year, he pointed out, the budget on *Producer's Sunday Showcase* ran $100,000 per program.

There's trouble all over

I wondered what it was in Aurthur's and Mosel's experience and background, which enabled them to view the problem with what seemed to me to be so much more depth and understanding than some of the other witnesses. Possibly it could be that both of them have had recent experiences with another segment of culture, art, and show business which is having troubles to match television's own. I'm talking, of course, about the legitimate theatre.

My wife, June and I, sat in the Belasco Theater on 44th St. several months ago, and counted the house before the curtain went up on Tad Mosel's rich, warm, and moving play, "All the Way Home." There were 44 people in the orchestra, and not too many more than that in the balcony. The play, as I've indicated with the three adjectives above, is a fine one. Another television veteran, Fred Coe (in association with a Broadway producer-press agent named Arthur Cantor) produced it in excellent taste, and the acting by Colleen Dewhurst, Aline McMahon, Arthur Hill, Lillian Gish, and others is what drama writers like to call memorable. The direction by Arthur

(*Please turn to page* 46)



Draw your sales areas as you will . . .

Nielsen Station Index now can match your other marketing data, area by area, with measurements of tv sales messages (yours and your competitors'). Whether your market is national, regional, or local, NSI now is more useful than ever as a source of the tv audience facts you need for appraising your present advertising and marketing efforts and increasing their effectiveness.

The reasons are demonstrable. NSI service now covers *all* tv viewing in the nation . . . uses larger samples . . . measures even the least populous areas . . . reports each market season to season and the major markets every month . . . simultaneously measures *all* markets *twice a year* . . . and continues to use the superior techniques and quality sampling it pioneered seven years ago.

Ask today . . .

. . . for a copy of *Tv Audience Facts by Sales Areas*, just published.



Nielsen Station Index

a service of A. C. Nielsen Company

2101 Howard Street, Chicago 45, Illinois • HOllycourt 5-4400

NSI is a Registered Service Mark of the A. C. Nielsen Company.

FOR PROMPT ATTENTION
CALL . . . WIRE . . . OR WRITE

CHICAGO 1, ILLINOIS
360 N. Michigan Ave., FRanklin 2-3810

NEW YORK 22, NEW YORK
575 Lexington Ave., MUrray Hill 8-1020

MENLO PARK, CALIFORNIA
70 Willow Road, DAvenport 1-7700

1358

49th and Madison

First NAB chairman

I read with great interest a reference in your good magazine to the early days of the television board of NAB. A statement was made therein concerning the first chairman of that board which is inaccurate.

In order to set the record straight —Eugene (Gene) Thomas was the first chairman of that board as formalized. As we all know, he did an exceptionally good job in those pioneer days of this new industry as part of the NAB.

Thad H. Brown, Jr.
Washington

● We appreciate ex-NAB v.p. Thad Brown's assist in clearing up an error that has been called to our attention by other readers. Under Thomas' leadership an excellent start was made and such outstanding developments as the NAB Tv Code were started.

Disputes viewing figures

The data on tv viewing habits of large and small families carried in SPONSOR-SCOPE (29 May, page 18) is incorrectly attributed to Nielsen.

Inasmuch as we will shortly provide clients with precisely this kind of information, it is important to untangle things as quickly as possible.

The hour-by-hour tv usage figures showing the differences in large and small family tv activity which you attribute to Nielsen are in substantial disagreement with the actual Nielsen figures.

I hope in the future you will accept Nielsen as the proper source for Nielsen material.

Erwin H. Ephron
director, press relations
A. C. Nielsen Co.
N.Y.C.

● The agency the referred data was obtained from affirms that it got these figures in advance from Nielsen for a special project it was doing.

'Correction please'

Correction please! For nine years our company has been and still is successfully and profitably representing KVOS-TV, Bellingham, Wash., which was recently acquired by Wometco Enterprises, Inc. Accordingly, we were quite surprised to see our company was not listed as the representative of our station in the article "Watch those tv station groups!" 29 May issue of SPONSOR, and another firm was.

We will appreciate your kindly correcting this.

Joseph Bloom
president
Forjoe-Tv, Inc.
N. Y. C.

Let the chips fall

I was interested in your item on page 62 of the 17 April issue listing fathers and sons in the agency business. In addition to the listing of a "second Hobler Chip," I bring to your attention that there was a "glaring" omission.

In the interest of fraternal love and complete reporting, I should advise that my brother, Wells A. Hobler, was overlooked.

Wells A. Hobler is a vice president and account supervisor at the Gardner Agency in St. Louis and has been in the agency business since 1946. Just thought you'd be interested! And I guess this gives us equal billing with the Colwells. Perhaps we even out-rank them when the second Hobler chip, with Videotape, now becomes the third Hobler chip, and is recognized as you did recognize him.

Edward W. Hobler
vice president
Needham, Louis & Brorby
Chicago

● Don't jump too soon to conclusions. Bob Colwell has a third generation chip who can reel off most of the jingles.



WAVE-TV viewers brew 28.8% more COFFEE and TEA

—toast 28.8% more toast, and enrich it with 28.8% more "spread"!

That's because WAVE-TV has 28.8% more viewers, from sign-on to sign-off, in *any* average week. Source: N.S.I., Dec., 1960.

WAVE TV

CHANNEL 3 • MAXIMUM POWER
NBC
LOUISVILLE
THE KATZ AGENCY, National Representatives

VOLUME II
"FILMS OF THE 50's"
NOW FOR TV

FORTY-ONE OF THE FINEST FEATURE MOTION PICTURES PRODUCED BY WARNER BROS. FROM SEVEN ARTS!!!!!!!!!

C. S. FORESTER's

CAPTAIN HORATIO HORNBLOWER

GREGORY PECK
VIRGINIA MAYO

SEVEN ARTS ASSOCIATED CORP.

NEW YORK: 270 Park Avenue	YUkon 6-1717
CHICAGO: 8922-D N. La Crosse, Skokie, Ill.	ORchard 4-5105
DALLAS: 5641 Charlestown Drive	ADams 9-2855
BEVERLY HILLS: 232 So. Reeves Drive	GRanite 6-1564

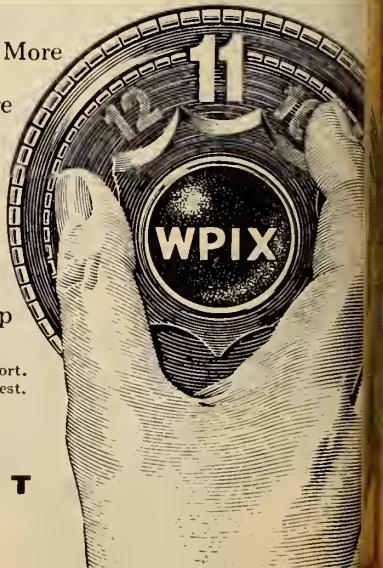
For list of TV stations programming Warner's Films of the 50's see Third Cover SRDS (Spot TV Rates and Data)



kiddy cornered



The small-fry television audience is a "major market" *within* the major market, New York. More youngsters are concentrated within our primary signal area (2,988,000, 5 to 14) than there are *people* in all Metropolitan Los Angeles!* WPIX-11 has the kiddy market "cornered." During the late afternoon and early evening hours when the children "own" the TV sets, WPIX-11 *owns the children* — attracting more than twice the children's audience of *any* New York TV station.** Virtually every major children's advertiser is a part of this block-buster lineup that delivers the largest children's audience in the land!



*Projected from 1960 Census Preliminary Report.
**Full details on request.

NEW YORK'S PRESTIGE INDEPENDENT

Interpretation and commentary on most significant tv/radio and marketing news of the week

SPONSOR-SCOPE

10 JULY 1961
Copyright 1961 SPONSOR PUBLICATIONS INC.

It's been a first-half-year of welkin-roaring alarums (Newton Minow, FCC's program-type autopsy, TvB vs. Nielsen), wholesale account migrations, tv media policy changes (40-second chainbreak, CBS TV daytime minutes) and wrenching shifts in the structure of station representation (groups going on their own, network spot divestments), etc.

Having scanned this array of significant, controversial and problem-making events, you wonder what **shadows** or **trends** they may have **cast before them** for the next six months.

SPONSOR-SCOPE last week took this bit of wondering to an assortment of people on Madison Avenue whom it has found pretty apt at crystal-balling and **the consensus of prediction that emerged was something to this effect:**

- **It will take quite a while for the expanded chainbreak to settle into the mold that the spot advertiser deems most economic and effective for himself.** Also, the section ratecard will become an integral part of doing business.
- The **mushrooming of the 40-second commercial may offer spot sellers a handy and attractive counter-tool to the network nighttime participations carrier.**
- **The tv networks will heed the welter of programing critiques to this extent:** they'll start putting more **live fare** on their drawing boards at least.
- **Networks will become more aware of a need to invest daytime programing with new elements of excitements,** instead of relying wholly on competitive sales gimmicks.
- There'll be no **letup in the divorcement rate pace of important accounts.**
- The **developers of tv sales will find themselves increasingly pressed to counteract the adrenalined competition from the magazines and Sunday supplements.**

Toy manufacturers are giving tv its biggest fall boom yet from that quarter, and this applied to both network and spot.

Where the networks, and naturally so, are getting their biggest flurry is in **Saturday daytime.**

Included in the network roster: **A. C. Gilbert, Audion-Enee, Deluxe-Reading, Mattel, Ideal, Eldon Industries, American Character, Remco** (the last two out of General Toy). In addition to regular programs, Gilbert and Ideal are committed for **Macy's annual parade.**

The big buyer among the spot afficionados, as usual, is **Marx.**

The 40-second stationbreak continues to produce this phenomenon for rep salesmen: being summoned by agencies and asked to carry a message to their stations on the matter of segment and price preferences.

The message, usually relayed through groups: **Our copy people are considerably interested in the 40-second format**—and even 30 seconds—but **we don't think the fixed rate for the 40 should be 200% of the 20.** Try to get your stations to be reasonable.

(For an illuminating chart on the o&os' chainbreak policies and how these rates and policies are shaping up among important stations see article on page 27.)

And so the major oil accounts keep moving to new shops: the latest is Texaco (estimated at around $16 million), hopping from C&W to B&B, which had Conoco.

The defection had been preceded within the year by **Shell's going to OBM** and **Socony-Mobil to Ted Bates** and **Amoco to D'Arcy.**

As in the case of Texaco, **there have been persistent rumors about Sunoco,** now at Esty, being also afflicted with the migratory fever.

As a seller of spot, you might keep your fingers crossed on this current effort by K&E: to sell off half of the Alfred Hitchcock show for Lincoln-Mercury.

If the agency does find a buyer, a substantial part of the money will go into **spot tv.**

However, **in view of the condition of the network availability market and the cost of the series ($65,000, gross average) the chances aren't bright.**

You'll find a body of opinion in the trade that's beginning to suspect that daytime tv has been over-researched and that this research is largely repetition.

The critique voiced by that quarter: it would be wise of the networks to convert this money to nighttime research, an area which poses a lot of questions whose answers are needed by advertisers to help jell conclusions about their buys and future strategy.

Some of the major American watchmakers with Swiss movements have lots of trouble, according to knowledgeable marketers, looming up for them from credit jewelers and others in the list price field.

The fly in the ointment: the manufacturers, under various subterfuges, are doing business with discount houses, whereas **technically they're supposed to limit themselves to franchised dealers.**

The candy bar business seems to be in considerable economic turmoil and this could affect tv expenditures downwardly for the rest of the year.

Among the causes: (1) **a war of tie-in sales** (a carton free for so many paid for by a retailer); (2) **underselling one another in the competition for special promotions put on by chainstores;** hinky-dink methods for outsizing a competitor's bar, like puffing up with marshmallow.

One result: **two of the candy bar leaders are reshuffling marketing and ad directors.**

Veteran admen in substantial measure hold to the credo that the most skillful and effective advertising campaigns are being turned out nowadays for the foods and soaps.

They relate this situation to the fact that the purveyors of food and soaps are not only the **most sophisticated merchandisers** but have a tendency to **identify themselves with the advertising factor** more than people in other fields.

Other industries either accent their drives and interests in other directions or **focus a major part of their attention on sales channel problems.**

The result: food and soap can lay claim to a **higher grade of advertising personnel,** who, in turn, demand a **top standard of creativity and service from their agencies.**

At the bequest of the Four A's the SRA is trying to develop a set of station-agency procedures which would minimize the petty snafus and irritations that stem from the mishandling of film and tape commercials.

As the Four A's pointed out, these may be a lot of little things but they add up to one big headache for the agencies, and, more often, for tv stations. It also can **be quite costly—loss of billings—for both parties.**

Included among the misouts and mishaps that could stand improvement:

- The agency shipping room getting the commercial too late to the station, because it **miscalculated the time available and the distance.**
- The agency not providing a performance sheet so that the station will know when a **certain numbered commercial is to be telecast.**
- **What to do with a clip after it's used;** mailed back or junked.

Even though some of the giants have skimmed off daytime money for nighttime expansion, NBC TV finds itself as regards the fall in the best daytime position it's been in years.

The network figures it's got its fall availabilities **two-thirds sold,** whereas a year ago **the ratio under contract was 42%.**

CBS Radio has embarked on another revision of its program schedule.

The first time strip to get an overhauling is **7:10-7:30, Monday through Friday.**

In Person, which deals with cameos of people who normally don't make the news, **is coming out; another idea along remote tape lines will replace it.**

Other changes are coming up for the fall, but they probably won't jell until August.

A number of NBC TV's Today clients appear to be in still an unhappier state now that they've learned that newsman John Chancellor who will replace Dave Garroway is not scheduled to do the commercials.

Another cause of complaint: the **money expended by Today advertisers in trade ads and promotion which made Garroway the focal personality.**

For the network the Today operation racks up about $14 million in billings. The **Jack Paar show,** incidentally, **accounts for only a couple million more.**

Like ABC TV (see 26 June SPONSOR-SCOPE) **CBS TV and NBC TV look as though they'll have hardly any trouble finding sponsors for their 1961-62 line of sports events.**

CBS TV has about **$24-million** worth of sports packages to dispose of and NBC TV, around **$12.5 million.** The contracts at CBS TV add up to over **$18 million,** and at NBC TV, close to **$10 million.**

The sponsorship alignment for sports at these two networks shapes up as follows:

CBS TV

EVENT	PACKAGE VALUE	% SOLD	SPONSORS
NL Football	$10,800,000	100%	Ford, Phillip Morris, regional
Pro Football; Kickoff	700,000	50%	Carter Products
NFL Game of Week	6,000,000	33%	United Motor Service (GM)
Blue Bonnet Bowl	250,000	100%	UMS, Carter
Gator Bowl	250,000	100%	UMS, Carter
Cotton Bowl	350,000	100%	UMS, Carter
Pro Playoff Bowl	300,000	100%	Ford, Phillip Morris, regional
International Golf	850,000	100%	Shell Oil
Masters Golf	275,000	100%	Amer. Express, Travelers Ins.
Kentucky Derby	350,000	0%	
Sun. Sports Specs.	3,500,000	0%	

NBC TV

2 All-Star Games	$1,200,000	100%	Gillette, Chrysler
All-Star Pre-Game Shows	200,000	100%	General Mills
World Series	3,800,000	100%	Gillette, Chrysler
World-S Pre-Game Shows	400,000	100%	Gen. Mills, Amer. Tobacco
Rose Bowl Game	700,000	100%	Gillette, Chrysler
Blue-Grey Game	250,000	100%	Gillette, Chrysler
East-West Game	200,000	100%	Savings & Loan Foundation, Colgate, R. J. Reynolds
Pro Bowl	250,000	100%	L&M, Carter, UMS
Pro Championship Game	450,000	50%	Ford, Phillip Morris
Pre-Championship Pre-game	50,000	100%	General Mills
Sugar Bowl Game	350,000	65%	Wynn Oil, Colgate, UMS
Senior Bowl Game	250,000	40%	UMS, Colgate

Veteran Madison Avenueites with an objective slant on the business last week had something philosophically assuaging to say about some of the sizable account switches that have been taking place in recent weeks.

The pith of their suggestion: in appraising the migration, note should be taken as to whether the accounts involved were (1) **basically sick at the start,** that is, not the leaders in product, distribution, merchandising and sales organization; (2) **under managements that acted to relieve themselves from critical pressure** by boards of directors and major stockholders.

As one of these oldtimers observed: **"It would be ideal, of course, if agencies could shrewdly evaluate their client's over-all competitive status and management history before acquisition,** but the realities forbid disregarding the dangling commissions."

A new promotion that seems to be making speedy headway in the cosmetic field and giving it a shot of merchandising excitement is the tube makeup.

Already on the market with their tube lines are **Revlon, Factor, Rubinstein** and **Warner Hudnut.**

Some months ago SPONSOR-SCOPE forecast the acquisition by supermarket and other chains of chains of discount houses.

Among those that have lately gone in that direction are **Grand Union, Stop & Shop, Food Fair** and **Woolworth.**

NCS '61, which, as it looks now, won't be available before September, will, for the first time, produce a total measurement of radio.

The project will offer (1) county-by-county station circulation data and (2) **total circulation for all stations county-by-county.**

The total measurement, as now planned, will show the percentage of radio use during the average day, average week and day vs. night.

How soon the data gets to the subscribers **depends on completion** of the county-by-county radio home breakdown by the firm doing the job for the Census Bureau.

Radio stations, if you should get a communique from Esty asking for your log, the agency is merely spotchecking you for possible conflicts and is not conducting one of its wholesale examinations.

Speaking of logs, Esty's procedure of asking for them **still doesn't sit well with a lot of stations carrying the R. J. Reynolds** schedules.

These recalcitrants are of the opinion that a **notarized statement of performance should suffice** and that the releasing of logs other than to federal authority is an **unsound policy for stations.**

Where you can expect some drastic evaluations and moves within the tv networks during the next several months is in the program departments.

Regardless of the deadpan visage shown the public, **the network top managements are sensitive to two things:** (1) **not all the criticism about their schedule content can be shrugged off as self-serving bias;** (2) **new or refurbished programing forms are needed to** balance off the plethora of formula fare.

Of course, the brow-wrinkler facing them is: **where do you find this type of creative talents, in view of the fact they haven't had a chance to develop in recent years?**

For other news coverage in this issue: see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 54; Washington Week, page 57; SPONSOR Hears, page 60; Tv and Radio Newsmakers, page 66; and Film-Scope, page 58.

"Don't worry. I got the Recipe
on WSM-TV's Noon Show..."



WSM-TV Channel 4
NASHVILLE, TENNESSEE
America's 48th Television Market

Represented by
Edward Petry & Co., Inc.
The Original Station Representative

OWNED AND OPERATED BY THE NATIONAL LIFE AND ACCIDENT INSURANCE COMPANY

NOW!
GREATEST IN THE NATION

WCCO Radio

listeners per quarter-

other station of the



TOP ACCEPTANCE! Check *any* market in the nation—even such giants a New York, Chicago and Los Angeles. You won't find a station of the CBS Radio Networ that matches the enormous WCCO Radio audience—60,000 in-home families per quarter-hou What's more, this is a far bigger audience than that of all other Minneapolis-St. Paul statio *combined* (*59.2% share of audience*)! It's yours to sell at the Twin Cities' *lowest cost-pe thousand*—less than one-third the average of all other stations. Great *record* . . . great *buy* . with great *acceptance!*

Source: Nielsen Station Index/6:00 AM-Midnight, 7-day week. Latest reports available as of July 1, 19



WCCO

RADIO

Minneapolis • St. Paul

Represented by CBS RADIO SPOT SALES

Northwest's Only 50,000-Watt 1-A Clear Channel Station

Florence

is unique

She walks in beauty,
vital as the television market she
symbolizes. Florence is
unique—the fifth largest single-station market
in the nation. No other single
medium effectively serves
this growing agricultural-
industrial area.



WBTW

Florence, South Carolina

Channel 8 • Maximum power • Maximum value

New national representatives
(effective July 1):
Young Television Corp.

A Jefferson Standard Station affiliated with
WBT and WBTV, Charlotte



S. C. Riddleberger (ABC)



Bruce R. Bryant (CBS)



P. A. Sugg (NBC)

Top o&o execs are bullish on outlook for sales of longer station breaks. All are encouraged by agency reaction to the o&o pricing policy in nighttime station breaks. Better media values will result for all advertisers concerned, they maintain

HOW O&O's WILL HANDLE 40's

Network-owned television stations set patterns and policies for the implementation of the 40-second station break

The 40-second break picture is beginning to come into sharper focus as more and more stations, as well as the network o&o's (see accompanying SPONSOR chart) announce their new rate structures for the fall season.

In a number of instances, the 10-second advertisers will be protected, according to present plans. Several stations have indicated that the 10-second sponsor will be given every advantage in the nighttime book.

WABC-TV, New York, is making a strong play for the 10-second client and is setting aside 16 specific positions in the fall and winter schedule solely for his benefit. Similarly, WTVJ, Miami, flagship station of Wometco Enterprises, Inc., is affectionately disposed toward the 10-second com-

mercial. "We feel that we have an obligation to make time available to those clients, hence our setting apart special strips in prime time for their use," Mitchell Wolfson, president of Wometco Enterprises, declared.

Top execs of the web o&o outlets are confident that the 40-second breaks will prove an effective advertising arsenal. Stephen C. Riddleberger, ABC vice president for o&o stations, said: "We are encouraged by advertiser response to our fall spot rates. We feel that any concern advertisers may have about the 40-second breaks will soon be unnecessary."

Also on a decidedly upbeat note was Bruce Bryant, vice president and general manager of CTS National Sales. "Now that agencies and advertisers realize that we will continue to carry only two commercials between prime nighttime shows and we have increased our potential by only 10 seconds, they are making specific plans," Bryant said. "We are gratified by the favorable reaction and realistic approach to our proposals. We are convinced better media will be available for prime time station break advertisers than at any time in the past."

Similar tv advertising gains in prime time sales were expected among the NBC TV o&o's, according to top-rung execs presently huddling over extended time period problems.

WTVJ said it would price the new 40-second spots at a rate between 130% and 140% of the 20's. Like other stations, it made crystal clear that under no circumstances would any break be occupied by more than two commercial spots. Wolfson said that 40-second spots would be available in all classifications.

"An advertiser has the right to amortize his cost of 40-second film spot production over the entire schedule," he said, "and the station should make this possible."

Wolfson also spoke highly of the use of 40-second spots. "We feel that the industry will be more effective for its clients if the use of 40-second commercials becomes widespread. To this end, we believe we should price the 40-second commercial at a level which will encourage the testing and use of this new commercial spot form."

He said that no part of the station's plan involves pre-emptable spots. "We don't think a 20-second commercial should pre-empt an I.D., or that a 40-second commercial should pre-empt a 20, or that two 20's should pre-empt a 40." He thought the solution to the problem by the station was in inventory control.

Edwin K. Wheeler, general manager, WWJ-TV, Detroit, also announced that his station's 40-second prime time rate policy was now in effect. Wheeler revealed that the new rate established by the station is $900 for 40-second announcements, which also becomes the rate for 60-second announcements. The rate for 20 second announcements, Wheeler said, remains at $700.

"We believe the values contained in this new concept prompt a price structure that must be equitable." Wheeler said. "We have established this margin of increased value at approximately 30 per cent in the belief that this is a fair and reasonable base that will properly compensate the station and, at the same time, reflect a most satisfactory return for the advertiser."

Wheeler went on to say that the price differential between 20 and 40 seconds appears realistic since it offers exclusivity and provides greater scope in which to develop copy points. Wheeler said that WWJ-TV was proud of its long-standing policy which precludes triple-spotting. "This policy will be continued." he asserted.

The five Crosley Broadcasting Corp. television stations (WLW-T, Cincinnati; WLW-A, Atlanta; WLW-C, Columbus; WLW-D, Dayton, and WLW-I, Indianapolis) also appeared on the evening spot scene with a revised rate structure for station break time.

Robert E. Dunville, president of Crosley Broadcasting, said the rate structure for the five stations would act as an incentive toward lowering the number of commercial interruptions—something most desirable from the point of view of the American viewing public, he added.

Dunville said that under the Crosley plan for selling prime time spots in the fall, the new rate will offer an advertiser the opportunity of buying

(*Please turn to page* 52)

How the networ

10-second spots

ABC*

COST: (in firm position
50% of rate for 20's
Choice of 16 prime tin
availabilities

These specific 10-seco
positions open only to
second advertisers

CBS

COST: (in firm positio
50% of rate for 20's
Full (not shared) 10 s
onds

When used with a 30 a
is given second positi

NBC

COST: (in firm positio
50% rate for 20's

Twelve spots are av
able in this classificat
in prime time

*This is proposed policy of WABC-TV.

o&o stations will sell the spots in 40-second breaks

20-second spots	30-second spots	40-second spots	Special notes
COST: (in firm position) 100% (all rates are figured as a % of 20's) If 20-second client decides to stay in same category, 10 second advertiser then gets opportunity to expand to full 20 If 20 and 10 sponsor in station break decide on status quo, 10 second advertiser is subject to preemption by 20-second advertiser When two 20's are used, position will not be alternated each week	COST: (in firm positions) 150% of 20 second rate 20-second sponsor has opportunity to order 30-second spot as available 30-second announcement will be considered as one spot toward frequency discount Station breaks within hour-long or longer network programs when available, will continue to be offered only for 20-second and 10-second announcements	At no time will station offer availabilities for full 40-second announcements	Maximum of two commercials per break. In event that the two announcements occupy only 90 seconds of time, additional 10 seconds will be used for last minute news and or weather information
COST: (in firm positions) 100% (all rates are figured as a % of 20's) 20's can pre-empt 10's When two 20's are used, position is alternated each week.	COST: (in firm positions) 150% of rate for 20's Carries no pre-empt rights over 20's in firm positions When used with a 10, a 30 always comes first	COST: (in firm positions) 200% of rate for 20's Not available at 7:30 p.m. or during breaks within multi-sponsored network shows 40's have no pre-empt rights over 30's and 20's in firm positions All 40's followed by 2-sec. I.D.	Some stations have certain avails at pre-emptible discounts Current users of 10's to be given first refusal on new 20's Maximum of two commercials per break. Unsold sections to be used for time, news, weather, etc.
COST: (in firm positions) 100% (all rates are figured as a % of 20's) 20's can pre-empt 10's (present plan) When two 20's are used, position is alternated each week	COST: (in firm positions) 150% of rate for 20's Carries no pre-empt rights over 20's in firm positions When used with a 20, a 30 always comes first	COST: (in firm positions) 200% of rate for 20's Not available at 7:30 p.m. or during breaks within multi-sponsored network shows 40's have no pre-empt rights over 30's and 20's in firm positions	Some stations have certain avails at pre-emptible discounts Current users of 10's will have the option to convert to 20's Maximum of two commercials per break. Unsold sections to be similar to CBS

AC TV o&o's will likely follow this pattern.



HOW TO

Al Hollender of Grey racked up enviable record for high-price, high-rated tv specials during 1960-61

Undoubtedly, the most provocative agency house ad of the year appeared two weeks ago as a full page in the *New York Times*.

"Who," asked the headline, "picked the top 10 tv Specials *after* they ran? Nielsen. Who picked 6 of the top 10 *before* they ran? Grey Advertising."

Few agencies have ever had such a rich, ripe opportunity for tv jubilation in print, and few agency men in recent years have ever had better reason for taking broadcast bows than 49-year old Alfred L. Hollender, Grey's executive v.p. and head of radio/tv activities.

Grey's 1960 61 track record in the super-rarified area of high-budget, high rating tv entertainment specials speaks for itself. (see box). The Park Avenue agency bought nine of the more than 96 tv specials scheduled in the past season, saw six of them hit among the top 10 in Nielsen ratings, and all nine make the top 20 list.

Grey specials occupied a total of 14 hours of network time and the ultra blue-chip budgets involved bring gasps of disbelief, even inside the industry, from those who have never played in tv's program Big Leagues.

According to Grey estimates, the total tab for the nine shows, including time, program, commercials, and promotion costs ran close to $8 million, with program costs alone averaging better than $600,000 per shot.

Obviously, it takes a highly specialized kind of coolness, courage and skill to maneuver successfully in this tv stratosphere of high finance, and last week SPONSOR interviewed Al Hollender in an effort to discover his and his agency's tv secrets.

Grey's diminutive exec. v.p. resembles in no way the frenetic, fast-talking, ulcer-ridden, Hollywood-com-

BUY 9 SHOWS FOR $8 MILLION

muting agency tv man so often pictured in Madison Avenue novels and movies.

Quiet, relaxed, soft-spoken, Hollender seems totally unaffected by the strain of making nine million decisions a year. "Well, of course," he says with a gentle smile, "this year our 'mornings after' have been pretty pleasant. But there have been some moments in the past. . ."

Grey's heavy use of tv specials is based on the conviction that these super-deluxe productions can add a priceless extra ingredient of 'excitement' to a brand of company marketing program—extra stimulation for sales force, dealers, and the public which cannot be accomplished with merely sound, plodding advertising expenditures.

"But," says Hollender, "this makes it all the more important that such programs be *really* specials—not just ordinary one-shot shows."

Grey's exec. v.p. takes a dim view of the rash of so-called tv specials which have flooded the networks in the past two years. In his opinion, few of them really deserve the term.

"Pat Weaver's word for a real special—'a spectacular' was a better way of thinking of them," says Hollender. "They should be something really unusual—so outstanding that they can justifiably pre-empt top rating prime network time. Our approach to specials begins with this premise."

Asked to define what Grey looks for in selecting tv specials, Hollender said such a show must be built around either "a fabulous star, a fabulous idea, or a fabulous event."

He uses the word fabulous, of course, in the show business sense and in terms of stars, this means one with a proven record for astronomical box office receipts. A Bob Hope, or Frank Sinatra, for example belong in the fabulous class. A Maurice Chevalier, despite his long time popularity is not "fabulous" enough to carry a real tv special.

The Academy Awards Ceremonies qualify as a "fabulous event." The Emmy Awards, though as Hollender admits, they are several cuts below the Oscar festivities, still have proven drawing power of large dimensions.

Peter Pan is an example of a "fabulous idea": the vehicle itself plus Mary Martin, rather than Martin alone give it its fabulous nature.

"All of which," says Hollender, "sounds very simple on the surface. So simple that I'm often asked, 'What's so hard about buying specials —providing of course you have the money for them?' "

"The answer is two-fold. First, despite the apparent simplicity of the formula, scores of agencies and clients seem unable to follow it—as witness the dozens of "non-special specials" you see on tv. Second, What most people don't realize is that a really outstanding special usually takes months and even years to develop."

Grey worked more than three years to share the Academy Awards program, in establishing contacts, getting close to Academy officials, even drawing up an agreement with Oldsmobile which had a first refusal on the show when and if it was again offered for sponsorship.

In the case of the Miss Universe Contest to be presented this week Grey has been working on the program since 1957, and it is not un-

(*Please turn to page 52*)

The top 10 tv network specials during 1960-61 season

Rank	Show	AA Rtg.	Agency	Client
1.	ACADEMY AWARDS	40.1	Grey	P&G
2.	PETER PAN	33.4	Grey	Revlon
3.	EMMY	32.7	Grey	P&G
4.	WIZARD OF OZ		Grey/N. W. Ayer	Benrus/Whitman
5.	BOB HOPE	31.3	McCann	Buick
6.	DuPONT SHOW OF MONTH	30.5	BBDO	DuPont
7.	BOB HOPE	30.0	McCann	Buick
8.	BOB HOPE	29.8	McCann	Buick
9.	DEBBIE REYNOLDS	29.7	Grey	Revlon
10.	24 HOURS IN A WOMAN'S LIFE	29.2	Grey	Revlon



NIELSEN'S first in-depth local report on tv homes was made via instantaneous Audimeters

New Nielsen N.Y. study gives in-depth profiles

Special Audimeter report shows station-by-station audiences, according to different tv home patterns

Homes with children watch 40% more than adult-only homes; suburbanites duck late night tv viewing

A number of provocative conclusions on local tv viewing audiences emerged this week from A. C. Nielsen's first in-depth study of home viewing in the Metropolitan New York area.

Titled "The distribution of Tv Viewing" the new NSI report is a compilation of Instant Audimeter data on March viewing by a 220 home sample in 17 counties in New York City and suburbs.

Heretofore information of this scope has been available only on a national level. The new Nielsen study provides a complete audience profile on each of the seven New York tv outlets, and comes up with some surprises on individual station audiences.

One non-network station for example accounted for 14.7% of all "large family" tv viewing between 5:30 and 7 p.m. and was the leading station in this group.

32.1% of the prime time audience of one New York outlet comes from the "light viewing" group, while the seven station average for this group is only 19.7%.

The new Nielsen study breaks down its sample in nine different ways: distribution by 1) heaviest, medium, and lightest viewing homes, 2) by upper and lower income 3) by education of the head of the house—4 years high school or more vs 3 years high school or less, 4) by location—in New York City or suburbs, 5) by children or no children in household, 6) by age of head of house—under 45 vs. 45 and over, 7) by homeowning, 8) by occupation, 9) by age of housewife.

During an average week 99% of New York tv homes use their set, but tv homes with children do some 40% more viewing than adult-only homes.

Lower income homes do 50% more viewing during the daytime but from 5:00 p.m. to 2:00 a.m. upper income viewing is almost identical to that of lower income.

Home viewing based on the education of the head of the house shows little overall difference in viewing 6:00 a.m. to 2:00 a.m., but less educated New York families do significantly more (30%) viewing in the late evening hours after 11:00 p.m.

Apparently, the perils and pressures of commuting cut down on tv usage in homes outside the five New York City counties, at least in late hours. 26% of New York City homes use tv after 11:00 p.m. while only 16.9% have their sets on in the suburbs.

A significant disclosure on daytime viewing was noted by Nielsen in announcing the new study. Whereas it is generally believed by many agency men and advertisers that "daytime tv is watched mainly by the same people," the new NSI report shows that though only 9% of New York tv homes use their sets on an average day between 6:00 a.m. and 10:00 a.m., in four weeks these early morn-

(*Please turn to page* 52)

SHIVAREE IN NASHVILLE

Three-way hoedown verging on the old-fashioned shivaree took place in Nashville a fortnight ago as agency, media and advertiser executives met with contestants for the finals in Pet Milk's fourth annual talent search among the nation's amateur country and western music performers. Four-day session chose a swinging winner, served as a focal point for next year's radio plans and was highlighted with fun and frolic.



PLANNERS in Pet Milk radio campaign, aired as a half-hour "Grand Ole Opry" special on some 200 Keystone Broadcasting System stations, are, (l to r) Sidney J. Wolf, Keystone president; Ken Runyon, Pet account supervisor, Gardner Advertising; Bob Cooper, general manager, WSM, Nashville, which originates the program, and Robert Piggott, Pet Milk's advertising mgr.



SPECIAL AWARD during fun-time at the finals went to, (l) Ray Morris, product ad manager for the Pet account, and Earl Hotze, (r) account executive on Pet at Gardner



MERCHANDISING is a big plus in radio's favor, client and agency agree. Special hats were distributed by Gardner at four-day affair



BACKSTAGE DROP for the program, transcribed before large WSM studio audience, is checked by Mrs. Trudy Stamper, promotion manager of station. Half-hour program offers commercial identity for Pet's line of evaporated milk, frozen pies, non-fat dry milk

Charles H. Smith—27 years in air research and a bit of a skeptic



THE AUTHOR of this provocative article on the ranking of tv markets—a subject which deserves more penetrating study than it has gotten—is Charles Harriman Smith. He heads a 4½-year-old radio/tv research consultants firm under his name headquartered in Minneapolis. Smith has been in the air media research field since 1934 when he started with Crossley. He was a statistician for Cooperative Analysis of Broadcasting (CAB), one of the first (if not the first) regular rating services. In 1938 he became director of research and sales promotion for WQXR, New York. Next year he went to CBS and remained for nine years, filling a variety of posts. Moving to Minneapolis in 1948, he was radio/tv counsel to BBDO's western office. In 1950 he went to WCCO, became director of research for WCCO stations until he went into business. Smith prides himself on contributing more than his share of skepticism to the sliderule approach.

WHOSE TOP 50 DO YOU MEAN?

There's more than one way of ranking tv markets, says one researcher. Some ways have been overlooked

The notion that smaller markets are less efficient as a video buy is disputed in this detailed analysis

Among the most common coins in the verbal currency of buyers and sellers of tv time is "The First (or Top) 50 (or 30 or 75) Markets." Some account is always "buying only the Top ....," about one-third of all station operators are bragging they are "in the First ...." But does this concept have any *real* meaning? Are we always talking about the same markets? Are these markets (whichever they may be) as important as the name implies?

Let's waste no time belaboring the differences between *metropolitan areas* and *television markets*. This ground has been covered too many times to benefit here by any additional comment. The realization that television serves more than the newspaper-entrenched concept of metro areas is pretty well accepted. But what alternative criteria do we have with which to rank markets?

We have lived through the successive stages of increasing sophistication about the dimensions of television markets starting from the bedrock of how many sets were manufactured and sold, and where. Coverage studies—three by Nielsen, one by ARB—have given us successively more precise gauges of the true size of a television station's market. How well have we used these tools?

To start with, there is still not a sufficient grasp of the differences between *coverage* and *audiences*. That they are interdependent we all realize—I hope. That they are not interchangeable is a concept apparently not yet clear to a surprising number of buyers and sellers of the medium. Broadly speaking, "*coverage*" is the area in which a station can be seen, "*circulation*" is a reflection of varying degrees of viewing of the station in the "*coverage*" area.

If we are to put stations, or markets, in any rank order from largest to smallest we must decide on a criterion of size. Much emphasis has been placed on the "number of tv homes"—a figure derived usually from the use of an arbitrary cutoff of circulation in NCS No. 3 or the ARB coverage study to establish a market area. This has been very valuable in the past. But is a real purpose continuing to be served?

We have seen the emphasis in evaluating programs switch quite rapidly from judgements based on metro

area *ratings* to the use of *homes reached* as a more meaningful criterion. Logically, a station's performance is the average of its programs, and a market's performance is the total of its stations. *So we can validly rank markets in terms of the total or average audiences delivered by the medium of television—all stations in the market.*

Last fall we prepared for our clients a comparison of the ranking of markets by the "potential" or "tv homes in the market" standard with rank in terms of the homes reached during the average quarter hour, 6-10 p.m., Sunday-Saturday, as reported by ARB. For our audience figures we used an average of both the November 1959 and March 1960 reports in order to have the broadest base in terms of sample size and time sampled.

Let's start with the list of "Top 50 Markets" in terms of tv homes—the "potential" concept which has been with us for some years. Comparing this list with the "Top 50" in terms of *average homes reached* we find 42 markets are common to both lists. In other words, eight markets included in the "elite" in terms of tv homes failed to place as high as 50th in homes reached. For example, the 50th market in tv homes was 80th in homes reached, the 45th in tv homes as low as 86th in homes reached.

Obviously, we would be making some rather strange decisions if we relied on the tv homes concept entirely. There is some value to the tv homes "potential" concept but we believe it is minor by comparison with evaluation of markets in terms of what television *is doing* (rather than what it *can do*). Bear in mind that our purpose here is to rank tv markets, not to compare them with other media, as newspapers.

3 key questions on tv market rankings

I Which way do you choose to measure the size of a tv market?

	Rank in size among 227 tv markets "Tv homes" basis	"Average homes reached"
MARKET "A"	13th	39th
MARKET "B"	21st	21st
MARKET "C"	74th	50th

II. Are the bigger markets the less expensive markets?

	Rank in size among 227 tv markets "Average homes reached"	"Cost-per-1,000"
MARKET "D"	7th	145th
MARKET "E"	37th	37th
MARKET "F"	53rd	8th

III. Do the less expensive markets attract more national spot dollars?

	"Cost-per-1,000"	National spot dollars per family
MARKET "G"	$3.18	$10.72
MARKET "H"	3.11	5.73
MARKET "I"	2.05	3.17

Analysis of actual markets by researcher Smith shows that market rankings can differ considerably according to method used. (See story for further explanation.) Chart on bottom indicates that clients don't always choose most "efficient" markets

But size cannot be the single criterion. Cost is a pretty important element. We have become very cost conscious—to the point that cost-per-1,000 is more often mentioned by a country mile than CBS or NBC or ABC. And here we find some fascinating contradictions of the popular belief in the "science" of time buying.

At about the same time we compared the two ways of ranking markets in terms of size we also made an analysis in terms of cost-per-1,000 homes reached. Of necessity we had to be arbitrary in our choice of weapons. For every station in each market we set down the cost of a 20-second announcement, 156 times, in prime time (SRDS 8/10/60). We did this with the full knowledge that 6-10 p.m. embraced other time classifications than "AA" and that many

(*Please turn to page 53*)

Are major markets the most economical?

Market rank	Homes reached	Cost	CPM
Largest 25 markets	13,906,600	$43,093	$3.10
Next 25 markets (26-50)	4,232,600	12,393	2.93
Next 25 markets (51-75)	2,860,500	8,257	2,89
Next 25 markets (76-100)	1,854,200	4,789	2.58

In terms of actual audience reached, cost-per-1,000 of tv markets seems to be the reverse of what it's supposed to be, according to this analysis by the author

AGENCY STUDY SHOWS RADIO'S

Agency men say lack of creative copy spark in radio sellers' approach is major reason for by-passing medium

Talk of radio's reach, low cost, sales results, called inadequate. Medium needs more excitement, glamour

In a survey completed last week, agency men put the finger on the core of spot radio's enigma: the growing advertiser favoritism for other media.

According to the ad men, the reason for the by-passing of radio, in a majority of campaigns, is the absence of an important factor: creative ways for its use. And the bulk of the blame falls smack on the shoulders of the radio salesman who seldom (if ever) say the ad men, backs up his pitch with a new, or imaginative copy idea.

This complaint was aired last week during a Trendex survey, underwritten by Adam Young, Inc., which sought to determine why the national spot radio medium, despite outstanding cost efficiency advantages and a proven potent selling force, is being bypassed, to an extent, for other media.

Reactions from some 30 top New York advertising agencies replying to the query, seems to shed real light on reasons behind the sluggishness of national radio spot sales.

The survey tallied up a whopping 100% score on the "no" side of the question *"Are you regularly approached by radio salesmen with creative ideas to assist you in the use of radio advertising?"* (See box below.)

Although in other areas opinions were divided on this score, the like-mindedness was without exception among these top billing agencies: BBDO; J. Walter Thompson; Benton & Bowles; Kenyon & Eckhardt: Compton; Foote, Cone & Belding; Grey; Cunningham & Walsh; Ogilvy, Benson & Mather; McCann-Marschalk; DCS&S; Fletcher Richards, Calkins & Holden; Erwin Wasey, Ruthrauff & Ryan; Donahue & Coe; MacManus, John & Adams; Gumbinner; Doyle Dane Bernbach; Mogul, Williams & Saylor; KHCC&A; Norman, Craig & Kummel; and Ellington.

How receptive are they to creative suggestions for radio usage? At the majority of agencies, the welcome mat is out, although several tempered their acquiescence by adding "if it's 'worthwhile,' 'exceptional,' or 'good.' "

A good majority (60.7%) also agreed with the premise of this question: *"have radio sellers generally failed to suggest new ways of using radio?"* while a small portion (14.3) did not. A similar percentage (14.3) said they "didn't know" and a v.p. creative director of a medium-sized agency summed it up like this: "radio salesmen are not in touch with this department."

On this rather ticklish question—*"do you think that agencies have thus far not taken full advantage of the selling power of radio because they have not fully tapped creative commercial approaches?"*—a surprising 47.9% agreed. Offhand it would seem that agency executives would be reluctant to admit their shortcomings, but apparently where radio is concerned, they are well aware of their own weakness.

Asked to register their feelings on radio's three strong points: (1) *it's ability to conjure up unlimited mental images in the minds of listeners;* (2) *sound has much greater emotional impact than sight;* and (3) *the ability to reach the most people*—a sizable majority—64.3% of the agency men said they believe in the "imagery transfer" concept of radio; only 7.1% went along with the psychologi-

Agencies call radio salesmen lacking in creative ideas

Here's the reaction to these questions:	YES	NO
1. *Do radio salesmen offer creative ideas to help in the use of radio?*	.....	100%
2. *Would you welcome such ideas?*	72.4%	27.6%
3. *Do radio sellers generally fail to suggest new ways of using radio?*	60.7% (rest "didn't know")	14.3%

STARTLING CREATIVE NEEDS

cally accepted notion that sound has greater emotional impact than sight; and 53.6% accept the fact that radio has the most favorable cost efficiency of any medium.

The comments evoked by the question which asked for reasons why radio is not used in more campaigns, covered a broad range. Out of the maze, however, these three patterns emerged (see box this page): (a) *television is the fad;* (b) *sight and sound is superior to sound alone;* and (c) *radio is undersold, underpromoted, deficient in programing.*

Of these three points, the last evoked the most pungent remarks, and seemed to indicate that many advertisers today feel that radio has as much oomph as the late, but not lamented, sack dress.

In addition, some of the comments also point to the existence of a low-grade rumbling (among those queried, anyway) that radio's reach isn't all it's touted to be.

Programing also has been labeled as "unimaginative" and "dreary" and lacking in sales stimulus.

In essence, radio's image is not good. To agency creative people, constantly on the prowl for a new and different way of pitching its client's wares, the medium no longer provides a challenge.

The survey clearly indicates that in leveling their sales pitches wholly on the physical aspects of radio, its reach, circulation, etc., radio sellers are taking the wrong tack.

The salesman's panacea then, seems to lie in the shelving of his old sales approach and in the development of a new and more fruitful method. One which is backed up by a bag full of creative copy ideas.

Adam Young, president of the station representatives group, Adam Young, Inc., sums it up like this: "we can quote outstanding cumes until our comptometers get hot, we can print radio success stories until the presses run dry, but we won't get agencies to buy a medium they believe to be a has-been—lacking in excitement and glamour."

Here's why radio is not used in more campaigns, according to agency men

(A) Television is the fad:

"Advertisers are on a maniacal 'bingo' that tv is 'it'."
"Radio is out of fashion with clients."
"Radio lacks glamour."
"Tv is the more exciting medium."
"Advertisers and agencies are more captivated by tv."
"The image is tv."
"Tv has dazzled advertisers and agencies from the beginning."

(B) Sight and sound is superior to sound alone:

"The visual is needed—and both print and tv have it."
"Tv's ability to see and hear and demonstrate."
"Combination of sound and sight bring greater results."
"Sight as well as sound."
"Radio communication is limited compared to print and tv."
"Radio is an ineffective medium for soft goods."
"Radio doesn't reach enough people."

(C) Radio is underpromoted, program deficient

"Lack of imaginative programing. Too many jingles, etc."
"Lack of know-how in getting creative ideas across."
"Radio is doing poor job of promoting itself."
"Advertisers have lost confidence in radio's persuasive powers."
"Radio is presumed to be an out-of-date medium."
"Lack of selling."
"Radio's projection of itself is too limited."

'OUR NEW FEATURES CRY OUT FOR TV'

Fedders coolers take tv plunge to demonstrate timer, rapid installation; net tv spearheads $4 million push backed by spot tv, net-spot radio, print, outdoor

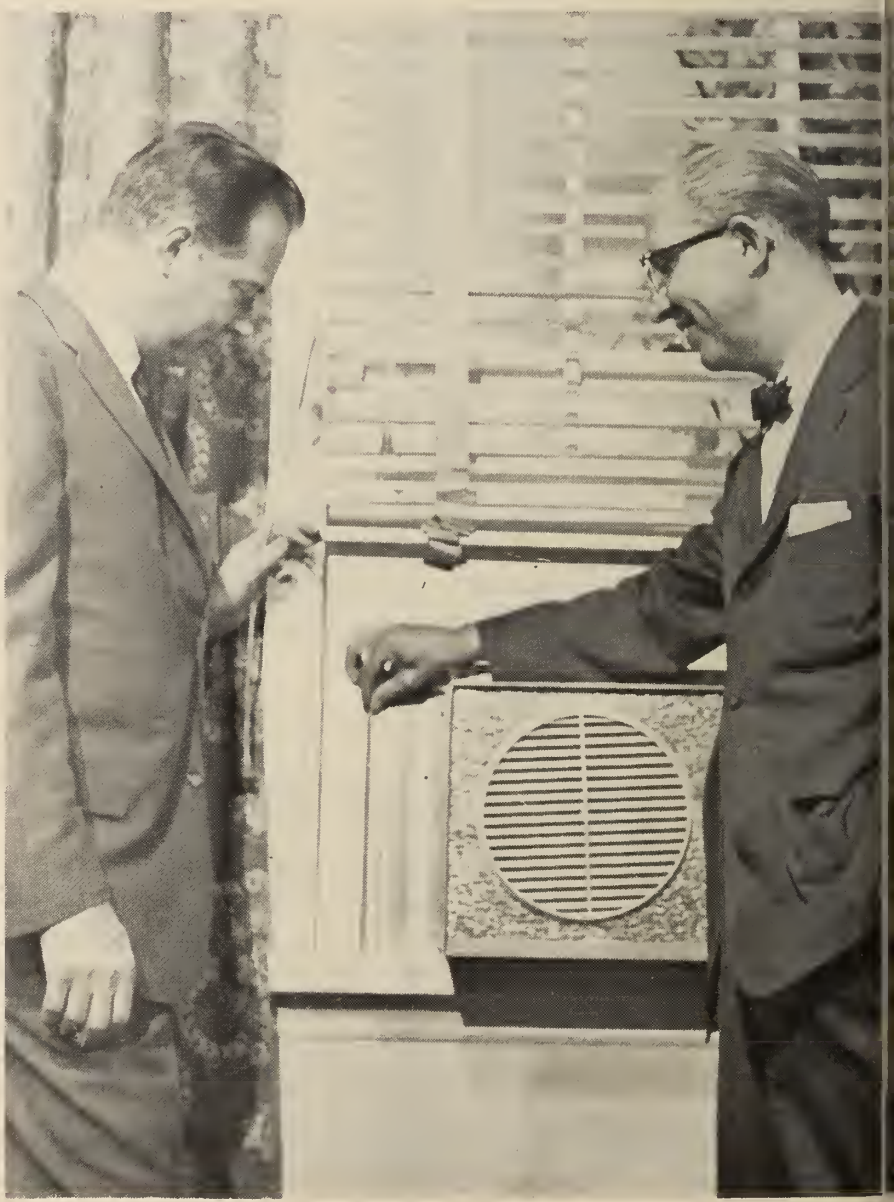
"The biggest advertising campaign in the history of the industry."

That's how stock broker Merrill Lynch. Pierce, Fenner & Smith sizes up Fedders' current $4 million broadcast-heavy drive, in recommending purchase of that company's stock.

Network tv provides the main thrust for this unprecedented blockbuster of air conditioning promotion, supported by spot tv in about 50 markets. Further fire power comes from network and spot radio plus magazines. newspapers. and outdoor.

In explaining his company's first sizable, national level tv venture, Fedders executive v.p. U. V. (Bing) Muscio states. "We have two new features that cry out for tv demonstration." Here. Musico refers to "77-second installation," made possible by "flippers" that extend from the conditioner's sides allowing for immediate placement on a window ledge. and the "Climatimer." by means of which the unit can be set to go on at a specified time, in advance of one's return home.

The net tv campaign, encompassing 34 participations, 16 April through August, takes in the following shows: *Jack Paar, Michael Shayne, Shirley Temple,* and *The Americans,* all NBC-TV; *I Love Lucy, CBS Reports, Face*



ON THE SET, Fedders exec. v.p. 'Bing' Muscio talks over commercial with Hugh Downs who delivers Fedders message live on the Paar show



FILM commercial features Milt Kamen and Ronnie Cunningham as couple with new Fedders. He installs it, she makes him move it to other window. She's just asked him to move it back.

the Nation, and *Person to Person*, all CBS-TV.

"We selected a broad variety of shows and time periods in order to reach as many different types of people as possible," points out Theodore J. Grunewald, senior v.p. at Fedders' agency, Hicks & Greist.

The accompanying spot tv schedules for distributors were established either by Hicks & Greist or through distributors' agencies. In New York, for example, a total of 168 commercials were placed, all on WCBS-TV. Local campaigns utilize the same commercials as appear on the network shows, but in many instances they're cut to 50 seconds to allow time for dealer mentions.

Fedders' network radio lineup consists of 90 five-minute news programs spread over a nine-week period on Mutual. News was chosen because it prompts "intense" listening which carries over to the product message, notes Grunewald. The programs' commentators, Frank Singheiser in the morning, Gabriel Heatter at night, deliver Fedders' commercials personally, which lends prestige, Grunewald feels.

In addition to the 60-second commercials, 30 seconds of each news program are set aside for cut-ins at the local level. The handling of these slots is left to the discretion of Fedders distributors, who make them available to appliance dealers and can use them as incentive for more dealers to enter the Fedders fold.

Fedders gave the trade plenty of time to get ready for the tv-spearheaded giant ad campaign. Back in January, the distributors were summoned to New York for an orientation. They were very enthusiastic about the forthcoming support, Muscio reports, and returned home to put on their own shows for dealers, who likewise caught fire, as their orders showed.

Hicks & Greist added further fuel to the pre-season fire by arranging for IBM to assemble a list for each distributor showing every network participation scheduled to hit his area. With an entry for every show involved, on every station with a signal in a particular area, some of the lists were over a yard long.

"Here's a way to merchandise broadcast advertising with real impact," states Grunewald. "When they unfold that long sheet of paper crowded full of scheduled tv exposures, distributors and dealers are bound to be impressed."

And based on early season indications, the consumers are impressed too. Heading into the campaign with a Merrill Lynch-estimated market share of better than 50%, Fedders room conditioners are asked for more often than ever, according to a sampling of dealers by the factory. The company's New York distributor, who surveyed dealers in his area after a two-day hot spell, found that 72% of air conditioners sold over that period were Fedders.

Within its network tv campaign, Fedders utilizes three types of commercials—live, tape, and film. "We're out to get the fullest possible benefit from the medium," in the words of Hicks & Greist executive producer Richard R. Rendely. The live commercials appear on the Paar program, with an average frequency of three nights per week. Here the emphasis is on believability, with some sacrifice of detail, the latter achieved in film and tape commercials on the other shows. Hugh Downs does the honors, running through the rapid installation in well under the advertised 77 seconds. "That's the height of believability," Rendely points out. "Downs is right there, he installs the air conditioner in no time, and the audience knows it's for real."

Each of the Fedders commercials concentrates either on the rapid installation or the Climatimer. As Rendely puts it, "We sell one feature at a time, giving it the full treatment, rather than burden the viewer with too many copy points."

"While the live treatment may not be the best for Climatimer commercials, for which passage of time is a helpful selling technique, they're handled live on the Paar show to take advantage of the personal attractiveness of its principals, Rendely says.

Throughout the rest of Fedders' net tv lineup, film and tape do the job. To bring out every intricate detail of the rapid installation, film is employed, produced by VPI. The camera moves in close to show exactly how the side pieces are flipped into place, in the window frame, first one side, then the other.

Another vital element to these commercials, both for timer and installation, is comedy, furnished by Milt Kamen and Ronnie Cunningham. For the timer commercial, taped by Videotape Center, they play single people

(*Please turn to page* 60)

SPONSOR ASKS:

WHY HASN'T TV PRODUCED A GABLE, A COOPER, OR A VALENTINO?

Those replying to this week's question are:

- **Thomas W. Moore,** ABC TV, New York
- **Jack Perlis,** public relations consultant, New York
- **Rollo Hunter,** Erwin Wasey, Ruthrauff & Ryan, New York
- **David V. Sutton,** MCA TV Film Syndication, New York
- **Lawrence H. Kanaga,** General Artists Corp., New York

Thomas W. Moore, *v.p. in charge of tv programing, ABC TV, New York*

In its own right, television has produced stars of the magnitude of the great film stars of yesteryear. But



As entertainment forms change, so must standards of impact and popularity

to realize this fully, one must realize that as entertainment forms change, so must standards of impact or popularity.

At his television heights, James Garner—the original Maverick—has been seen and idolized by more people in this country than Clark Gable ever was. In a mere 13 weeks, the television series star receives more exposure than the average motion picture star ever does. In 39 weeks he is seen by an audience greater than most top stars ever receive.

Such stars as Robert Conrad, Gardner McKay and Edd Byrnes receive fan mail running into thousands of letters each week. During personal appearances they are mobbed with the same enthusiasm that once greeted Valentino.

The audience, the fan mail and the crowds are the same today as they were in the golden days of the motion picture. But in television, it has taken personalities less time to reach this popularity summit. Instead of being seen several times a year, the television star is seen once a week. He blooms, blossoms, flourishes much faster than did his motion picture counterpart.

There is, of course, always the chance that he may also flounder much faster. But I do not believe that enough evidence is in yet to firmly commit oneself to that fate.

Television, for all of its rapid development, is still a very young medium. As a builder of stars we can say it is only eight years old.

The number of great motion picture stars developed during these past eight years is minimal. But there are indications that many acting talents developed by television during this period will enjoy envious careers.

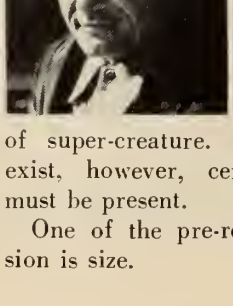
For example, Eva Marie Saint, a graduate of television, is one of the screen's finest actresses. Steve McQueen and James Garner are both embarked on promising motion picture careers.

And I am convinced that Efrem Zimbalist, Jr., of *77 Sunset Strip* will be one of Hollywood's highest ranking motion picture stars in the years ahead.

The list of television personalities who make the leap to what might be termed legendary stardom will, I am sure, increase as the years progress.

Jack Perlis, *public relations consultant specializing in broadcasting, New York*

A great star is of course an illusion. A star to the public is not a flesh and blood individual but a sort



At home you can't deify a postage stamp. You feel superior to the 21-inch screen

of super-creature. For illusion to exist, however, certain conditions must be present.

One of the pre-requisites of illusion is size.

The movie star on the screen i larger than life, contributing to hi or her deification by the audience Charlton Heston was a popular, at tractive actor on tv, but his magi came through only via movies. Yo can't do Ben Hur on a 21-inch screen The volume of sound in the theatre i a factor, and this, coming from giant screen, helps make stars god like. The scope of the screen and th booming sound have a brainwashing effect on the audience. Movies were our dream stuff; tv is closer to real ity.

Mass reaction enhances illusion Seeing an actor in the theater, yo see him not as an individual but a one of a large group of people. Mo psychology takes hold. The individ ual loses his identity and becomes part of a mob. People in a mob think as one, and you're swept along ir mass adulation of a star.

Theaters were built like cathedrals and shrines, a fact which contributed to the god bit. And the darkness o the theater contributed to the aura of mystery which must surround a star . . . an ordinary mortal cannot be a star.

At home, you can't deify a postage stamp. You feel superior to the screen. You're away from the atmosphere of fellow sycophants—a worshipful atmosphere. The average tv audience is two or three people. Gone is the group reaction. The actors are reduced to tiny figures performing in a pedestrian living room. So the capacity for creating a legend is lost.

Movies stars are seen only two, three times a year. Tv's repetition makes the personality too familiar to the audience; destroys that all-important mystery aura. Tv is too common an experience.

Furthermore, tv is free. You can't be mesmerized by what you get free. You tend to look down on it.

But there's no reason why tv must produce a super star. Tv's area doesn't have much overlap with the movies. Movies do best with the dream stuff; tv, with reality and im-

mediacy. There's no limit to the degree that tv can develop a personality, but not to legendary proportions.

Tv is the greatest single force for communication in existence. It should trade in its immediacy and realism. But in the last few years, unfortunately, movies and tv have to an extent exchanged roles: movies doing reality, or at least a semblance of it, while tv has tended toward the dream stuff.

Rollo Hunter, *v.p. & director of radio/tv, Erwin Wasey, Ruthrauff & Ryan, N.Y.*

Maybe it has and we don't realize it yet.

Valentino sparked fire 40 years ago in "The Four Horsemen of the Apocalypse." Gary Cooper made it 35 years ago in "The Winning of



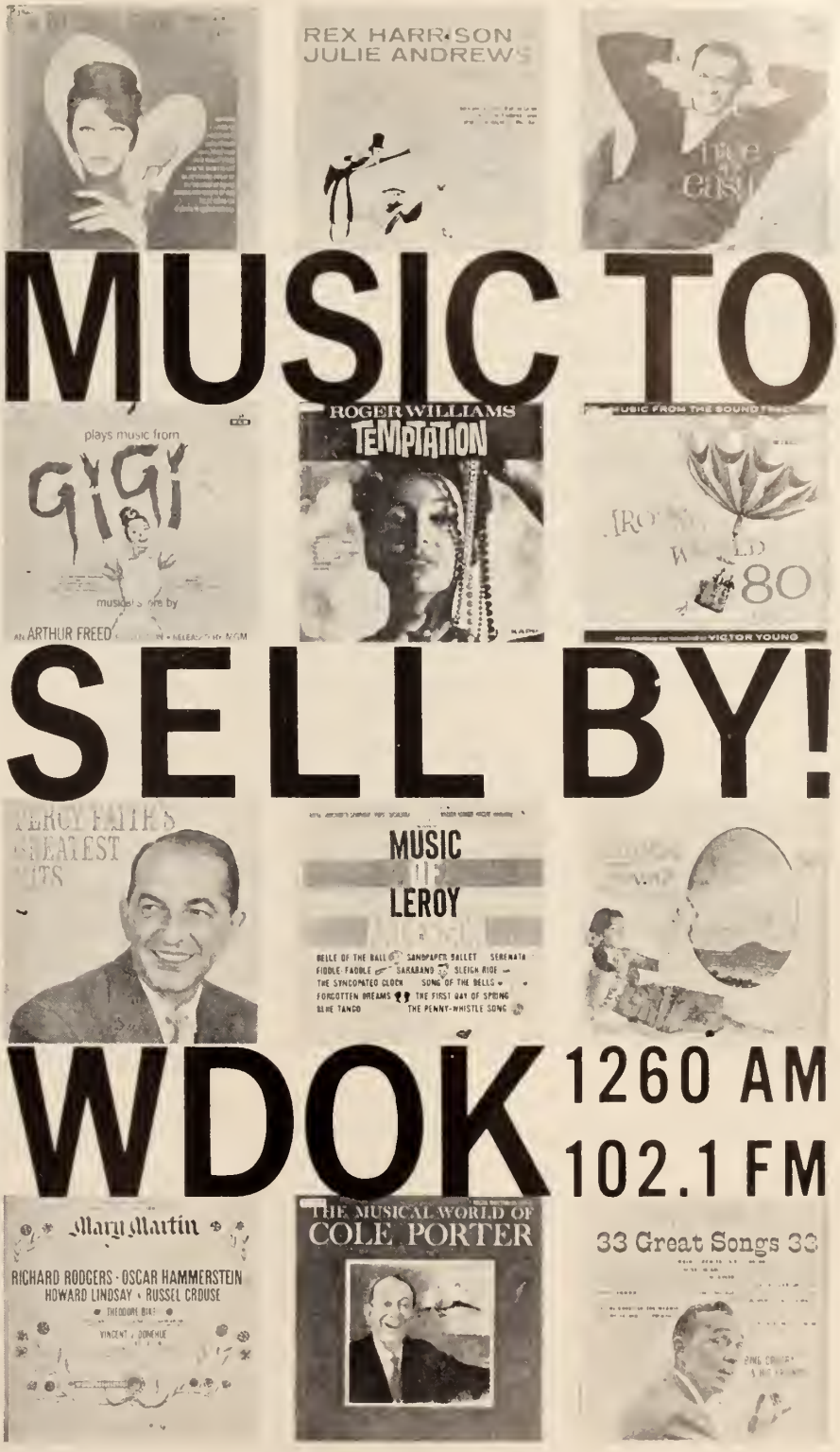
It's too early to tell if tv can create idols like the movies. We must wait 10 years

Barbara Worth." Gable was a hot property 30 years back when he played opposite Joan Crawford in "Possessed." Since tv has been in full bloom less than 15 years, judgment of the ultimate stature and staying power of our Comos, Shores and Godfreys should probably be withheld a decade or more.

Yet the question invites conjecture: For instance, a half-hour of entertainment on a 21-inch tube in the den can't create the magical aura of eleven reels on the giant silver screen. Few homes have ankle-deep carpeting. ushers in field marshall uniforms and the rococo splendor of a movie palace. Another consideration is the inherent voraciousness of tv with its wide program spectrum. It eats stars like *hors d'ouevres.* There's no opportunity for the slow build-up. You make the grade in the first few weeks of a series or not at all. Thirteen weeks often a lifetime for a star.

The whole concept of star-making has changed. Movies themselves have spawned very few first-magnitude stars in the past quarter century. Hollywood, that spangled image nurtured by the old-time publicists, no

(*Please turn to page* 60)



MUSIC TO SELL BY!

WDOK 1260 AM 102.1 FM

CLEVELAND'S NO. 1 INFLUENCE

WDOK, 1515 Euclid Ave., Cleveland 15, Ohio

MAin 1-2890 • TWX: CV 158

Fred Wolf—President & General Manager

National Rep.: H-R Representatives, Inc.

PLaza 9-6800

Capsule case histories of successful local and regional television campaigns

TV RESULTS

HOMES

SPONSOR: Senkel Brothers Building Corp. AGENCY: Direct

Capsule case history: The president of Senkel Brothers Building Corporation had a project of brand new houses ready for sale. His problem: what was the best way to contact a generous number of house-hunting families quickly, and at low cost. He found the answer was a campaign of announcements on television, on WREX-TV, Rockford, Ill. The 15 spots purchased ran for a five day period, Wednesday through Sunday, from 9 a.m. to 5 p.m., and 11 p.m. to sign-off—all Class C time. The total cost of the flight was $590. Taking stock at the end of the campaign, Senkel Brothers happily found that 30 homes, worth $435,000, had been sold to WREX-TV viewers. Thoroughly satisfied by the impact and success of their brief television campaign, Senkel Brothers decided to invest more heavily in WREX-TV, and as a direct result sold every home in their project. Senkel Brothers is sold on WREX-TV; their tv spot campaign was the low-cost way they needed to reach buyers.

WREX-TV, Rockford, Illinois Announcements

DAIRY

SPONSOR: Garvins Dairy AGENCY: Direct

Capsule case history: Garvins Dairy in Wheeling, W. Va., knows on what side the biscuit is buttered. WTRF-TV provided the answer to its marketing problem. When Garvins put out a new buttermilk biscuit on the market, they wanted a quick and effective means of introducing it to their customers. They decided on a 10-second spot saturation campaign on WTRF-TV, and bought 25 ten second I.D.'s per week, using no class A time. With this program initiated, Garvins set its goal for the sale of 10,000 dozen biscuits. At the end of the week they had sold 32,000 dozen buttermilk biscuits. Results like these are hard to beat, and it is not surprising that Jack Garvin, president of Garvins Dairy, says: "We have found that by using WTRF-TV we could reach a far greater number of people than by using any other media. We like the immediate results we get by using tv." Garvins Dairy plans on using WTRF-TV in the future, with heavy emphasis on introducing new items or special promotions.

WTRF-TV, Wheeling, West Va. Announcement

MUSIC STORE

SPONSOR: Gianetta Music Store AGENCY: Direct

Capsule case history: The Gianetta Music Store, one of the leading music stores in the Scranton, Penn., area, recently embarked on a television spot campaign to boost sales of their Lowrey organ, a highly expensive musical instrument. The music store sold three of these organs, each one costing in excess of $1,000, as a direct result of their television announcements. No other advertising was used to promote these organs, only the campaign of three 60-second spots on WDAU-TV, Scranton. These three spots were placed on WDAU-TV's 1 p.m. children's show, *Uncle Ted's Children's Party*, one spot per week for the brief three-week flight. An added plus for the music store, the television campaign enticed twelve new students to sign up for instruction in Gianetta's music classes. Gianetta, having racked up phenomenal results on a small budget, is now a firm believer in television advertising and has extended the original spot campaign for an additional seven-week flight.

WDAU-TV, Scranton, Penn. Announcements

DRUG STORES

SPONSOR: Rexall Dealers AGENCY: Direct

Capsule case history: "One for all, and all for one" is a philosophy put into practice by Rexall dealers in a group sales plan, initiated by WMTW-TV; and after the results achieved via the saturation campaign of 18 one-minute spots per week, its many retailers are planning on sticking with old sayings and WMTW for good. With WMTW's Tri-State coverage, dealers who would normally restrict their advertising to local radio and papers can join the group sales plan for as little as $15 per week. Clifford Martins, owner of Wilson Pharmacy in Berlin, N. H., says: "Most of the spots advertising a specific product on the campaign resulted in immediate sales increases, traceable directly to WMTW advertising." Speaking for the dealers in the group plan, Reginald LaVeriere, v.p. of a four-store chain in Maine, said: "By utilizing these daytime spots we reach an audience no other medium covers so well. The tv image that WMTW has given us has helped a great deal, and it is one we intend to keep."

WMTW-TV, Portland-Poland Springs, Maine Announcement









JAYARK

PRESENTS AN EXCITING NEW CONCEPT IN TV PROGRAMMING

HOLLYWOOD Hist-o-Rama

208 five-minute factuals—unique magazine portrayals of the greatest stars in the history of Hollywood:

★ TYRONE POWER ★ MARIE DRESSLER ★ CLARK GABLE ★ HUMPHREY BOGART

★ GARY COOPER ★ JOHN BARRYMORE ★ W. C. FIELDS ★ JEAN HARLOW

and 200 other stars

Hollywood Hist-O-Rama has an unlimited audience potential . . . men . . . women . . . teenagers . . . Everyone who has ever been exposed to the glow and glitter of the silver screen will be drawn to this star-laden attraction.

Hollywood Hist-O-Rama – produced in Hollywood about the greatest names in motion picture history using the newest pictorial techniques!

Now in production for fall delivery

JAYARK FILMS CORPORATION

Reub Kaufman, President

15 East 48th St., New York 17, N. Y. MUrray Hill 8-2636

Produced by: Julieart Productions, Inc.



There is only one answer in Scranton Wilkes-Barre ! ! ! !

WNEP-TV

Q Most Quarter Hour Firsts?

A **WNEP-TV** With 46.4% Wins ! ! ! !

Q Most Top Network Prorgams?

A **WNEP-TV** With 10 out of 15 Top Shows ! ! ! !

Q Most Homes Reached?

A **WNEP-TV** 23% More Than Nearest Competitor ! !

Q Most Power?

A **WNEP-TV** 700,000 Watts **More** Video Power...350,000 Watts **More** Audio Power ! ! ! !

Source: March–April ARB

Represented by Edward Petry & Co., Inc. The Original Station Representative

WNEP-TV Ch 16

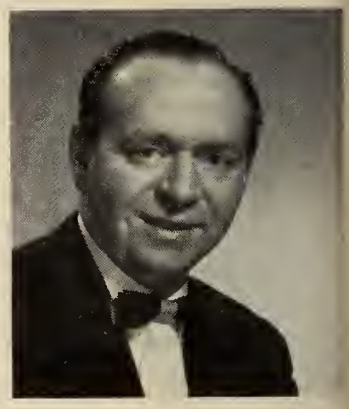
SCRANTON/WILKES - BARRE

WROC-FM, WROC-TV, Rochester, N.Y. • KERO-TV, Bakersfield, Calif. WGR-FM, WGR-AM, WGR-TV, Buffalo, N.Y. • KFMB-AM KFMB-FM, KFBM-TV, San Diego, Calif. • WNEP-TV, Scranton —Wilkes-Barre, Penn, WDAF-TV, WDAF-AM, Kansas City, Mo.

A TRANSCONTINENT STATION

Timebuyers at work

Leo P. Murray, v.p., Carberry & Murray, New York, wonders if "we've ever met a time salesman who didn't think his station or stations weren't the best in any community in which we were interested in buying radio time. That speaks well for the salesman . . . but it sure makes the timebuyer's job a little more difficult. The guy whose stations have the ratings inundates you with Pulse, Hooper, etc. The guy who doesn't have the ratings buries you under the quality programing pitch. Everybody has an angle, and a portfolio of data to back him up. So the timebuyer listens. He listens to the sales story but in a different way. He listens to the stations, he talks to other listeners, other advertisers, other agency men. He analyzes the reports, checks the sampling technique . . . when and where the polls were made. As scientifically as a "seat-of-the-pants" pilot he discounts some theory and makes a practical purchase, based on experience, know-how, merchandising aids, cost and common sense. 'Know thyself' and 'Know thy stations.' And then it follows, as the program the commercial, you canst not then be false to any client."



Douglas T. MacMullan, timebuyer at Compton Advertising, New York, sees one of the problems in the business as this: "One of the most inequitable charges a buyer encounters is the inflated cut-in or local origination rate. Stations justify the rates on two bases: high costs discourage the use of special facilities; premiums are a compensation for loss in spot business. Neither position is a realistic defense. Since testing and regional campaigns are continuing necessities, special facilities on network properties must be a continuing adjunct. The use of additional spot weight would be impractical, ignoring basics of planned advertising and the availability of previously purchased time. Cut-ins are often employed in conjunction with spot. High facilities charges cause not only the cut-in 'nuisance' to go elsewhere, but also the spot business. Where cut-ins are a test of a regional or local spot campaign they can help to generate a future spot effort. Station facility charges should therefore be lowered to a minimal rate covering the operational costs for a client service."





GO FIRST CLASS with KMJ·TV FRESNO CALIFORNIA

The March, 1961, Fresno ARB survey again proves that KMJ-TV is Fresno's favorite TV station.

KMJ-TV has more quarter hour wins Monday through Friday . . . from sign-on to sign-off . . . than the other two Fresno stations combined. This is true both for the Metro Area and for total homes.

And KMJ-TV's movies have unusual audience appeal. The afternoon movies Monday through Friday were tops in every quarter hour rating from 3:00 to 5:00 p.m. The Sunday Cinema Special from 4:00 to 7:00 p.m. had a 21.5 rating compared with ratings of 10.4 and 9.7 by the other two local stations.

**March 1961 ARB, Fresno*



McCLATCHY BROADCASTING COMPANY
SACRAMENTO, CALIFORNIA
NATIONAL REPRESENTATIVE
THE KATZ AGENCY

COLOR TV



YOU CAN QUOTE ME...

"RCA Victor distributors tell me they select the WLW Television Stations to advertise RCA Victor Color sets because they're among the Colorcasting leaders in the nation . . . with their Color TV engineering skills, wonderful Color programming, and Color selling power."

RCA Jack M. Williams

Jack M. Williams, Vice Pres.
Advertising and
Sales Promotion
RCA Sales Corporation

Call your
WLW Representative . . .
you'll be glad you did!

WLW-A Television Atlanta
WLW-C Television Columbus
THE CROSLEY GROUP
WLW-T Television Cincinnati
WLW-I Television Indianapolis
WLW-D Television Dayton
W L W Radio

Crosley Broadcasting Corporation,
a division of Avco

Penn could not have been better. But why do I go on? As you know, the play won the Pulitzer Prize recently. That's how good it is. Yet when I saw Mosel at an audition of a new musical recently he expressed considerable doubt as to whether the play would make money. in spite of its awards, and his joy in them.

Aurthur is the writer of the book for a new musical drama, the music and lyrics for which were written by Richard Adler (who, with the late Jerry Ross, did "Damn Yankees" and "Pajama Game"). In working with Dick on this musical—called "Kwamina"—I think Aurthur has learned much about costs. "Kwamina" is budgeted at $350,000, and may very easily run a good deal more. Literally years of work will have gone into it before it opens on Broadway about the middle of October, and there is always a big chance it will flop, or even if it should survive for a reasonable length of time, not make money.

It seemed to me quite possible that Mosel's and Aurthur's experiences with the live drama on Broadway may have tempered their attitudes toward the standard fall guys (the networks, sponsors, and agencies) generally held responsible for the drama's dilemma in tv. But then I reviewed the testimony of a couple of other witnesses who have also had experiences on Broadway: Paddy Chayefsky and David Susskind. Chayefsky, of course, has written several very excellent and highly successful Broadway plays, the latest of which was "The Tenth Man." Susskind produced a financial flop called "Rashomon" (if I remember correctly) a couple of seasons ago.

Susskind's remarks hit the nadir

I find no fault with Chayefsky's criticisms of the networks, because I believe he is a talented man who knows whereof he speaks. But I think Susskind's remarks represented the nadir (to use one of his own favorite words) of the hearing. Susskind has demonstrated over and over again that he is a glib, shallow, publicity mad promoter. He has produced some of the dullest shows ever perpetrated, and he has made bores out of some this nation's most interesting people by his deadly pompous, pretentious, and empty interviewing on his television programs. He is the only moderator and/or master of ceremonies I have ever seen who was able to make an unbearably tiresome, yawn-provoking mess out of a show starring a group of the greatest comics in the history of show business. That was the program on which he had Jimmy Durante, George Burns, Groucho Marx, Buddy Hackett and, I think, a couple of others.

Susskind, who has made an exquisite art out of saying almost nothing in a maximum of time, consumed almost four hours with his testimony. Among other brilliant suggestions he forwarded was one in which he recommended that station program directors be licensed—in the same manner, said David, as dog-catchers and barbers are licensed. And he recommended that these program directors be required to take a test to prove their fitness before they could get the license.

Susskind didn't suggest that the same procedure apply to program packagers, but then that could be because he is quite certain he couldn't pass such a test.

George Jessel was another early witness in this round of the hearings. He made some caustic remarks, too, about agencies and the rating systems. But he wasn't on as long as Susskind, and he was much funnier.



PERSPECTIVE ON GREATNESS

A New Concept in Documentaries

13 Great New Specials

Packaged for Local Use

This is a new dramatic approach to documentaries, featuring actual on-the-scene filmed highlights in the lives of famous people of our time. Thirteen hour-long specials starring such renowned figures as Lindbergh, Al Smith, General MacArthur, the Duke and Duchess of Windsor, De Gaulle, and more. The memorable events of their lives become a panorama of living history... a commentary on the forces that have shaped our destiny. Only the vast film libraries of Hearst Metrotone News could provide such a wealth of exclusive footage. To round out the picture, new footage will come from Hearst Metrotone cameramen throughout the world. Family albums and home movies will be combed. Add to all this the brilliant touch of the noted writer John O'Toole, and you have a true "PERSPECTIVE ON GREATNESS." Dramatic entertainment of real prestige and stature. An ideal showcase for important local advertisers. With this practical bonus: a single, compact, easily stored source of material on famous people—complete shows to run at a moment's notice when needed.

A Great New HEARST METROTONE Production

BCG

FILMS INC. • SUITE 3200
THE CHRYSLER BUILDING
NEW YORK 17, N.Y. MU 7-0870

A sales point we'd like to drive home: KOIN-TV consistently captures the widest audience in Portland, and 33 surrounding Oregon and Washington counties. The reason . . . carefully planned programming that holds a winning grip on the hearts of Northwest people. We invite you to take a larger slice of a prosperous market . . . hook more sales and get more distance out of *your* advertising messages, with KOIN-TV. Your latest Nielsen has our score.*

KOIN TV

PERSUADES PEOPLE IN PORTLAND



* *Always more total homes, more coverage...7 of every 10 homes in Portland and 33 surrounding counties.*

KOIN-TV—Channel 6, Portland, Oregon. *One of America's great influence stations.*

Represented Nationally by
Harrington, Righter & Parsons, Inc.

National and regional buys in work now or recently completed

SPOT BUYS

TV BUYS

Norwich Pharmacal Co., Norwich, N. Y.: Activity on Pepto Bismol again with four and five week runs being placed in 75 markets. Schedules are for night minutes after 9 p.m., 24 July through 20 August and 4 September through 8 October. Buyer: Bill Brett. Agency: Benton & Bowles, New York.

Lever Bros. Co., New York: Schedules start mid-month on Silver Dust Blue in 3 markets. Schedules of day, early and late minutes are set for four weks. Buyer: Bill Ferguson. Agency: SSCB, N. Y.

Procter & Gamble Co., Cincinnati: Going into 30 markets in July with schedules for Lava. Placements are for the P&G year using moderate frequencies of day and night 60's. Buyer: Tom Hall. Agency: Leo Burnett Co., Chicago.

American Tobacco Co., New York: Looking into various schedules for a September start for Dual Filter Tareyton. Avails have been requested in about 50 markets for prime 20's, based on the fall lineup, and half-hour syndicated programs. Buyer: Lou West. Agency: Lawrence C. Gumbinner Adv., New York.

Mennen Food Products, Inc., La Porte, Ind.: Planning a campaign in about 30 markets for Jiffy Pop popcorn. Children's show participations and minute adjacencies will begin 4 September for 13 weesk. Buyers: Victor Lindeman and Lucile Widener. Agency: Victor & Richards, Inc., New York.

Louis Marx & Co., New York: This toy manufacturer has already started its fall-Christmas planning because of the tight situation in kid shows in the top markets. Schedules in these markets are now being placed, with the rest of the lineup also to be firmed up a little earlier this year. Starts are early to mid-October for 10 to 13 weeks. Buyer: Jack Dougherty. Agency: Ted Bates & Co., New York.

RADIO BUYS

Fels & Co., Philadelphia: Fels Naptha campaign starts 17 July for 10 weeks in 75 markets. Schedules of housewife minutes, Monday through Friday, are being bought on an alternate week basis. Markets are the same as last year with modifications and improvements. Buyer: Alan Bobbe. Agency: Aitkin-Kynett Co., Philadelphia.

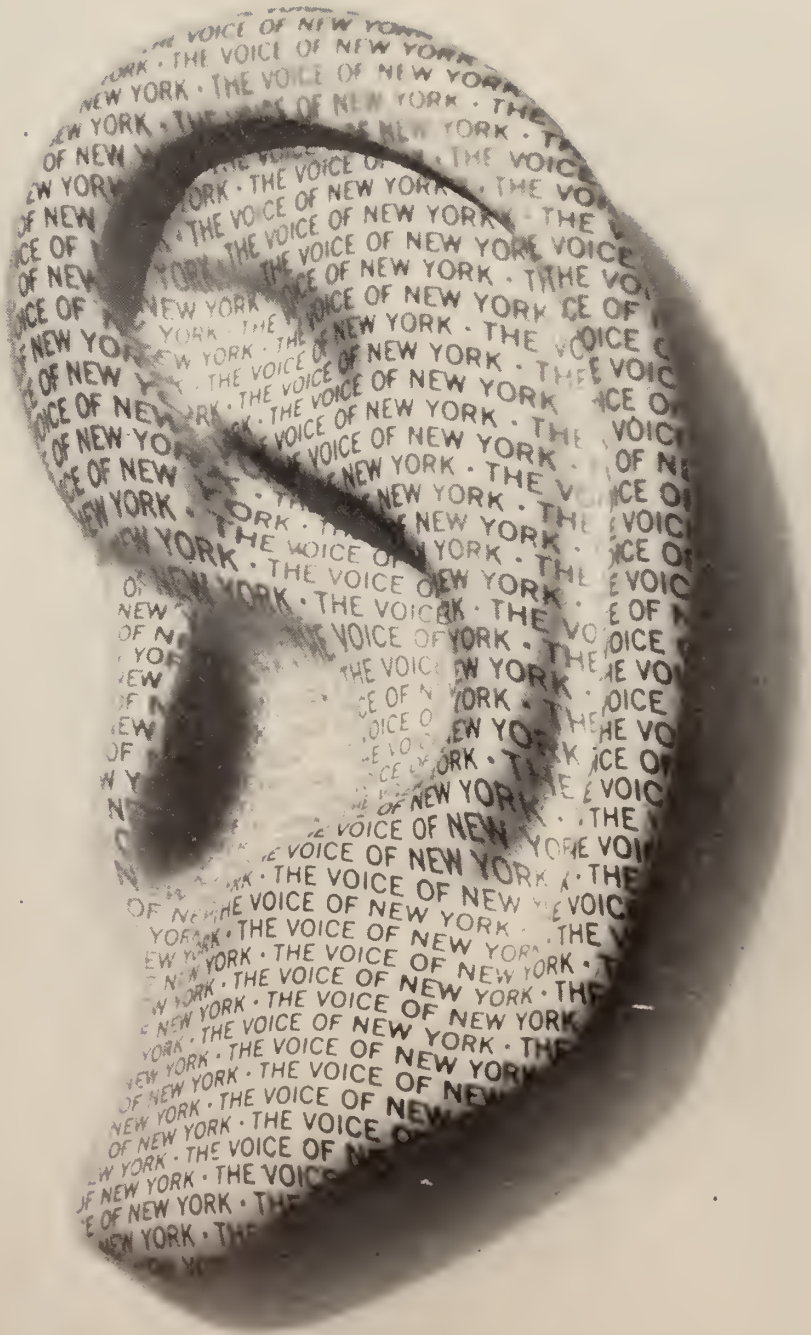
J. H. Filbert, Inc., Baltimore: Campaign for Mrs. Filbert's margarine kicks-off 17 July in 10-12 eastern seaboard markets. Buys are daytime minutes for six weeks, with station preferences of their local brokers carrying weight. Buyer: Gene Camoosa. Agency: Young & Rubicam, New York.

Best Foods Div. of Corn Products Sales Co., New York: Considering five-minute day slots for Kasco dog food using man-in-the-street type e.t.'s. Schedules would start in the fall in 20-25 markets, three to five times per week per market. Buyer: Harry Durando. Agency: Donahue & Co., New York.

wmca 570 kc

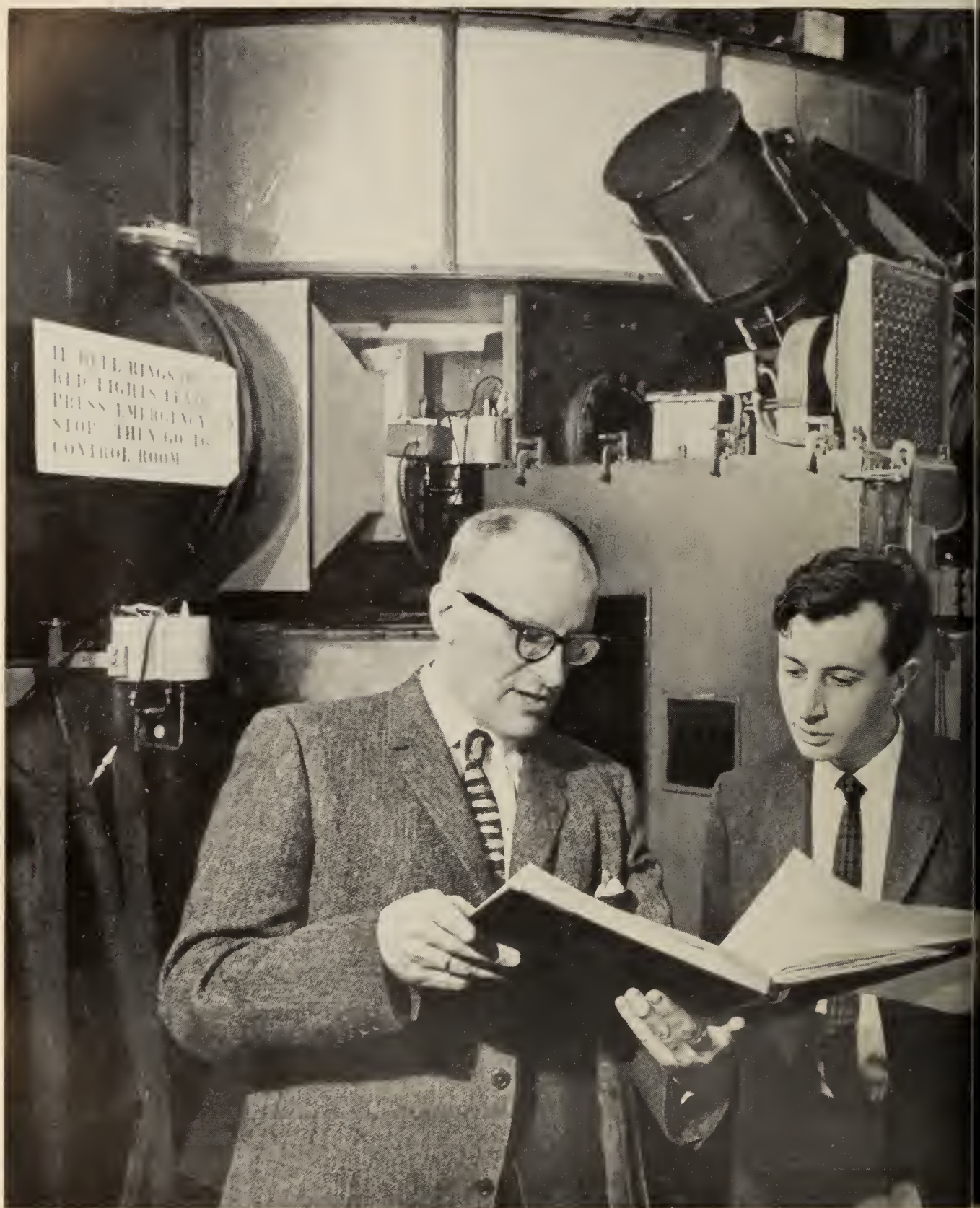
The ears have it!
The best in entertainment, news and public affairs reaches 2½ million ears every day on wmca where 86% of the listeners are adults.*

*Pulse Cume March '61
and Aud. Comp. Feb. '61

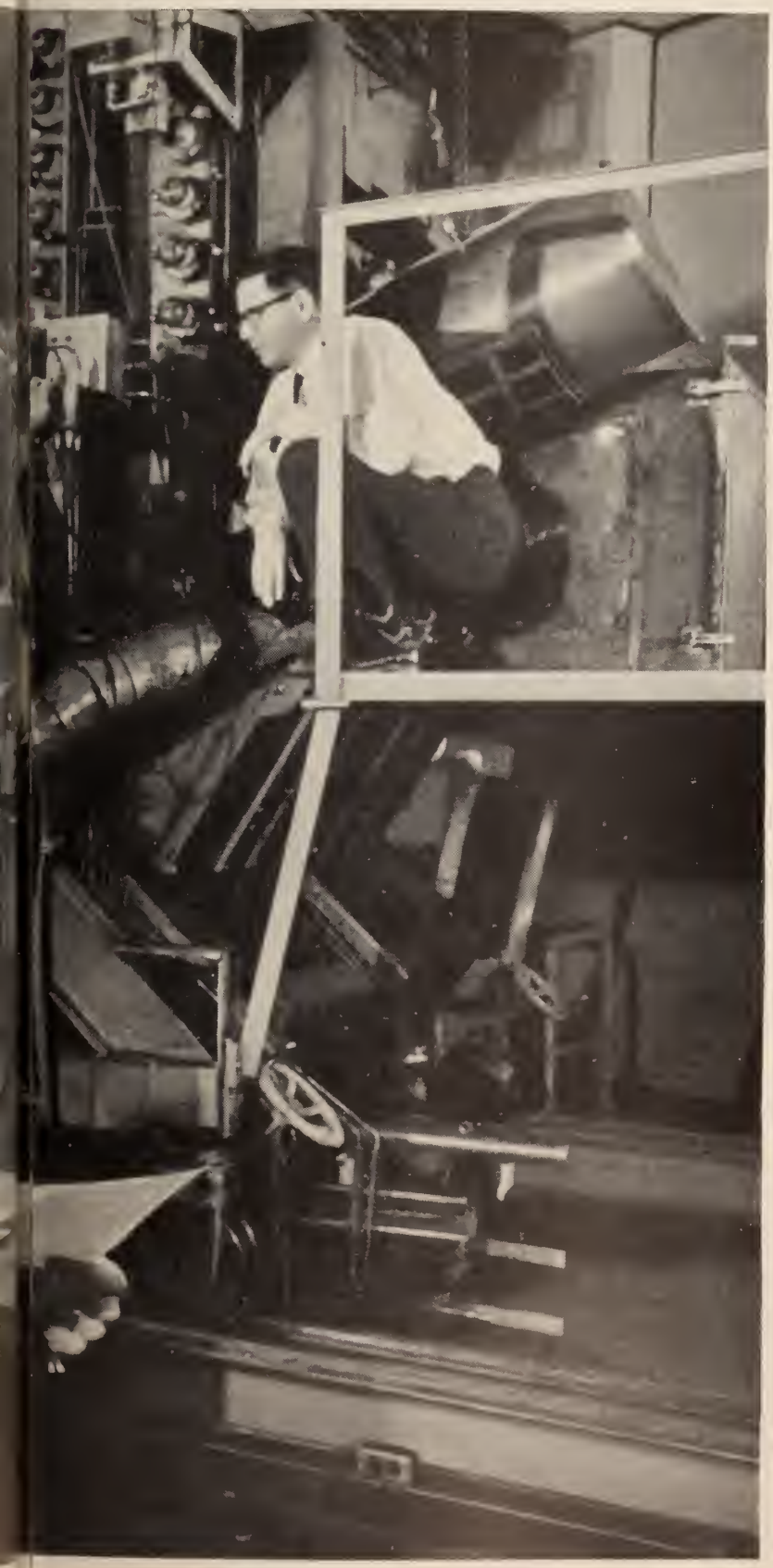


wmca
THE VOICE OF NEW YORK
wbny
THE VOICE OF BUFFALO
rpi
THE VOICE OF NEWS
the straus broadcasting group

In Chicago



...**Riccardo Levi-Setti and Anthony Turkevitch,** renowned nuclear scientists, work with this awesome $2.5 million cyclotron at the University of Chicago's Enrico Fermi Institute. Here on campus, under the west stands of the University's Stagg Field, the first nuclear chain reaction ushered in the Atomic Age.



In Chicago

WGN

RADIO

reaches more homes than any other Chicago radio station.*

**Nielsen circulation study, No. 2*

WGN IS CHICAGO

Quality · Integrity · Responsibility

O&O'S

(*Continued from page 28*)

100% more time at only 65% more dollars than the basic 20 second rate.

Dunville explained that the 30-second announcement would provide for 50% more time at "only 40% more dollars than the 20-second rate."

"We have established the new sales policy in regard to the 40-plus break because of our strong convictions that the television viewer would prefer seeing and hearing a longer commercial message for one product in the station break period, rather than trying to assimilate several messages which are perhaps confusing and which, at the least, tend to leave the viewer with the idea of 'over commercialization,' Dunville observed.

"While it is conceivable that this new rate structure could result in less revenue for the Crosley Broadcasting television stations, we believe that reduction in the number of commercial interruptions between programs will meet with the overwhelming approval of viewers, and that the advertiser as well will profit because of the reduced time cost for his most effective commercial," Dunville concluded.

SPONSOR *will continue to examine the expanded station break policies of stations across the land and in the near future plans to present a more detailed chart of the leading outlets' prime time rate structures.*

9 SHOWS FOR $8 MILLION

(*Continued from page 31*)

usual in the case of other outstanding specials for the agency to spend three or four years in negotiation and planning before a program is telecast.

As an example of agency work on a yet unscheduled special, Hollender cited the case of *Rain*. Originally he had been approached by a agent who wanted to sell a series based on the Somerset Maugham properties. When he turned down the idea as lacking the necessary fabulosity, the agent proposed using *Rain* as a special.

Hollender agreed, providing a big name star could be found for the Sadie Thompson part. The agent, consulting availabilities, came up with Lee Remick, who says Hollender, "is a great talent, but not nearly big enough."

Efforts to secure Susan Hayward proved unavailing, whereupon Hollender half jokingly suggested the "dream casting" of Marilyn Monroe.

To his astonishment, the agent managed to secure a tentative commitment from the blonde super-star, and preparations for the Monroe-Rain special had been proceding merrily until a few weeks ago when a combination of directing trouble, and Miss Monroe's emergency operation for removal of her gall bladder, necessitated a halt.

At the moment, Hollender is unsure whether the Monroe-Rain presentation will ever see America's home screens. He uses it as an example, however, of the long-time planning and negotiation which go into the production of top tv specials.

Right now, Hollender is thinking ahead both to the season of 1962-63 and to 1963-64. On his desk, when interviewed by SPONSOR was a copy of an Ibsen play he has been considering as a vehicle for Ingrid Bergman.

"The point is," he says, "you can't wait for specials to come to you. We have hundreds of ideas and presentations made to us every year. They come from the networks, packagers, agents, all sorts of places.

"But we find that the best specials require tons of work and planning by the agency, if you're going to be sure of high ratings."

One way in which such planning pays off, according to Hollender, is that really big, and carefully planned shows can command the best time spots. Agencies are in a far better bargaining position when they approach networks, if the property seems absolutely sure fire.

Hollender considers a prime network time period one absolutely essential piece of insurance for a big-budget special. A second type of insurance which he says is of "critical importance" is pre-promotion.

Grey almost invariably recommends extensive promotion expenditures (billable) to accompany a special and may have as many as five full time men working on a single program, in addition to the efforts of the talent's own p.r. people and those of the network p.r. department.

Says Hollender, "we analyze our pre-promotion on-the-air plugs as carefully as if we were buying them. And fight for better positions and adjacencies as fiercely as the most exacting spot time buyer."

Specials, in Hollender's opinion have become "the most vital element in television—as important, if not more so, than regular programing. They are one of the only areas that makes tv exciting. And, of course, one of the few places today where agencies can exercise real program influence and creativity."

Madison Avenue veterans who know and respect Hollender, however, are quick to point out that he is one of an almost vanishing breed in the agency business—a top ranking executive who knows, understands, and can operate in the world of show business.

They say that not only do few agencies have Grey type of billings which allow work in tv specials, but even fewer of the big shops have men of Hollender's caliber. "After you've named Bob Foreman at BBDO, Dan Seymour at Thompson, Terry Clyne at McCann, who have you got?" they ask.

Hollender joined Grey in 1951 following five years as a partner with Louis G. Cowan, former CBS-TV president in Cowan's radio/tv package producing firm. Prior to World War II, he spent ten years in radio with WIND and WJJD in Chicago working his way up from sports announcing and sales to management responsibilities.

Commenting on his present post Hollender says with a slight sigh "Sometimes I thing I'd like to get out of the specials business."

But he adds. "These days agencies rise and fall on their tv billings. Media know-how alone is not enough. We need more program people in the agency business."

NEW NIELSEN STUDY

(*Continued from page 32*)

ing viewers include 71.4% of all New York tv homes.

Sure to receive careful attention from agency media executives are the figures developed in the new report on "light, medium and heavy" viewing homes.

Because of the emphasis given recently by print media to such breakdowns (including Nielsen's own NM tv-magazine study) the breakdown of the Audimeter sample by heavies, medium, and lightest viewing third has a special significance.

In general, the study shows that even the lightest viewing homes do most of their viewing in prime evening hours while heaviest viewing

homes account for a preponderance of the daytime audience.

Between 2:00 and 3:00 p.m. heaviest viewing homes account for 69.0% of the total viewing audience, and lightest viewing homes for only 6.1%. In the 8:00-9:00 p.m. slot, however, the heaviest viewing third makes up only 47.3% of the audience while the lightest viewing homes account for 19.3%.

Nielsen, which is offering the new NSI report to agencies, client and stations, claims that will allow a tv advertiser to exercise "more care in selecting his tv audience."

WHOSE TOP 50?

(*Continued from page* 35)

minute and I.D. is sold at more or less than the 156-time rate. But we believe this is a *reasonable* rate to apply, and it was applied universally among the 227 markets.

So now we have a new "Top 50 Markets"—those where the tv dollar will attract the most viewers. We were scarcely prepared fully for what we found. For many years a belief inherited from newspapers has persisted: the bigger the market, the lower the milline rate (today, cost-per-1,000). To a large degree this was true of radio. In tv we have the example of the CBS TV Network Rate Formula published in 1958, which allowed only a 75% increase in rate for each 100% increase in circulation. This sought to hold down the cost-per-1,000 of the largest stations while granting an equitable rate to the smaller stations. But something strange has happened in the intervening years.

Of the 50 markets where television (all stations combined) delivers the largest audiences only four are to be found among the markets with the 50 lowest c-p-m's! Of these same 50 markets with the largest audiences only 23 had c-p-m's at or below the median $2.99 for all 227 markets. Among the top 25 markets in audiences delivered not one placed better than 52nd in c-p-m.

What is the effect on buying of television time of this disproportion? Virtually nil. And there is a simple way to demonstrate the point.

When the FCC "Final Tv Broadcast Financial Data—1958" were released we prepared an analysis to evaluate the importance of the dollar volume of national spot business in the 76 U. S. markets reported. To do this we divided the dollars shown for each market by the number of families in the tv areas of the market. Our purpose was to learn how many dollars per family were being spent by national spot advertisers in each market. (We used the families in the tv area concept because this was the more widely used basis for selection of markets in 1958 than the homes-reached approach we have been describing above.)

The median dollars-per-family for national spot tv was $5.31 for the year 1958 among these 76 U. S. markets with three or more stations. The greatest expenditure was better than double this amount ($10.72) for a major market which ranked 50th in c-p-m among the 76 markets reported on by the FCC. Among the 10 markets showing the highest national spot tv dollars per family ($7.84-$10.72) the best performance shown was 23rd place in this c-p-m analysis, while the poorest was 71st place out of 76! How can we explain "scientific" timebuying which shows overwhelming advertising pressure being placed in the most expensive markets?

Some may answer that you can't avoid the big markets. Well and good. But where does big stop being big? In a single midwestern state we find five tv markets (ignoring those on the borders with some coverage in the state). Three of them are three-station markets and reported by the FCC. The largest shows $8.10 per family spent for national spot—the other two, $3.20 and $2.69. This is too great a disparity to pass over lightly. The largest market ranked 116th in c-p-m—the better of the two smaller markets ranked 8th.

Distribution of product, among food and drug products at least, can not explain the differences we found in this midwestern state. The areas of all five markets were well covered by all the leading food chains and drug wholesalers. You surely couldn't make a case for the largest city on the score of superior income or buying power. Why then was this one market worth nearly three times the advertising effort of the smaller markets—at a c-p-m many times greater?

Some may answer that more "rating points" are needed in major than

(*Please turn to page* 60)

INTER-OFFICE GRAM

FROM: Media buyer TO: all AE'S

Just discovered the perfect market! Here's the score and this is the medium!

LOBSTERADIO

MAINE

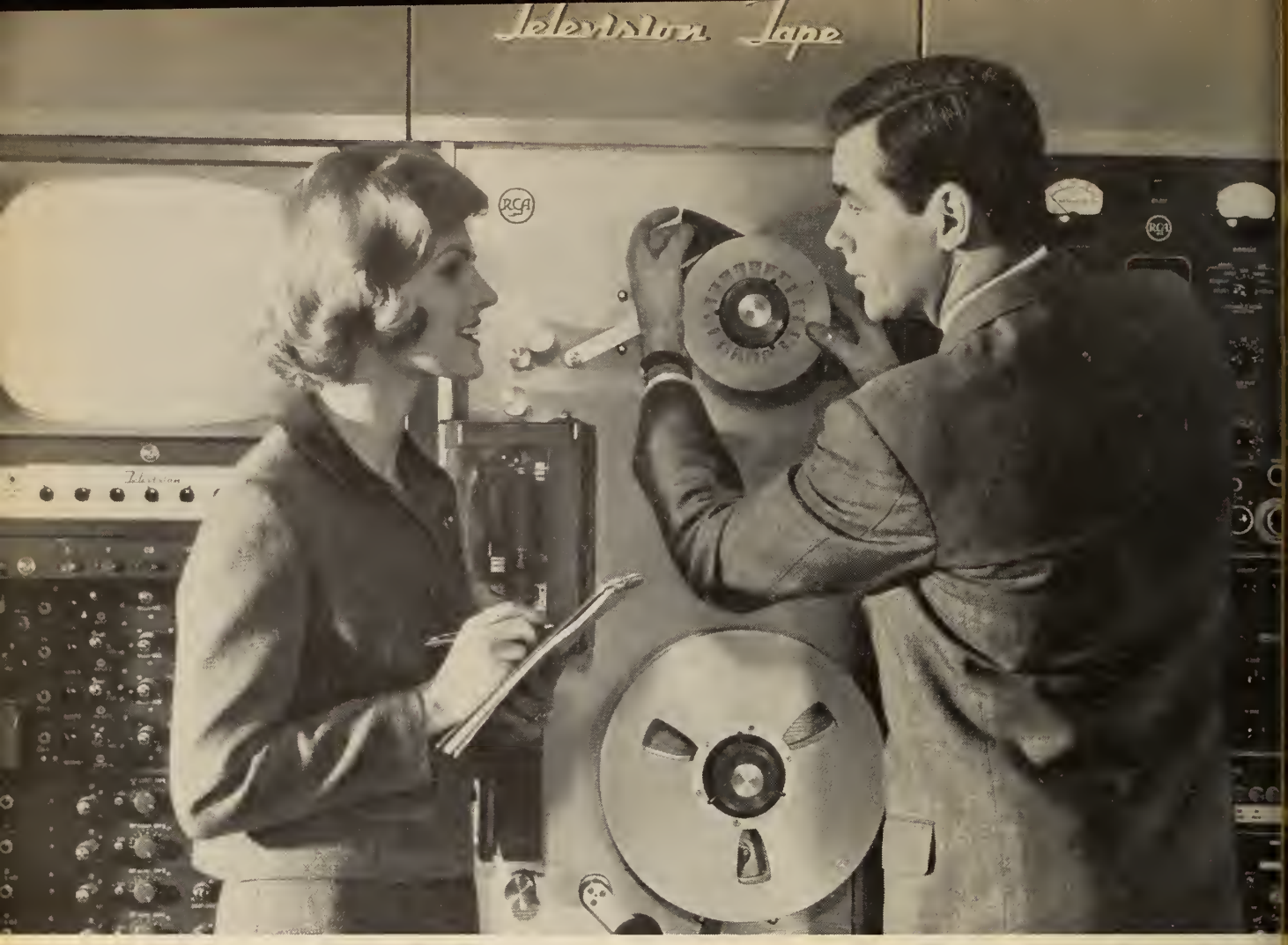
- $1½ billion Consumer Spendable Income
- Nearly One Million Consumers
- Ratings as high as 7.6
- Rates as low as $27 for minute spots

- PORTLAND • BANGOR
- LEWISTON • WATERVILLE
- CARIBOU • AUGUSTA
- RUMFORD • SANFORD

1 RADIO ENTITY WITH 8 TRANSMITTERS

LOBSTERADIO
EXECUTIVE OFFICES
Columbia Hotel, Portland, Maine
TEL. SPruce 5-2336
MANAGER: MEL STONE

REPRESENTED BY:
NEW YORK: Devney - O'Connell Inc.
BOSTON: Eckels and Company
CHICAGO - DETROIT - WEST COAST.
Daren F. McGavren Co. Inc.



Boost SPOT income with RCA TV Tape—
Get peak quality . . . production savings

Advertisers are prone to "buy on sight" and stay sold once they view the excellence of spots made on RCA equipment. Picture quality is virtually "built in." RCA's multiple monitoring checks assure the highest quality production. You can check through the entire system . . . and be confident you are getting the best results at all times. Moreover, you can obtain a perfectly aligned picture in seconds thanks to RCA electronic quadrature adjustment *for both record and playback.*

RCA's "convenience features" save time and money in production. A central control panel puts the entire operation at the user's fingertips. A continuously variable speed control enables you instantly to cue-up any spot on tape. Speed can be slowed until audio becomes intelligible for cueing. And precision headwheel interchangeability—for color, too—means you can playbac any tape on any machine, regardless of where mad

Special RCA safeguards protect your production again loss. Simultaneous control track monitoring assures yo of a control track as you record. (A tape without control track is worthless.) And you get simultaneou audio playback as well. You save lost production tim re-dos, talent costs. Only RCA provides these multip means of protection.

Advertisers will appreciate the difference an RCA T Tape Recorder will make in your spot production. You find a satisfaction in operation without parallel. Ar service after the sale is the type that only RCA wi its broad background in television can perform.

Find out how the RCA TV Tape Recorder can help you produce the most saleable commercials and programs. See your RCA representative. Or write to RCA, Dept. XB-264, Building 15-5, Camden, N.J.

RCA®

The Most Trusted Name in Television

RADIO CORPORATION OF AMERICA



WASHINGTON WEEK

10 JULY 1961
Copyright 1961
SPONSOR
PUBLICATIONS INC.

The FCC has already moved decisively on the programing front: it didn't wait for the end of the programing hearings or for adoption of a new programing section in the license forms.

The action came on an application for an FM station, an application which had been approved by the hearing examiner. The full commission **overturned the initial decision on the grounds that the applicant had made no effort to ascertain programing needs of his community, and couldn't be expected to meet needs he didn't know anything about.**

Not long before, the Commission had moved to require WINS, New York City, to undergo hearings on whether its license should be renewed.

Even so, the FM decision stood out as historic. It came on a 4-2 vote, with commissioner Ford absent. Hyde and Cross were the dissenters. Craven, strongest advocate of government hands-off among the seven, this time voted with the majority. This is just another sign that in many cases of this nature Craven's vote will be lost. On the other hand, Cross can be expected to weave from one side to the other on facts of individual cases.

One FM decision on the face of it doesn't seem so important, and a **single FM decision doesn't rival WINS for importance.** But this is the first decision of its type and commits the FCC to a course of action.

Hereafter if people want stations, AM, FM or TV, they'd better be prepared to tell the FCC **how they went about finding out what sort of programing the communities concerned want, need and should have, and what they propose to do about it.** Even people who already have stations would also do well to be prepared in this fashion when they come in for renewals.

The FCC was also busy on other fronts: like looking into the change of rules for vhf translators, a proposal to clamp down on duplication of AM radio programs by commonly-owned FM stations.

Mostly FM has been considered a bonus for advertisers who buy time on AM stations. The FCC announced an inquiry into **whether the "bonus" should be made less available.**

Working from the point of view that there are now so many FM stations and so many more are being constructed and applied for that this part of the spectrum is also getting crowded, the upshot is that the FCC **may become more selective about who gets these stations and how they are used.**

Part of this is the question of whether a person should have one of these "scarce" stations **if he intends only to duplicate his AM operation.**

The FCC has also proposed new rules on licensing of VHF translators to tv stations and to companies in which the tv stations own interests.

This may be a belated reaction to fears of a year or so back by small-market tv stations that large market stations would be able to add translators to an extent that they would serve huge areas.

The Commission said that the VHF translators may be **used more to permit one station to cut into the service area of another than to bring tv programs to unserved areas.**

It proposes new rules forbidding vhf translators to stations when they would duplicate network programs or when a tv grant has been made in the area to be served.

FILM-SCOPE

10 JULY 1961
Copyright 1961
SPONSOR
PUBLICATIONS INC.

Don't be surprised if ITC puts the Lone Ranger into syndication for next season.

Apparently Jack Wrather and General Mills couldn't get together on a renewal price and the children's classic will likely not be on a network next season—**its first absence, by the way.**

There are **more than 200 episodes,** including a batch of first-runs in color.

The shortage of new syndication product seems to be disturbing the New York network o&o stations.

They've got a number of periods to fill this fall and, from reports, they're wondering **how hard the tariff will hit them,** if there isn't enough new series to go around and they have to **compete for the little that's available.**

Ziv-UA's market roster for Ripcord reached a total of 94 last week, with the clearances effected by Standard Oil of Texas and Savannah Sugar Refining, plus a batch of other sales.

The SOT outlets: KGGM-TV, Albuquerque; KGNC-TV, Amarillo; KMID-TV, Midland; KRBC-TV, Abilene; KSWS-TV, Roswell; KSYD-TV, Wichita Falls.

Latest Savannah Sugar buys include: WTVM, Columbus, Ga.; WSOC-TV, Charlotte.

ITC's Whiplash has already picked up 48 markets and another of the company's new series, Supercar, is also doing well on the sales front.

The syndicated pair were released three weeks ago.

Screen Gems has placed the re-runs of Manhunt in 11 markets since making them available two weeks ago.

There are 78 films in that series for repeat sale.

Eight years in national spot for Kellogg's doesn't appear to have damaged Superman's rating attractiveness in local syndication.

The 104 half-hour episodes are now sold by Flamingo in about 70 markets.

In many cases it's **drawing higher ratings in strips or multi-weekly runs now its fifth or so time around** than it did several seasons ago on a once-a-week basis in national spot.

Besides its fame as a comic strip, radio series, etc., Superman is unusual among children's tv shows for another reason: it's not in animation.

Here are recent ARB ratings averages in two markets where Superman is a daily strip

Atlanta, WSB-TV, 4:30 p.m. 17.0
Miami, WPST, 5 p.m. 10.3

In these three cities the exposure is multi-weekly:

New York, WPIX, Sat. 7 p.m.; Sun. 5:30 p.m. 18.3
Memphis, WREC-TV, Sat. at 7:15 p.m. & 8:30 p.m. 15.0
Albuquerque, KOB-TV, Tu. 4 p.m.; Th. 4 p.m. 14.3

Not all cities of course do strip Superman. On WGN-TV, Chicago, the series plays Saturday at 5:30 p.m. and earned a 11.0.

ITC joins the inner circle of syndicators with two first-run shows in current release: Whiplash and Supercar.

With ITC's Danger Man already sold on CBS TV, this represents the greatest invasion of the U. S. market by British ITC product to date.

Whiplash, reported sold in 48 markets, has advertisers including Miles, County Fair Bread, Humpty Dumpty stores, and P&G **on the entire independent Canadian network.**

Whiplash markets include WNAC-TV, Boston; WRC-TV, Washington; Los Angeles; San Francisco; KTNT-TV, Seattle-Tacoma; KHVH, Honolulu; KLZ-TV, Denver; KPHO-TV, Phoenix; KVAL-TV, Eugene; CKLW-TV, Detroit; KDKA-TV, Pittsburgh; WKST-TV, Youngstown; WSEE-TV, Erie; WNEP-TV, Scranton; WAGA-TV, Atlanta; WESH-TV, Orlando; WAFB-TV, Baton Rouge; WKY-TV, Oklahoma City; WWL-TV, New Orleans; WTVT, Tampa, and WALA-TV, Mobile.

Supercar, a children's series using a technique ITC calls supermarionation, is sold in New York, Chicago, Pittsburgh, Detroit, Tampa, Eugene, and Youngstown. In some cases the same sponsor is reported to have bought both Whiplash and Supercar.

The producers of one half-hour off-network series will lose about $7,000 if they make a full-hour network sale for next year.

That's the amount spent so far in promotion materials for the re-runs under the original name—a name which would be reserved for the full-hour version if sold.

In that case the re-runs would have to be retitled and the **promotion stuff already made for them would be junked.**

Jim Victory moves up at CBS Films to take over the post of general sales manager.

The post has been vacant for more than a year, during which time Victory was syndication sales director.

Banner Films is extending its holding of tv series based on Edgar Rice Burroughs properties.

First, Tarzan. Now, Jungle Girl, to which Banner Films has world distribution rights. **There are 15 episodes.**

The personnel casualty rate when CNP reconstituted itself recently as NBC Films was possibly the highest ever at a major syndicator.

At the New York office alone 30 people were trimmed from the staff, **representing a cut of about 60 per cent.**

Commercials in general have a stronger result on older than on younger women, according to a Schwerin study of 436 commercials.

Among all women the commercials showed an SRC Competitive Preference Change of 9.7. However, the effectiveness was **10.7 for women 36 and over, and 8.5 for women from 16 to 35.**

Conclusion: general women's commercials on the average do about **25 per cent better among older women.**

Hurst Metrotone News and BCG Films are putting into joint production a documentary series, called Perspective on Greatness.

There will be 13 shows featuring outstanding history-making personalities of our time.

Reason given for series: "the **growing importance** of news and informative tv programs."



A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

10 JULY 1961
Copyright 1961 SPONSOR PUBLICATIONS INC.

Kraft must be pleasurably surprised at how close its summer replacement, British-made mysteries, has come to the ratings of the Perry Como show.

Como went off with a two-week average of **20.1,** whereas the first two summer installments garnered an average of **19.7.** The source: ARB multi-city.

If you're in tv and cotton to anniversaries here's one for the week: it was just 20 years ago that the first paid-for commercials took to the air.

The station was WNBT, New York, and the products: **Bulova, Spry, Ivory and Sunoco.**

The minute rates: **nighttime, $8; daytime, $4.**

Still another bit of looking-back is this roster of where certain industry people were ensconced 20 years ago, with an appendix of the spots they're filling today.

NAME	THEN	NOW
Herbert A. Carlborg	CBS Detroit sales	CBS TV commercial acceptance
Arthur Hull Hays	WABC, N.Y., sales	CBS Radio president
Merle Jones	KMOX general manager	CBS TV Station's president
Arthur Kemp	CBS Pacific Coast sales	Compton v.p.
William Lewis	CBS v.p.	K&E chairman
Howard S. Meighan	CBS Spot Sales	Videotape Prodns. president
T. C. Streibert	WOR & Mutual v.p.	WTCN, Mnpls., gen. mgr.
Lewis Titterton	NBC script manager	Compton program v.p.
Lee Wailes	Westinghouse stations	Storer executive v.p.
Fred Weber	Mutual general manager	Friendly Group v.p.

Lament voiced last week by an upper-rank v.p. at ABC TV:

The network within a space of two weeks lost **$7-million** worth of business **as a result of price-cutting and premium deals by competitors.**

Chesebrough-Pond's and Alberto-Culver now have something in common, but in reverse order as far as cities go.

Both cosmetic-toiletries accounts cross over into the same agencies, JWT and Compton.

JWT has C-P in New York and A-C in the Chicago office, while **Compton** has a piece of **C-P in New York** and the bulk of the **Alberto-Culver business in its Chicago lair.**

The agency field has its own sort of Parkinson's Law.

It runs something like this: **jobs proliferate in ratio to the time spent by department heads at account group and other meetings.**

Though a rather cold consolation, the reps who have been losing chunks of their billings via the route of station groups taking over their own national sales are able to harbor this thought:

If they can get enough stations to replace the exodus the end commissions will exceed those that had been available to them from the group, which paid a lower rate.



REACH MORE OILMEN IN THE TEXAS HOT SPOT

No ten gallon hat, no cowboy boots, but a true "Texas Oilman." In the Beaumont-Port Arthur-Orange market, 50,000 people are directly connected with the petroleum industry. Their average effective buying income is over $7,000 per family.
You sell them and over 700,000 other prosperous Texans and Louisianans in this petroleum, petro-chemical, agricultural, lumbering, manufacturing and shipping Hot Spot only through KFDM-TV.

Peters—Griffin —Woodward

CHANNEL 6

KFDM-TV

BEAUMONT · PORT ARTHUR · ORANGE

WHOSE TOP 50?

(*Continued from page* 53)

in minor markets. An agency so quoted groups New York and Chicago at 100 rating points, the next 23 markets at 75, all above 51st at 50 (dig those crazy rating points). Of course, as we said, "Whose First 50?"—but is not the really meaningful gauge the number of stations in the market? The lower average per station where the number of stations is larger could be a good reason for greater frequency. But this doesn't pan out either. The three-station markets reported by the FCC show an almost exact relationship—the bigger the market the more dollars-per-family. The four-station markets are not substantially above the three stations in dollars-per-family. And the c-p-m analysis shows the exact reverse—the more dollars-per-family spent the higher the c-p-m.

Do agency people still believe that small markets are high c-p-m markets? "Yes, Virginia - - - - -." As recently as last fall a major executive of a major agency advised against the use of one-station markets for test campaigns because rates are usually based on "what the traffic will bear rather than on reasonable cost-per-1.000." In the face of all the obvious advantages a one-station market frequently presents for test purposes it is difficult to see this unsupported statement as a reason to *not* use such markets. Actually, of the 72 one-station markets on which we have audience data more than half (37) show c-p-m's below the $2.99 median for all 227 markets. Twenty of the 50 markets with the lowest c-p-m's are one-station markets, 20 are two-station and only 10 are three-station markets.

By way of an alternative let's consider this: Assume an account with very good national distribution approaching spot tv. The big markets are admittedly important. If this account were to buy three 20-second announcements at the 156-time rate for "AA" time on each of the 163 stations in the 50 largest markets, the weekly bill would be roughly $166,400. The advertising impressions delivered would be just over 54 million. But supposing this list was culled for value—the 10 markets with the highest c-p-m dropped. This would free nearly $20,000 which would have been buying audience at $3.64-per-1,000 viewing homes. Move down the list and select enough from the *second* 50 markets to account for this $20,00. Now we find that we can buy 31 markets delivering over a million *more* advertising impressions for the same dollars! Cost-per-1,000: $2.22! Obviously, there's gold to be mined among the second (and third and fourth) 50 markets.

Obviously, this is a very arbitrary and theoretical example. But it does serve to show the way in which attention paid to more than sheer size —attention paid to *value*—can effect economies in the use of spot tv which may smack a bit more of "scientific" time buying. The basic approach is the thing—used to its maximum within the very real framework of the problems of distribution, budget, and other factors applying to any individual account.

So how does it all add up? We've seen that the "Top 50 ____" type of game is really just a game. What is really meant when such terms are carelessly tossed off is concentration on the major markets for a specific account—and anti-freeze and air-conditioner manufacturers are not about to agree on the same 50! We've seen that looking at the "Top 50 ____" just two ways can make a big difference for at least eight markets, 24 station managers. A little less (or more specific) "Top 50 ____" talk conceivably could diminish the chances for a coronary for at least 24 nice guys.

How about this c-p-m business? Well, we consider ourselves gadflies, not crusaders, in this business. There are many reasons for many accounts spending disproportionate dollars at disappropriate prices. We can't begin to pretend to know the answers for any but a few flagrant cases. But there is a general caution and lesson to be learned from an examination of standards and values as we have run by them lightly here.

A little lighter on the "rule of thumb" and a little more pressure on the index finger searching out significant rather than superficial elements of value in tv buying can move us all closer to a "scientific" basis for time buying. Maybe it's time to look less often at the trite, more closely at the less obvious. Many a dollar will go further for less attention to a "Top 50 ____" type of formula and more attention to clear values outside this magic circle.

There is a simple and obvious switch on a statement made to me many years ago in the course of working on radio program analysis: "You can't write a script with one pass of a slide rule!"

'NEW FEATURES'

(*Continued from page* 39)

who occupy apertments next door to one another. The scene opens as they each leave for the day's work, Kamens commenting that a hot day is in store.

In the next scene they're returning at day's end. He rushes in to turn on his air conditioner and rushes right out because of the heat. She invites him in to her place, and he's amazed that it's already so cool. As she edges close to him on the couch she explains her Fedders Climatimer and just as she's about to kiss him, he jumps up exclaiming he has to write down the name of the Fedders model.

In the installation commercial, Kamen and Cunningham play a married couple who've just bought a Fedders. He installs it in rapid fashion. She decides it'd look better in the other window, so, exasperated, he goes through the process again, "giving us the desired repetition couched in comedy," Rendely notes. When she calls for returning the unit to the first window, he fights off tears, pleads that they just relax and cool off. He'll move it tomorrow.

SPONSOR ASKS

(*Continued from page* 41)

longer exists. Somehow the California climate doesn't seem right any more for the development of such living legends as Spencer Tracy and Cary Grant.

This year, the prospects for immortality seem to be the tv stars who would have made it *without* tv—Kennedy (or would he?), Shepard, even Khrushchev. Nowadays hard news is preferred over soft. Louella Parsons has no show on the air. The thrilling true-life romance of Vilma Banky and Rod La Rocque couldn't get mentioned on the eleventh hour news if they were necking on Vine Street today.

For all we know, a Paar or Garroway might take on that all-time lustre in the long run. There's no way to turn the telescope around backward

for proper perspective.

Withal, for at least one generation of viewers who might not otherwise have seen much of them, tv *has* produced a Gable, a Cooper and a Valentino. They are Gable, Cooper and Valentino of the *Late Show, Million Dollar Movie* and *Silents Please.*

David V. Sutton, *v.p. in charge of MCA TV Film Syndication, New York*

Tv has produced hundreds of Gables, Coopers and Valentinos, and that's the reason no single romantic male has made the fabulous impact the early motion picture stars have. There have just been too many.

In the earlier days of the motion picture, romantic leading men had no competition from other mass media



No single romantic star on tv has made the grade because there are too many

to reach the hearts and the minds fo the nation's female fans. A suave Gable, a manly Cooper or an exotic Valentino were symbols of everything that was desirable in the romantic imagination of American women. Today we have so many symbols and we find that public adulation is spread too thin to center on any one personality.

Certainly the television screen has brought us many leading men who might qualify as public idols, if they did not have to compete with another charmer at the turn of the dial. How about these: Robert Horton of *Wagon Train*, Dale Robertson of *Tales of Wells Fargo*, John Forsythe of *Bachelor Father*, George Montgomery of *Cimarron City*, Rod Cameron of *Coronado 9*, Jack Webb of *Dragnet*, Robert Stack of *The Untouchables*, Bob Cummings and scores of others any tv fan could mention.

Many romantic men who have made their starts in other fields, like motion pictures, radio or popular recordings, have created their biggest stir when they switched to television. Witness Frank Sinatra, Elvis Presley, and Bobby Darrin. Others, who benefited by tv and then went West to make films, must include Pat Boone, Tommy Sands and Ricky Nelson.

There are other reasons, of course, why television has not created a superstar like Valentino. The tremendous effect on our young people of rock 'n' roll has shifted, to some extent, the younger fans' hero-worship to stars in that area of entertainment. Professional sports, (thanks in large measure to television exposure) has siphoned off a good deal of the enthusiasm for entertainment stars.

Lawrence H. Kanaga, *president, General Artists Corp., New York*

Before there could ever be a Gable, a Valentino or a Cooper in the movie industry, somebody had to take a chance. Similarly, in tv nothing happens until someone puts his money where his mouth is. Good or bad, the early movie industry's decisions were usually made by a showman.

Television is tending to be an industry of business committees—the network committee, the agency committee, the sponsor committee. Few chances are taken in group decisions; decisions are always "safe," the daring or different ideas shelved because they represent risk.

Creating new entertainment values can be as elusive as trapping sunlight, and how can you explain trapping sunlight to a committee? They generally buy only what they have known or seen before. It is the old idea of the dog chasing his tail. The fewer new ideas accepted for this next sea-

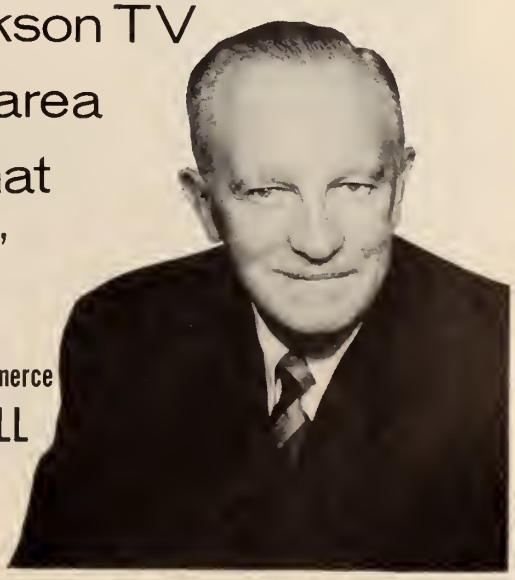


The movies created idols because a showman took a chance. Tv takes none

son, the fewer there will be created in the future. In this way, we have worked ourselves down to a steady diet of westerns, comedies and adventures. Now we are going to eliminate westerns and adventures because of the violence, and that leaves comedy, which offends no one. Unfortunately, nobody can laugh every night for four straight hours.

In the early days, before television got big enough for committee decisions, creativity flourished. Now we have stifled new ideas and they will not grow again until our industry cultivates them.

"America looks to the South for economic growth, and the Jackson TV market area leads that growth."

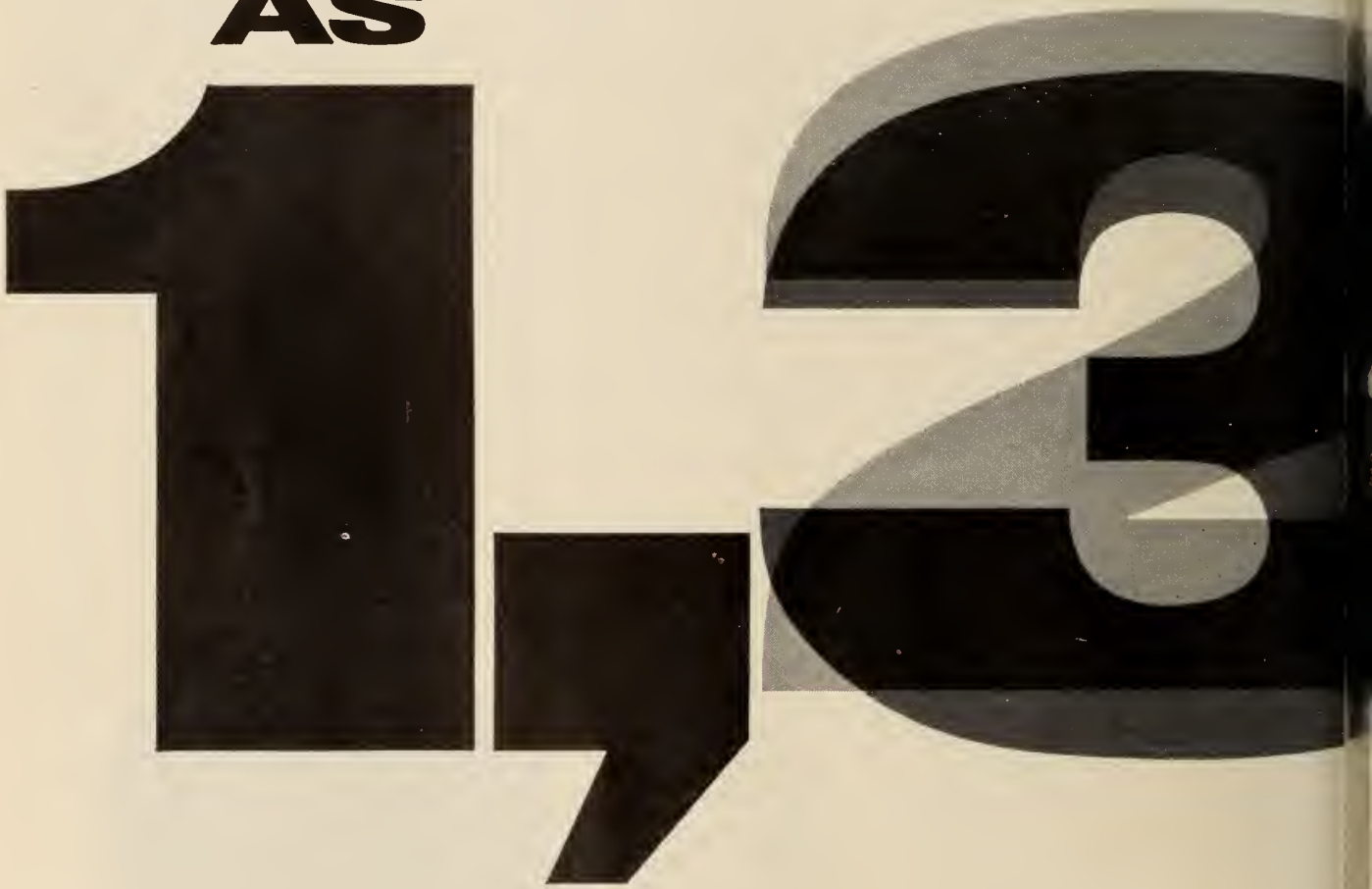


Past President,
U.S. Chamber of Commerce
BOYD CAMPBELL
Pres., Mississippi
School Supply

WJTV Katz **12** **WLBT** Hollingbery **3**

Serving the Jackson, Miss., Television Market

AS SIMPLE AS



These numbers vividly sum up the picture of television leadership today. What stands out clearly is that one network has consistently delivered the largest nationwide audiences night and day throughout the past season—namely, the CBS Television Network.* What stand u less clearly are the runners-up. That's becas one network ranks second at night, but tl during the day. While another network ra second during the day, but third at night. We



comes to choosing the network which can
esent his product most effectively, the most
portant thing for an advertiser is to know
here he stands—clearly. It's as simple as that.
BS TELEVISION NETWORK

*13% larger national nighttime audiences than Network X; 12% larger than Network Y;
16% larger national daytime audiences than Network X; 91% larger than Network Y;
85% more national nighttime half-hour "wins" than Network X; 33% more than Network Y;
17% more national home hours of viewing (Monday through Sunday, 7 am to 11 pm)
than Network X; 23% more than Network Y;
more of the Top 10, Top 20, Top 30 and Top 40 nighttime programs and more of the
Top 10 and Top 20 daytime programs than the other two networks combined.
(Audience data Nat'l Nielsen, 1 Oct., '60-1 June, '61, AA basis. Evening 6-11 pm. Day Mon.-Fri., 7 am-6 pm.)

SPONSOR WEEK WRAP-UP

NEW PRESIDENT of San Diego Asso. of Advertising Agencies, Orva Huff Smith, is "crowned" by chapter's 1961 secretary-treasurer Bill Washburn, as outgoing president Lisle Shoemaker turns over "gavel," bronzed meat cleaver. Ceremony took place at the group's June meeting



THE PRETTIEST GIRL, from among 18 representing every corner of North Carolina, was selected in Charlotte under eye of WSOC, which sponsored statewide "Miss Universe" contest. Marie Clyburn, senior at Queens College, Charlotte, will represent her state at Miami finals



Advertisers

Calavo Growers of California (Anderson-McConnell) began a ten week spot radio campaign using several stations in as many markets.

The purpose is to educate the public that the "black" skinned summer fruit is quite the same as the green Fuerte avocado of the winter season.

This is the same company that a time ago taught the public to accept the word "avocado."

Campaigns:

• **Sheraton Hotels** (BBDO) has been in 50 markets coast to coast with minutes and 20's on tv. The filmed commercials covered several aspects of the chain's operation and their success has brought about plans for the series to continue and expand.

PEOPLE ON THE MOVE: John W. Angus, Jr. to the presidency of

WRGP-TV, Chattanooga, is a member of the Tri-State Radio Club. The hook-up connecting Tennessee, Alabama and Georgia allows any one of the member stations to benefit from news over a two-way radio system. Shown is Mort Lloyd, WRGP-TV news director



the Dolcin Corp. from sales manager and executive v.p. same company . . . **Paul R. van der Stricht** to executive v.p., Warner-Lambert.

Thisa 'n' data: Ampex, Redwood City, Cal., will reorganize in order to integrate its two divisions, Instrumentations Products and Video Products.

Agencies

Agency appointments: Devine's Remedies to M. M. Fisher, Chicago . . . **Fotorite** to Gourfain-Loeff, Chicago . . . **American Enterprises** to the Wyman Company, Frisco . . . **Texaco** to B&B for consumer advertising, from C&W . . . **Alberto-Culver** has given various new products to JWT . . . **Minit Markets** to Curran-Morton, Phoenix, Ariz.

PEOPLE ON THE MOVE: Daniel J. Connolly to supervisor of accounting and office manager, FC&B, from Controller, KHCC&A . . . **Edwin Parkin** to account executive and general administrative assistant to the president at Wertheim Advertising from his own agency . . . **William H. Monaghan** to account executive at Harold Cabot, Boston . . . **John Keavey** and **Hugh McCloy** to account executives at DDB; Keavey is from EWR&R, v.p. and account executive, and McCloy is from BBDO, account executive . . . **Ed Rose** to v.p. and member of the board, Creative Associates, Newark . . . **Jim Beach** to FC&B, Chicago, as broadcast supervisor from v.p. in charge of the central division, ABC TV . . . **Charles D. Budd Barry** to head tv and radio department at Y&R . . . **Gerald Bruce** to v.p. and director of merchandising, Cole, Fischer and Rogow from v.p. and creative director at Moss associates . . . **Dr. Norman Young** to v.p. and account supervisor, Ted Bates . . . **Kenneth S. Olshan** to media research director, DCS&S.

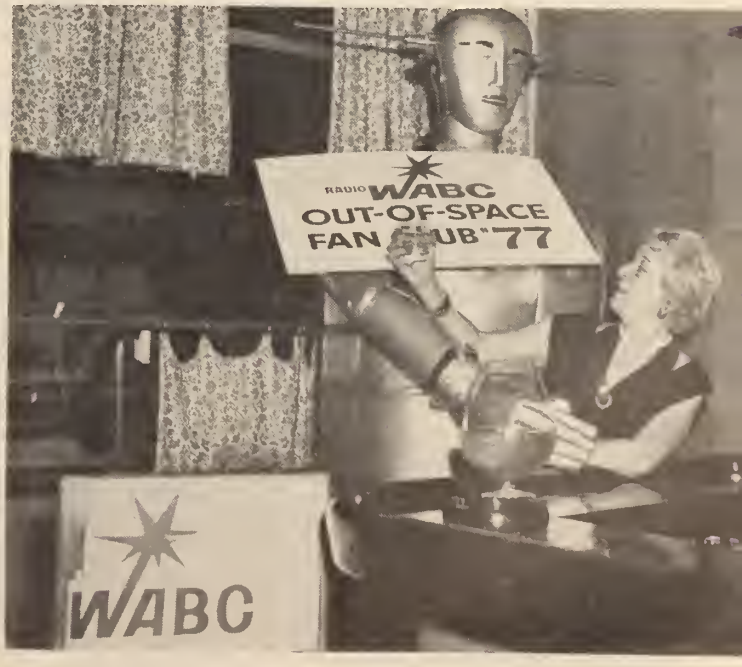
MORE PEOPLE ON THE MOVE: Joseph L. Scanlan, New York manager of Miller, Mackay, Hoek and Hartung, Seattle, has been made v.p. of the eastern company . . . **Stanley DeNisco,** manager of the science department of Ted Bates, has been elected v.p. . . . **Mickey Trenner,** to K&E in charge of tv-radio and commercial production activities, from Grey . . . **Lowell Farley** to public relations department of F&S&R as account executive from corporate public relations at RCA . . . **Dean L. Burdick,** president resigned from Burdick and Becker, pharmaceutical agency in New York . . . **Dorothy Adams,** account supervisor; **William M. Lewis,** broadcast production group head; **Thomas T. McGuire,** media director in New York, and **Perce C. Beatty,** media director in Detroit, all to v.p.'s at Maxon . . . With the transfer of the Wesson account to Y&R, the following people are moving from Fitzgerald to Y&R's L.A. office: John Barnetson, Mrs.

FIRST PERSONAL appearance in the Fort Worth-Dallas area of Mary Lynn, "Romper Room" tv school teacher, took place at the opening of A. L. Davis Food Store No. 31, in suburban Fort Worth

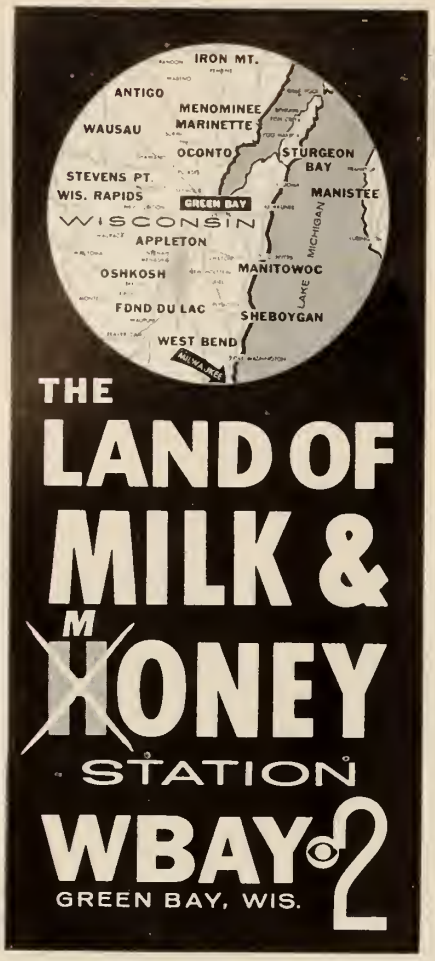


CELEBRATING the 34th anniversary of Chicago's Earl Ludgin & Co., Ludgin, chairman of board, watches as Marion Meers cuts cake





SEYMOUR (METAL) SABOR, president of WABC's Out of Space Fan Club #77 stops on his New York tour at Ratazzi's to have a nip with Betty Taylor of BBDO, a 19-year veteran with the agency



Has Jean Rindlaub had her soup today?

Happy is the day this creative lady and her very creative cohorts first asked this question for one of BBDO's nicest clients.

Happy the day, too, that BBDO picked WICE to ask this question in Providence. WICE, you see, is the live wire station. Our music and news and public service programs are the kind people listen to *hard*. Which is probably why WICE is first choice with food retailers in Providence. Also, it's number one with shrewd agencies like BBDO that have very important questions to ask of Providence wives and mothers.

WICE
PROVIDENCE
AN ELLIOT STATION
Representatives: Avery-Knodel

Hazel Brown, Walter K. Collins, E. Lynn Hauldren, H. E. McDonald, James J. McMahon, John O'Connell, Warren G. Posey.

Awards: Aylin Advertising, Houston, received the most awards in the field of 130 competing firms of the Sabine area. A total of 352 entries were judged under 25 different media classifications.

New agency: SIMA, Inc., 5455 Wilshire Blvd., L.A., opened its doors 26 June. Headed by John Russe, the agency will be devoted to the export markets.

Here and there: Arlyn E. Cole, president of Cole and Weber, Portland, Ore., was elected president of the National Advertising Network at its 30th annual management conference.

New name: Willis/Case/Harwood is the new name for the 43 year old firm in Dayton, O., under the name of Hugo Wagenseil and Associates . . . C. R. Stout Advertising, Detroit, has changed its name to **J. F. Trenkle Advertising.**

New quarters: Ben Sackheim, New York, will open a west coast office in Seattle.

Stations on the Move

KDUB-TV, Lubbock, Texas, KEDY-TV, Big Spring, and the physical assets of KPAR-TV, Sweetwater-Abilene, which is operated under a lease arrangement by Texas Key Broadcasters has been purchased by the owners of KSYD-TV, Wichita Falls, Texas.

The transaction, in excess of $4-million, includes KDUB radio and the West Texas Television Network. The broker was Hamilton-Landis and Associates, Washington, D. C.

TOTAL STATIONS ON THE AIR
(as of 1 June 1961)
AM: 3,590
FM: 871
TV: 541

BOUGHT/SOLD/APPROVED

Sold: WAIR AM-FM, Winston-Salem, to Holiday Broadcasting, Joseph Mullen, Jon and Nancy Holiday, from Forsyth Broadcasting; the price: $246,775; brokered by Blackburn & Company, Washington, D. C. . . . **KQBY,** San Francisco, to Atlas Broadcasting, Patricia and Frank Atlas, from Sherwood R. Gordon; the price: $750,000; brokered by Edwin Tornberg & Company, New York.

New Identification: WTPA, Harrisburg, Pa., won the right to identify itself as a Harrisburg-York-Lebanon station.

Associations

At the BPA's board meeting it was reported that membership now stands at 392 and will soon go up to the goal of 400.

The brochure and application for the associations first annual On The Air Promotion Awards have been sent out and additional copies may be obtained from Dorothy Sanders, WLW-D, Dayton, O. Any am, fm, or tv station may enter.

The Best of BPA, a book composed of promotion ideas, is well on its way to completion.

The AAAA held an informal meeting for the press 28 June.

The purpose was to give Fred R. Gamble, president, a chance to report on his recent trip to the 18th meeting of the International Chamber of Commerce in Copenhagen.

The purpose of his travels also included promotion of the AAAA upcoming International meeting next spring.

Among other subjects discussed was Britain's tv tax. Also mentioned was his work with Secretary of Commerce Hodges.

Public Service in action: WMCA, New York, aired announcements every night over the Fourth of July Holiday related to death on the highways and the stiff penalties to be paid for drunken driving . . . **WLS,** Chicago, will feature programs on subjects of unusual interest produced by Loyola University and music produced by Wheaton College . . . The same station will air a series of documentaries called Chicago Portrait with Norman Ross as host . . .**KHIU-TV,** Houston, is conducting an on-the-air campaign soliciting voter tax declarations for a state-wide political controversy about the Texas State revenue crisis . . . **WXYZ-Radio,** Detroit, along with ABC's other

o&o's, is boosting personal appeals for a massive public education to use automobile seat belts.

Kudos: WRC-TV, Washington, D. C., has won the *School Bell Award* of the National School Public Relations Association for "distinguished service in interpretation of education."

The Colorado Broadcasters Association elected Clayton H. Brace to the presidency. He is assistant to the president, KLZ (AM-TV), Denver.

Other officers elected at their thirteenth annual meeting were: Mason Dixon, general mgr., KFTM, Fort Morgan, to v.p.; Bob Martin, KMOR, Littleton, to secretary treasurer.

Tv Stations

The Palmer Enterprises, which owns WHO - AM - TV - FM, Des Moines, and WOC-AM-TV-FM, Davenport, last week underwent a top-level reshuffle. Among the moves:

• Dave Palmer, son of the late B. J. Palmer, who founded the stations, was elected president and treasurer of all Palmer interests and operations. He had been vice-president and treasurer.

• Ralph Evans, executive v.p. of the enterprises, who had been associated with Dr. Palmer for 36 years, resigned as of 30 June 1961.

• Paul A. Loyet, resident manager of the WHO stations, was reelected vice-president of the Central Broadcasting Co.

NTA has made the formal announcement of the sale of WNTA-TV, Newark, N. J., to the National Educational Television and Radio Center.

Until the FCC approves the $6.2-million sale, the station will continue its regular commercial programing schedule, at least until the end of August.

Tv is the only major media to gain in advertising revenues in the first half of 1961.

Norman E. Cash, president of TvB, was the author of this statement last week.

Cash also noted that all other major media show declines in 1961 but that tv gross revenues are up 3% to $670-million.

In the September 1960 to April 1961 season viewing also went ahead: the average U. S. TV home viewed five hours thirty-two minutes per day compared with five hours twenty-seven minutes in the 1959-60, same period.

ARB updated its tv set count and found an increase of nearly 2 million tv homes.

The study also shows an increase of one million households. The new count indicates changes and shifts in population: California had a 1.3 million household population increase and a .3 million increase in tv homes; Florida has had a 122 thousand household rise and a 135 thousand rise in tv homes; but New York's Manhattan has lost 14 thousand households and 200 tv homes.

RCA Victor will run an extensive

REACH the ADULT BUYING

audience of Greater Kansas City!

1½ BILLION DOLLAR MARKET

WITH



Simulcasting Beautiful Music!

The distinctive, sparkling "sound" of Kansas City's only Beautiful Music Stations holds the mature adult listening audience.

Commercial Limitation: 12 Announcements per hour

Represented by:
VENARD, RINTOUL & McCONNELL, Inc.

Owned by Public Radio Corp.

KIOA	KBEA/KBEY-FM	KAKC
Des Moines	Kansas City	Tulsa

campaign for color tv.

The promotion will feature product news themes and Walt Disney as a personal spokesman.

Local co-op schedules will be larger than last year and will be backed up by a strong national campaign.

LeRoy Collins, speaking at the dedication dinner of WGN's new Center, emphasized that broadcasting is a free enterprise with a public license.

He said "it has a two way loyalty stretch" and must fulfill its responsibility to both its freedom and social and moral responsibility.

He stressed the need to resist government intervention but that the industry must be self propelled towards its own improvement.

George Comte, general manager, WTMJ (Radio-TV), told a Kiwanis Club that he thought there was a movement underway to dictate what the public should view and hear.

The Milwaukee station v.p. speaking to the Kiwanians, said he thought a minority was responsible for the current criticism.

Ideas at work:

• **WISN-TV,** Milwaukee, for promotion of the Pate Oil's spot campaign for its new Enco Gasoline, mimicked the "Emmy" awards and gave trophies for an "outstanding tv performance" to the 213 Pate dealers who were featured in the series.

People On The Move: John T. McLean to director of sales development, WDAF (AM-FM-TV), Kansas City, Mo., from manager of radio promotion and research. same station . . . **James J. Dunham** to account executive, WITI-TV, Milwaukee. from WTCN-TV, Minneapolis . . . **John L. Anzalone** to local sales manager, KNTV, San Jose, Cal., from account executive same station . . . **Ted Cott,** v.p. in charge of NTA's broadcast division has resigned . . . **Saul Rosenzweig** to v.p. and general manager. KPLR-TV, St. Louis from v.p. and general sales manager at WLOS-TV, Asheville, N. C. . . . **Martin Giaimo** to manager, WNEM-TV, Flint, Mich.

Kudos: Charles H. Crutchfield, v.p. and general manager of Jefferson Standard Broadcasting (WBT-WBTV-WBTW) in Charlotte, N. C. has been appointed to the advisory committee of the 1961 North Carolina Trade Fair.

Kudos: WILX-TV, Jackson, Mich., William J. Hart, general manager, was the recipient of a distinguished service award from Michigan's Economic Development Commission in "recognition of exceptional public service broadcasting."

Thisa 'n' data: Advertisers and agencies went to a presentation breakfast in New Orleans co-sponsored by the city's three tv stations, **WDSU-TV, WVUE,** and **WWL-TV,** and the Chamber of Commerce. The presentation featured the TvB film *The Progress of Discontent,* which deals with advertising's effect on the U. S. economy.

Radio Stations

The creation of new aggressive sales techniques for Canadian radio is the function of the newly formed Radio Sales Bureau.

Charles C. (Bud) Hoffman will head the organization with a first year's budget of $200,000.

Among the objectives are these:

• to fill a demand for new and bold ventures by radio, in the field of direct discussion with business and industry.

• assistance to radio stations' sales on the local level.

• Each member station will be able to call on the bureau for ideas and to use the resources of a full staff of researchers and creative idea men.

• to serve as a clearing house for the exchange of successful sales and promotion ideas from member stations.

Ideas at work:

• **KBIG,** Hollywood, before running a spot campaign for Chicken Delight take-home restaurants of L.A., wanted the station personalities in the mountain-top studios to have a taste. Chicken in the basket was dropped by parachute.

• **WFLA,** Tampa, Fla., was surprised when 89 ancient radios came in when the station offered a prize for the oldest during National Radio Month promotion. A 1914 model won a new am-fm set for its owner.

• **WMCA,** New York, will air David Susskind's 26 one-hour *Harry S. Truman* series, in which the former president will give a hand in chronicling the events which occurred during his years in office.

• **WAIT,** Chicago, has had a complete turn-over in type of accounts using station's facilities. The station is 22% ahead of last year in gross billings which has been attributed by Boyd W. Lawlor, general manager, to the new format, the *World's Most Beautiful Music.*

• **WCRB,** Boston. has been testing its fm/multiplex stereophonic broadcast equipment prior to filing with the FCC for type acceptance.

Kudos: John D. Gibbs, KQV general manager in Pittsburgh has been named to represent radio on the newly formed radio and television advisory council for the School of Journalism and Communications of Point Park Junior College . . . **Robert Hyland,** CBS v.p. and general manager of KMOX, St. Louis, has been elected first v.p. of the Advertising Club of St. Louis . . . **William**

Sponsor's Recognize AIR CHECK SERVICES CORP. As Nation's Greatest Aid to Advertising

Lever Brothers, Procter & Gamble, Colgate-Palmolive, Revlon, Standard Oil, General Foods, American Tobacco, Schlitz Breweries, General Motors, Purex, Beneficial Finance, and many others are utilizing the fine services of a mid-western based firm, Air Check Services Corporation of America, as their only reliable source of off-the-air competitive commercials.

The largest organization of its kind in the world, it offers tape, disc, kinescope, videotape, and tv-foto-script recordings, typewritten commercial transcriptions, and expert monitoring service from any city in America, and most of the larger cities of the world.

General information and orders are accepted through their executive offices located at 1743 West Nelson Street, Chicago 13, Illinois.

Pilkington, a teacher at Mt. Pleasant High School in Providence, was voted the most popular teacher in R.I., in a contest run by WICE.

PEOPLE ON THE MOVE: Ward M. Cornell to manager, CFPL-Radio, Canada, from program manager, same station . . . **Dave Shannon** to sales staffer, CKLW-Radio, Detroit, from WJBK, Detroit . . . **Asa Stallworth, Jr.** to general sales manager, WJBF-TV, Augusta, Ga., from national sales manager, same station . . . **James P. Hensley** to v.p. and general manager KGMS, Sacramento, Cal., from a real estate firm.

Happy retirement: Herbert F. Tank, chief transmitter engineer, WWJ (AM-FM-TV), Detroit, will retire after continuous service at the stations since 1923.

Award Winner: Johnny Rose, singer-guitarist-composer, representing KBIM, Roswell, New Mexico, won the fourth annual talent hunt conducted by the Keystone Broadcasting System for Pet Milk (Gardner, St. Louis). Rose won against six finalists who had been chosen from among 7,000 entrants from all parts of the country.

Networks

NBC TV will announce within the week the appointment of Mort Werner to a top-rank post in the program department.

Werner has resigned as head of Y&R's tv department as a preliminary step to the announcement.

Also to be disclosed is the place that David Levy will occupy in the NBC TV hierarchy. Levy's three-year contract as No. 1 network programing executive has six months to go.

Werner had previously been at NBC as part of the Pat Weaver programing team.

Radio sales: CBS Radio sold Bristol Meyers, on behalf of Mum, (DCS&S) a 24-week contract for five program units a week in Art Linkletter's *House Party* and news broadcasts . . . On the same network, 7-Up (JWT) has bought a ten week schedule for participation in newscasts, features, and dramatic shows.

Tv sales: ABC TV has signed Pabst and Phillips for American Football League games beginning 10 September for 15 Sundays . . . Chun King (BBDO) will sponsor the hour-long comedy and music special The Chun King Chow Mein Hour on **ABC TV,** 4 February 1962.

PEOPLE ON THE MOVE: Alberto H. Cata to special representative for Latin America, CBS Television Stations division, from v.p. of Television Interamericana . . . **George A. Vicas** to head new NBC News European office from producer of CBS news programs . . . **William E. (Bill) Best** to assistant director of information services, CBS Radio, Hollywood, from bureau manager of United Press International . . . **Arthur Wittum** to director of Information Services, CBS Radio, Hollywood, from advertising and sales promotion for KNX and CBS Radio Pacific Network.

WFBC-TV's GREENVILLE-SPARTANBURG-ASHEVILLE MARKET RANKS 42nd*, BUT IT'S...

1st in America

Sundays 8:00 — 9:30 A.M. . . . in

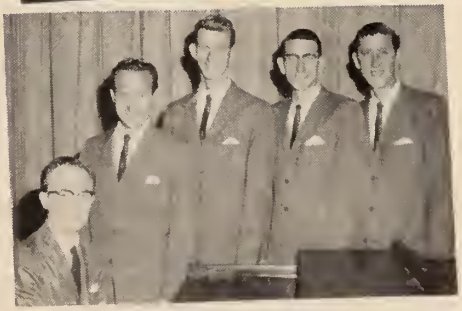
Bob Poole's

"GOSPEL SING"

with 63,500 Homes Delivered†







This locally-produced show is live throughout, and has as M.C. Bob Poole, best-known broadcast personality in the western Carolinas. It features many of the most-liked gospel singing quartets in the Southeast. From 8:00 to 9:30 A.M. on Sundays, WFBC-TV delivers the largest adult audience in the U.S.†

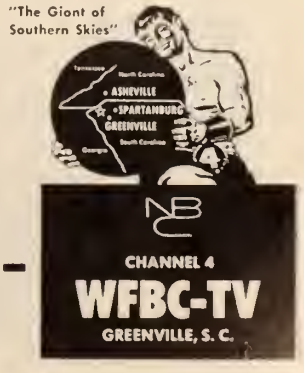
†A.R.B. March, 1961

*According to TELEVISION MAGAZINE

WFBC-TV Delivers A Larger South Carolina Audience Than Any Other Station†

Contact the Station or Avery-Knodel for information, availabilities and assistance.

sold by AVERY-KNODEL



Representatives

Harrington, Righter & Parsons got a full view of the operations at WCKT, Miami, on videotape.

The station's new rep sent the 45-minute tape to all its offices.

The tape included interviews with WCKT's staff as well as tours of the plant, the market area, and policies.

Storer Television Sales opens four regional offices, in addition to New York and Chicago.

New offices are: Atlanta, Detroit, Los Angeles, and San Francisco.

Rep appointments: KETV, Omaha, to Harrington, Righter and Parsons as of 1 August . . . **WHTN-TV,** Huntington - Charleston, W. Va., WUSN-TV, Charleston, S. C.; **KBAK-TV,** Bakersfield, Cal., all property of Reeves Broadcasting; and **WKOW-TV,** Madison, Wis., of Midcontinent Broadcasting, all to Young-TV.

Film

The new series *Showdown* which will be telecast Fridays, 7:30 to 8 p.m., was the first program bought by the new Canadian network, CTV.

This is the first of an assortment of new properties planned for Canadian production by Screen Gems.

WGN-TV, Chicago, and five other tv stations have purchased MCA TV's four off-network programs.

The one-hour shows are: *Overland Trails, Suspicion, River Boat,* and *Cimarron City.*

The purchasers, in addition to WGN-TV, include: WHP-TV, Harrisburg; WLBZ-TV, Bangor; KXGO-TV, Fargo; WEHT, Evansville; and KSYD-TV, Wichita Falls.

ZIV-UA's *Ripcord* climbs to 94 as Standard Oil and Savannah Sugar add markets.

The latest Savannah markets are: WTVM, Columbus, Ga.; and WSOC-TV, Charlotte, with Rural Electric Association joining Savannah in Charlotte. The new Standard Oil of Texas outlets are: KGGN-TV, Albuquerque; KGNC-TV, Amarillo; KMID-TV, Midland; KRBZ-TV, Abilene; KSWS-TV, Roswell; KSYD-TV, Wichita Falls.

In addition, Supr-Valu stores bought the show from KROC-TV, Rochester, Minn.

ZIV-UA made its second property acquisition in a fortnight when it bought the tv rights to the *vera caspary* Laura.

This is the book used for the hit 20th Century Film adaptation of 1944 starring Dana Andrews, Gene Tierney, and Clifton Webb.

Elliot, Unger & Elliot, commercial production division of Screen Gems has been expanding facilities and personnel on both coasts.

This is the result of the firm's getting into production of industrial and business films.

ITC began production of the Jo Stafford Show specials.

The series of thirteen full hour variety shows began production 29 June at TeleVision Ltd.'s Elstree Telecenter in England.

Peter Sellers is the first guest star and will be followed by such notables as Ella Fitzgerald, Claire Bloom, Kenneth Moore, etc.

MORE THAN 33 HOURS of LOCAL programming EACH WEEK

This is the PLUS factor that makes WOC-TV more exciting — more interesting — *more effective* than the competition. Yes, more local programming for homemakers, for sports fans, for youngsters . . . all this in addition to NBC, top ABC shows and the best of the syndicated shows.

These are the people that buy products in the nation's 47th TV market. More than 2 billion dollars in retail sales ring on the retailer's cash register. Over 438,000 TV homes are within the 42 counties of WOC-TV's coverage area.

And to help you get the maximum number of these dollars WOC-TV specializes in effectively co-ordinating and merchandising your buy at every level — the broker, wholesaler, direct salesman, key buyer as well as the retail outlet.

Your PGW Colonel has all the facts, figures and other data as well as day by day availabilities. See him today.

WOC TV channel 6
PRESIDENT Col. B. J. Palmer
VICE-PRES. & TREASURER D. D. Palmer
EXEC. VICE PRESIDENT Ralph Evans
SECRETARY Wm. D. Wagner
RESIDENT MANAGER Ernest C. Sanders
SALES MANAGER Pox Shaffer
THE QUINT CITIES
DAVENPORT, BETTENDORF } IOWA
ROCK ISLAND, MOLINE, EAST MOLINE } ILL.
PETERS, GRIFFIN, WOODWARD, INC.
EXCLUSIVE NATIONAL REPRESENTATIVES

Tv and radio NEWSMAKERS



Robert E. Mitchell has been appointed general sales manager, WGBS, the Storer station in Miami. A former member of the eastern sales staff of American Druggist magazine, he came to Miami in 1956 to join the sales staff of WINZ. From that position he moved up to general sales manager of that station in 1958 and in the summer of that year became v.p. and general manager. At WGBS, Mitchell's primary responsibility will be the direction and development of all sales and sales programs.



Louis Wolfson, v.p. of Wometco Enterprises, Miami, has been made director of the broadcast interests of the company. He will serve as liaison between the various Wometco broadcast interests and all radio and television executives of the company have been instructed to report to the Wometco board of directors and the president through him. The organization's stations include: WTVJ, Miami; WLOS (AM-FM-TV), Greenville; WFGA-TV, Jacksonville, and KVOS-TV. Bellingham-Vancouver.



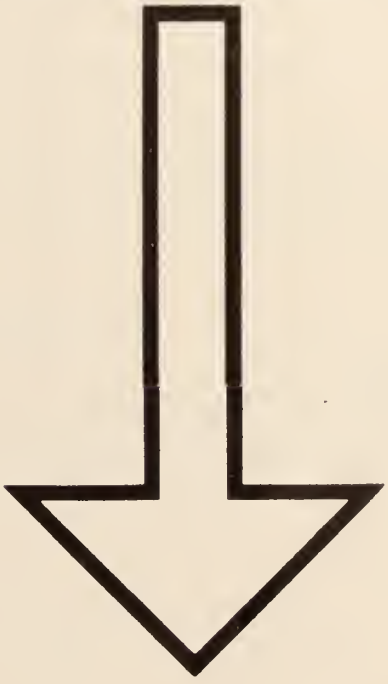
Lee Fondren, station manager, KLZ, Denver, has been elected president of the Advertising Association of the West. He is also v.p. of the Advertising Federation of America. Aside from three years in the Army, Fondren has spent his 20 years with KLZ as promotion manager and national sales manager—in addition to his present post which includes director of sales. In his work with the associations he created "National Advertising Week."



Naomi Andrews has been made director of advertising for CBS Radio. Mrs. Andrews has been network copy chief in the sales promotion and advertising department since 1956 . In her new post she will direct the network's agency, Sudler and Hennessey, in the creation of consumer and trade press advertising. She will also be in charge of direct mail campaigns and other related efforts. She joined CBS TV in 1948 as manager of sales promotion services and has handled various related assignments.

Review, please, the latest accepted survey of your choice:

ANY or ALL!



The unbelievable Family audience in the Louisville Metro Area belongs to **WKLO**

Need we say more?

Call Bill Spencer

or

robert e. eastman & co., Inc.

Other Air Trails Stations:

WING, Dayton, O.
WCOL, Columbus, O.
WIZE, Springfield, O.
WEZE, Boston, Mass.

The seller's viewpoint

In reply to the "rhetorical rockets" fired at the broadcast media in recent weeks, Robert Mortenson, executive v.p.-general manager of WIIC-TV, Pittsburgh, addresses himself to the efforts made by many stations to further community progress. He calls on agencies to look beyond ratings to the "CP" or community prestige quotient of the stations. According to Mortenson, the good will built through participation in community affairs is equally as saleable a commodity as "the various types of programs that come and go in regular cycles." For proof, he points to added sponsor business.



How important is the "Community Image"?

For the past few months the various phases of the broadcast media have been the targets for all sorts of rhetorical rockets from the general public and the press.

The rockets have been indifferent of their targets, bracketing tv stations, network and advertising agencies with reckless abandon. In one particular area I feel that much of the criticism is unjustified, and it's an area which ad agencies might wish to pursue for their own benefit.

I'm speaking of the "Community Image" that is part and parcel of a station's operation "in the public interest." It is an area in which many stations spend a great deal of time and effort to become a vital part of the community they serve: i.e., hospitals, civic groups, etc.

Yet, this concept of public acceptance and prestige, once developed, has little or no meaning to an agency time buyer who, either through overwork, laziness or plain indifference, totes up the sum and substance of a station's standing in the community by cold rating statistics.

This method of selection lends itself to exactly the type of sharpshooting to which the industry is subjected.

If a station spends hundreds of thousands of dollars annually to improve its relations with its community, providing special programing, special community events, special public affairs series, and in doing so builds up a loyal audience and following in the community, it stands to reason that this good will is as saleable a commodity as the various types of programs it shows.

I feel that many agencies are missing a solid bet in not taking into consideration the "CP" (Community Prestige) quotient of stations in the various markets. In the normal routines of the business world the "good will" standing of any business concern is of ultmost interest to any prospective buyer. Why it does not have similar standing as a plus for an advertiser's product over a well respected and well received tv station is beyond me.

During the past several months, WIIC-TV, has run a series of community specials designed not just to promote the station and its programs, but to provide an economic lift for several of the smaller communities in and around the Pittsburgh area. These were promotions that tied-in with the local merchants and local business associations in suburban areas of Pittsburgh. It built up traffic that had never been seen in some of the stores. In one instance a small shop owner said "The WIIC-TV promotion has increased my business more than I could have ever hoped for. People who never knew my shop existed were downtown, came into look around and became customers."

In each of these areas, in Shadyside, Brookline and Carnegie and others, all outlying areas, the Chambers of Commerce and the Businessmen's organizations have indicated their gratitude for helping cement relations and maintain the business standards of their various local areas. They have also earned station WIIC-TV and its staff who worked on each of these community promotions a depth of community recognition that is hard to reckon in dollars, cents or rating points.

But this is only a part of the total coverage of our idea of community relations, special programing, special public affairs offerings, the normal and continuing community, charitable and civic work make up a large part of what has built a sound image for WIIC-TV.

It is in this area I think that agencies could develop a sense of value and understanding of a station's "CP" standard and if this type of rating were combined with the numerical ratings, so dear to the hearts of the figure filberts, agencies for the most part would find a great deal of their problems of moving the client's merchandise, their "raison d'etre," would be solved minus slide rule.

They would also find that the community image that stations spend so much effort building would rub off on them and on the products of their clients.

daddy—what's merchandising?

You—a veteran advertising man—have to hem and haw and beat around the bush before you answer a child's simple question? Maybe you've been in show business too long, and too long away from what you got into advertising for—to sell goods.

Merchandising is all those things you can do with your advertising in addition to running it. Using it to stimulate your sales force—adapting it as direct mail to lists of special customers—promoting it to dealers and wholesalers—exploiting it—publicizing it—making sure the people who are supposed to see it *do* see it, and do something about it *when* they see it.

Remember?

When you advertise in SPORTS ILLUSTRATED, the merchandising ideas and assistance you get makes those dollars you spend the hardest-working dollars in your whole ad budget. Sport is the most merchandisable subject since the invention of the pretty girl. And a lot easier to handle.

You could have three sales contest winners play golf for a day in a foursome with an Open or a Masters champion. You could put on a sports exhibit featuring Olympic gold-medal winners in swimming, diving, track and field. You could send out a series of folder reprints, each with a letter from a nationally-known star in a different sport. You could have a whole ball team speak, sign autographs, and spread good cheer at a father-and-son dinner.

SPORTS ILLUSTRATED advertisers have already done all these things, and far more besides. The cost, far less than you'd expect. (Just like the cost of SPORTS ILLUSTRATED—17 black-and-white pages reaching 950,000 high-income families, for $100,000. No, not $100,000 a page! $100,000 for the whole 17.) **Sports Illustrated**—L. L. Callaway, Jr., Advertising Director, Time and Life Building, N. Y. 20.

SPONSOR SPEAKS

An exceptional article

The lead article in the 1 July issue of *The Saturday Evening Post* is the kind of vigorous, positive, public relations effort which, unfortunately is all too rare in the television industry.

Titled "What Do You Want From Tv?" it is a constructive and confident defense of free commercial television by NBC Board Chairman Robert W. Sarnoff. In SPONSOR's opinion, it is the best tv article which has appeared in any large-circulation publication in many years.

Mr. Sarnoff is frank to admit "I can't give a blanket endorsement to everything on tv," but he explains in graphic detail just how NBC, CBS and ABC endeavor to achieve a goal of balanced programing, and the many commercial and social problems involved in serving the *total* public.

Most importantly, "What Do You Want from Tv?" gives a picture of the kind of man who runs one of our three great networks, and of his own likes, dislikes, and goals.

All in all, the *Post* article should do a great deal to destroy the vicious picture so often conjured up by tv critics or a medium that is dominated by selfish, ignorant, unprincipled individuals.

We salute Robert Sarnoff for doing a great job for the entire television industry.

But at the same time, we can't help pointing out that tv needs many more articles of this kind, and far more widespread public understanding of its role, its functions, its people and its philosophies.

No problem facing Governor LeRoy Collins in his post at the NAB is more urgent, and more compelling, than the need to step up, broaden, and intensify the industry's public relations effort.

The TIO, in SPONSOR's opinion, has been doing a superb job within the areas in which it is designed to operate, especially, with educators, women's groups, and in the stimulation of local public relations work by its own station members.

But the TIO is admittedly limited, both by funds and by its own policy directives. The industry needs even broader public relations efforts, as the Sarnoff article clearly illustrates.

10-SECOND SPOTS

One-time, 90-minute special: The research v.p. at an agency with heavy broadcast billings had been baffling his colleagues by disappearing for an hour every afternoon. Regardless of what was going on, come 3 p.m. and off he'd go without a word.

A couple of timebuyers with whom he worked closely fought a losing battle with their curiosity and one day they followed him.

Maintaining a safe distance, they tailed their leader down into the bowels of the sub-sub basement, far below Madison Ave.'s bustle. He was barely visible, lurching along dimly lit corridors between high-piled cartons of old inter-office memos, storyboards, and quiz questions.

A blank, stone wall loomed, up ahead, and while the observers kept their distance, the media wizard laboriously extracted a large, loose stone from the wall and out of the cavity he produced an iron box.

He proceeded to unlock that box, lifted out a silver box, unlocked it, removed a small gold box which he in turn unlocked. From it took a dog-eared piece of paper, which he held close to his eyes, squinting in the half-light to read its contents.

After a few moments of apparently intense concentration, the v.p. returned the paper to the gold box, the gold box to the silver box, the silver box to the iron box, the iron box to the wall, and replaced the stone.

Flabbergasted by the ceremony, the media juniors made their way back to the surface. They vowed to find out the contents of that paper.

A few days later, during the noon hour, one of them noticed that the v.p. had gone off for a Vic Tanney swim, leaving the keys on his desk. This was the break they had waited for. He grabbed his colleague and they were off to the lower depths.

Running all the way, they reached the wall, wrestled with the loose stone, and dropped the iron box to the floor with a resounding clang. There was a jangle of keys. Out came the silver box, followed by the gold box. Out came the paper which they gripped in shaking fingers, straining to make out its text:

Nielsen uses meters.
ARB uses diaries.



YOU MAY NEVER EAT A 1,474 LB. CHEESE*—

BUT... WKZO Radio "Feeds" The Largest Audience In Kalamazoo-Battle Creek And Greater Western Michigan!

7-COUNTY PULSE REPORT

KALAMAZOO-BATTLE CREEK AREA — JULY, 1960
SHARE OF AUDIENCE — MONDAY-FRIDAY

	WKZO	Station "B"	Station "C"
6 A.M. - 12 NOON	29	19	9
12 NOON - 6 P.M.	28	17	8
6 P.M. - 12 MIDNIGHT	32	17	8

**Largest cheese ever made was 13 ft. in circumference, weighing 1,474 lbs., in 1849.*

Survey after survey has proved that WKZO Radio consistently keeps your sales message before the largest listening audience in Kalamazoo-Battle Creek and Greater Western Michigan.

For example, Pulse (see left) gives WKZO Radio an average of *73% more listeners* than Station 'B' during 360 quarter hours surveyed, 6 a.m.-Midnight, Monday through Friday.

WKZO Radio gives you effective coverage of one of America's fastest growing markets in the areas of personal income and retail sales. Get all the facts on WKZO Radio — the leadership station in Greater Western Michigan — from Avery-Knodel.

AM - TV - FM

The Fetzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
WWTV — CADILLAC-TRAVERSE CITY
KOLN-TV — LINCOLN, NEBRASKA

WKZO

CBS RADIO FOR KALAMAZOO-BATTLE CREEK AND GREATER WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives

IN BUFFALO GO ACTIVE WITH



WGR-TV

CHANNEL 2

"Yankee Doodle Time" developed by WGR-TV brings a new department store format to TV programming. This exclusi live, in-store promotion is a daily feature that has sold Buffalo's most active merchandiser—Adam, Meldrum & Anders Company—on the continual use of Buffalo's most active station, WGR-TV. To sell Buffalo, get active with WGR-T

WGR-TV CHANNEL 2 NBC BUFFALO, N.Y. · A TRANSCONTINENT STATI

WROC-FM, WROC-TV, Rochester, N. Y. • KERO-TV, Bakersfield, Calif.
WGR-AM, WGR-FM, WGR-TV, Buffalo, N.Y. • KFMB-AM, KFMB-FM,
KFMB-TV, San Diego, Calif. • WNEP-TV, Scranton—Wilkes-Barre, Penn.
WDAF-TV, WDAF-AM, Kansas City, Mo.

Represented by Edward Petry & Co., Inc. The Original Station Represent

TRANSCONTINENT TELEVISION CORP. • 380 MADISON AVE., N.Y.

17 JULY 1961
40¢ a copy • $8 a year

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

Book-by-Book, one of the 3 highest-rated CBS Stations (share-of-audience) in 3-Station markets

RECEIVED
JUL 17 1961
NBC GENERAL LIBRARY

In the Land of Milk and Honey!
WBAY-TV 2
GREEN BAY, WISCONSIN
Mgr. Evans, General Manager • Represented by H-R Television, Inc.



LOOK MA— ONLY 4 YEARS OLD!

Tv tape, that is—the current status and past growth of this amazing video tool

Page 29

Recipe for creative radio and top ratings

Page 32

That hot day that N.Y. tv went Commercial

Page 34

Volvo bounces back in sales with radio

Page 39

DIGEST ON PAGE 4

The Cost of Freedom — One of a Series



Their God . . . **MARX**

Their Christ . . . **LENIN**

Their Gospels . . . **COMMUNIST MANIFESTOES**

The godlessness of communism is chillingly plain. So what's the point? Simply that they compete with us in selling morality of government to the world. The danger is that we may not understand their concept of morality . . . and thus expect *them* to apply *our* concept of morality to their actions.

Here is the "morality" that faces us.

"We, of course, say that we do not believe in God . . . We say that our morality is entirely subordinated to the interests of the class struggle." ★ ★ ★

★ ★ ★ "When people talk to us about morality we say: For the Communist, morality consists entirely of compact united discipline and conscious mass struggle against the exploiters. We do not believe in eternal morality, and we expose all the fables about morality . . . "

—Selected Works, V. I. Lenin, Vol. IX, pages 475 and 478.
Published by Cooperative Publishing Society, Moscow, 1935.

Only through knowing the hard-core of communism, factually documented, will we be able to understand it, and take steps not just to contain it, but to offer something better to the world: Freedom.

We believe this "sales campaign" should begin at home. It's not enough to know what we are against. We must know *why*.

This series of advertisements coincides with prime time announcements on WKY Radio and Television — telling more facts about communism.

Prime Communicators to 1½ Million Oklahomans

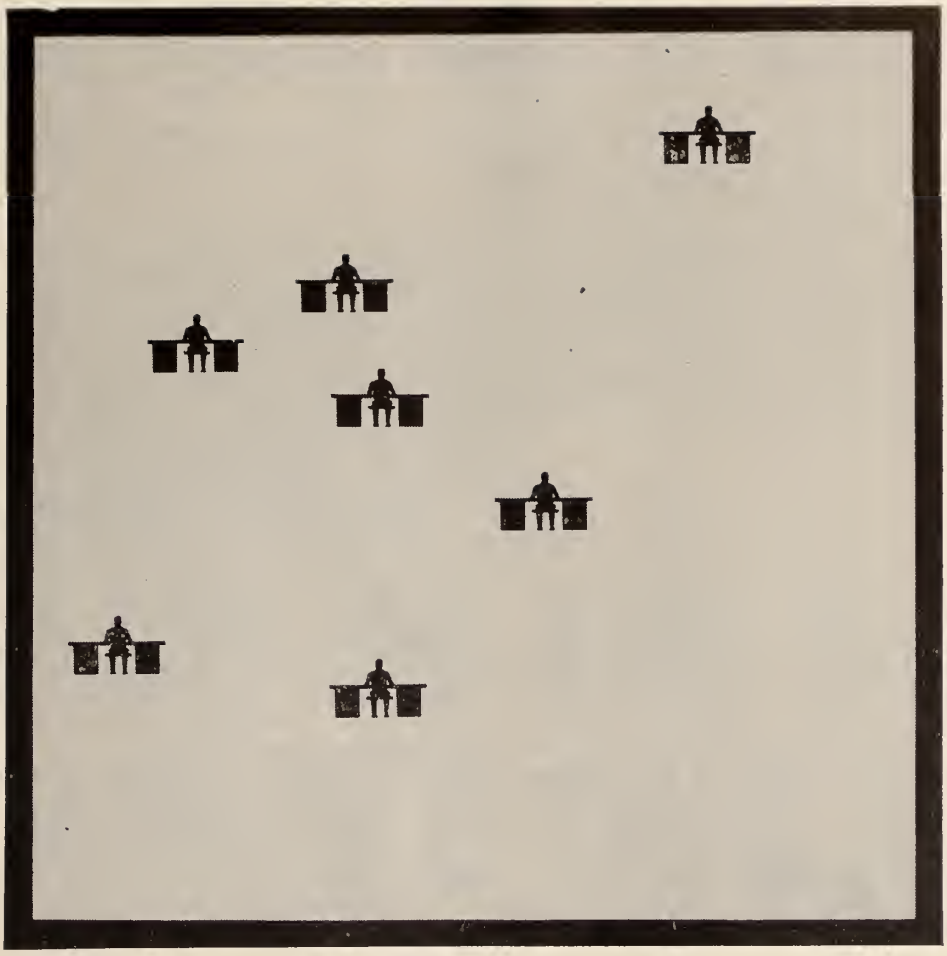
WKY

RADIO AND TELEVISION

DIAL 930 • CHANNEL 4 NBC

OKLAHOMA CITY

The WKY Television System, Inc. WTVT, Tampa-St. Petersburg, Fla Represented by the Katz Agency



EFFICIENT 7

Seven time buyers for Agency X work together in one big room, their desks arranged as pictured. In the interest of efficiency*, they request partitioning to separate each desk. But due to high overhead the agency can afford only three straight walls.

The time buyers found a way to draw three straight lines on the floorplan so that each desk is completely separated from the others. Send us their solution (on this page if you wish) and win a copy of Dudeney's "Amusements in Mathematics"—Dover Publications, Inc., N. Y. (If you've already won it, say so in your entry and we'll send you a different prize.)

*In the interest of efficiency (i.e., reaching the largest audience), time buyers pick WMAL-TV in the Washington market. It's first, 6 P.M. to Midnight, all week long.

wmal-tv abc

Washington, D. C.

An Evening Star Station, represented by H-R Television, Inc.

Affiliated with **WMAL** and **WMAL-FM**, Washington, D. C.; **WSVA-TV** and **WSVA**, Harrisonburg, Va.

WTRF-TV STORY BOARD



T. R. Effic!

EXEC VP BOB FERGUSON said it at a WTRF-TV sales meeting: "What do I consider a super salesman? A guy who can sell American radios in Japan."

wtrf-tv Wheeling

SONG OF THE MOTH: "You Came To Me Out Of Mohair" or the missile era song: "The Last Time I Saw Polaris"

Wheeling wtrf-tv

RHYME: Kathy was a skating champ, on ice she loved to frisk. Now wasn't Kathy very brave, her little *?

wtrf-tv Wheeling

A YOUNG MAN walked into a car dealer's showroom and was taken aback by the suggested price of a compact car. "But that's almost the cost of a big car," he exclaimed. "Well," said the salesman, "If you want economy, you got to pay for it, mister!"

Wheeling wtrf-tv

NOTHING IS MORE WASTED than a smile on the face of a girl with a forty-inch bust.

wtrf-tv Wheeling

MORE suggestions came in for the TV Critic depicted as Malice in Wonderland in the WTReffigy ADworld Series . . . especially liked Drear Blabby, Ali Babel and Atomic Penergy. (Thanks to M. Phillips of Roseville, Michigan)

Wheeling wtrf-tv

OUR NATIONAL REP George P. Hollingbery will be glad to give you the WTRF-TV story and show you why your next spot schedule should be beamed to the big TV audience in the Ohio Valley dominated by WTRF-TV from Wheeling.

CHANNEL SEVEN NBC WHEELING, WEST VIRGINIA

NOW!

BIGGER THAN EVER!

CH. 9

- 450% BIGGER INCREASE in number of TV homes per quarter hour, 9 AM to Midnight, than the other Columbus station!*
- NOW #1 NIGHT-TIME STATION . . . leading in more quarter hours, 7:30 PM-11:00 PM, Monday through Friday; 6:00-11:00 PM, Sat.; and 6:30 to 11:00 PM Sun.*

*(MARCH '61 ARB)

Call The Man From Young TV!

WTVM

CHANNEL 9

COLUMBUS, GA.

© *Vol. 15, No. 29* • **17 JULY 1961**

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

ARTICLES

Look ma—only 4 years old!

29 SPONSOR takes a look at present-day television tape, now a strapping four-year-old broadcasting aid in preparing programs and spots

Recipe for creative radio and top ratings: Part one

32 Veteran Elmo Ellis of WSB, Atlanta, tells how unorthodox creative approach to radio programing can pay off big dividends for broadcasters

The hot afternoon that N. Y. tv went commercial

34 Twenty years ago this month commercial television became a reality with the NBC flagship station's No. 1 rate card arriving on Madison Avenue

Inside rundown on 6 trade groups

36 How NAB, TvB, RAB, BMI, SRA operate, who their major officers are, how they are financed, how they spend their monies, who members are

Volvo bounces back with radio

39 Volvo, an air media pioneer, and Sweden's entry in small car mart here, recovering fast from U. S. compacts competition via new radio campaign

Where are they?

41 Stop wondering—find out for sure what your radio station I.Q. is. SPONSOR has a quiz all set up for you and a score of 30 puts you on top

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Says Jack Tipton:
Manager and Director of Sales,
KLZ-TV, Denver, Colo.

"We bought Seven Arts' Vol. I and II, because,

for six consecutive years we stayed away from feature film programming. But...

WARNER'S 'FILMS OF THE 50's' CHANGED OUR MIND

"The best pictures we could buy before Seven Arts' feature films were available did not match our high standards of TV entertainment. But the Seven Arts releases, both Volumes, have such a wholesome, all-family appeal, we simply had to bring them to Denver's viewers. We know they will help KLZ-TV continue to gather the largest share of this market's viewers."

"Films of the 50's" will premiere in September on KLZ-TV's new Mon.-Sat. feature time slot, "THE 10:30 MOVIE"

JACK TIPTON



Warner's Films of the 50's...
Money makers of the 60's

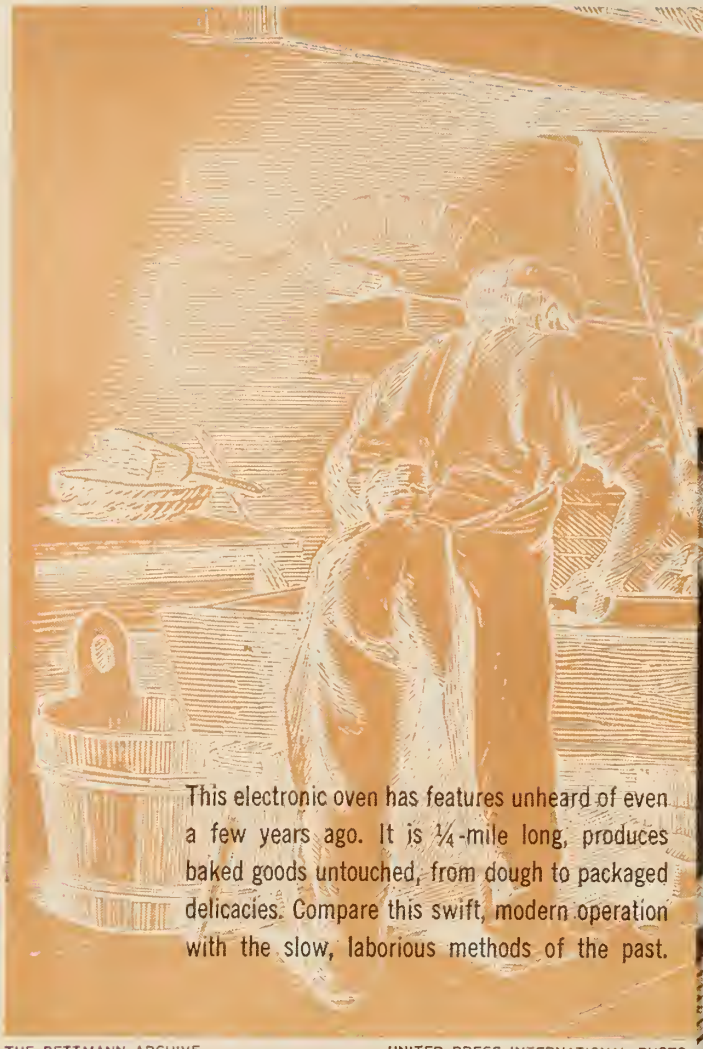
SEVEN ARTS ASSOCIATED CORP.

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.

Motion Pictures—"Gigot", starring Jackie Gleason, now shooting in Paris... Gene Kelly directing...
Theatre—"Gone with the Wind" in preparation...
Television—Distribution of films for T.V., Warner's "Films of the 50's".
Literary Properties—"Romancero" by Jacques Deval...
Real Estate—The Riviera of the Caribbean, Grand Bahama, in construction

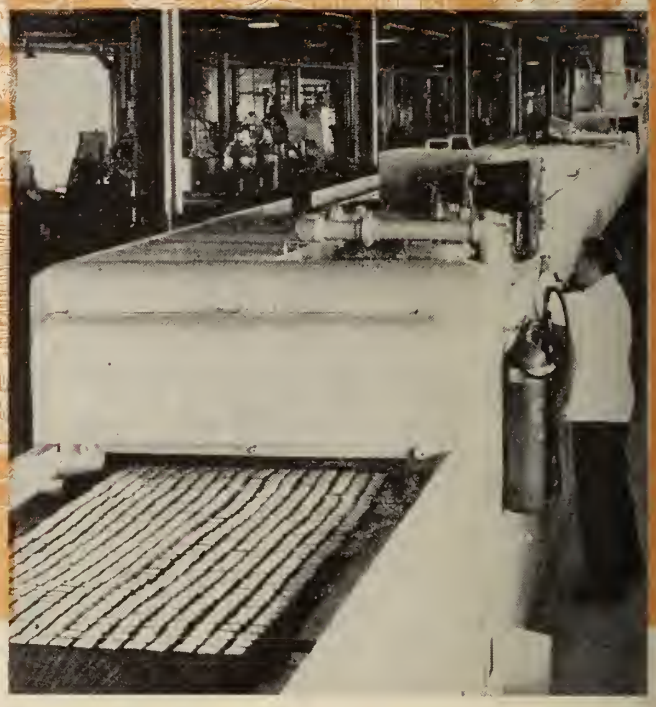
NEW YORK: 270 Park Avenue	YUkon 6-1717
CHICAGO: 8922-D N. La Crosse, Skokie, Ill.	ORchard 4-5105
DALLAS: 5641 Charlestown Drive	ADams 9-2855
BEVERLY HILLS: 232 So. Reeves Drive	GRanite 6-1564

For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)



This electronic oven has features unheard of even a few years ago. It is ¼-mile long, produces baked goods untouched, from dough to packaged delicacies. Compare this swift, modern operation with the slow, laborious methods of the past.

THE BETTMANN ARCHIVE



UNITED PRESS INTERNATIONAL PHOTO

Public service

in step with the times

WGAL-TV



Television is seen and heard in every type of American home. These homes include children and adults of all ages, embrace all races and all varieties of religious faith, and reach those of every educational background. It is the responsibility of television to bear constantly in mind that the audience is primarily a home audience, and consequently that television's relationship to the viewers is that between guest and host.

Through the years, machines have been redesigned and improved to render more efficient service to users. Similarly, WGAL-TV, alert to its responsibilities, has kept pace with the times in order to fulfill the *current* needs of the many communities it serves.

WGAL·TV

Channel 8

Lancaster, Pa. · NBC and CBS

STEINMAN STATION

Clair McCollough, Pres.

Representative: The MEEKER COMPANY, Inc. New York • Chicago • Los Angeles • San Francisco

Latest tv and radio developments of the week, briefed for busy readers

17 July 1961

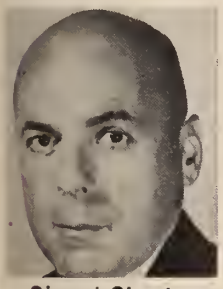
SPONSOR-WEEK

NEW DAYTIME LOOK COOKING

ABC TV starts ball rolling toward improved daytime programing with Ernie Ford; CBS TV also uplevelling

The rehabilitation of tv network daytime programing is apparently on the way.

The first big stroke in that direction, which will probably cause a lot of favorable buzzing among agency people, is ABC TV's to bring back Tennessee Ernie Ford to the daytime viewers in 1962, announced Giraud Chester, ABC TV daytime programing v.p.



Giraud Chester

Meantime there's a mass of activity in the CBS TV daytime camp with regard to upgrading that network's daytime schedule for the fall, with both William Paley and Frank Stanton said to be deeply involved in the project.

Another interesting angle re the CBS TV daytime situation: among the things that the network's affiliate board will be told at today's meeting in New York are the changes contemplated in the daytime program schedule.

The package that Ernie Ford will provide ABC TV will be five half-hours live, with the format pretty much along the relaxed patter and musical lines which featured him on NBC TV daytime before he went to work for Ford Motor Co.

In the area of ABC TV two reports were circulating on Madison Avenue last week. They were (1) the network was further curtailing its daytime schedule; (2) the American Bandstand may be dropped altogether by year's end. The cutback report was vigorously denied.

Ernie Ford's daytime ABC TV show will probably originate from KGO-TV, San Francisco. The star lives near the ABC o&o. Producer is to be Betford Corporation. Time slot is not yet disclosed.

Network daytime programing has been getting the askance look from agency buyers lately and has come in for more than its share of criticism.

RADIO BILLINGS DOWN

National spot radio billings for the first quarter of 1961 were down 7.9% from the previous year, according to Price Waterhouse computations prepared for SRA.

The 1961 first quarter figure was $40.3 million, compared to $43.8 million estimated in 1960.

However, a strong improvement in second quarter 1961 billings is noted, and the first half of the year may exceed 1960, stated SRA managing director Lawrence Webb.

All these figures are estimates; official FCC figures for 1960 won't be out until later this year.

ABC TV's daytime lag

In daytime audience averages, NBC TV has a small lead over CBS TV and a large one over ABC TV, according to the June II Nielsen National report.

NBC TV's average was 6.7%, compared to CBS TV's 6.6% and ABC TV's 4.1%. In millions of homes this averaged to 3.2, 3.1, and 1.9 for the three networks. In shares, NBC TV has 34.4%, CBS TV 33.2%, and ABC TV 18.7%.

The NTI figures cover 10 a.m. to 1 p.m. and 2 to 5 p.m., Monday through Friday.

Bulova buys NBC TV for $0.9 mil. Christmas push

Bulova is spending its Christmas promotion money this year by way of the spot carrier route on NBC TV.

It's buying 35 minutes to be run off during November and December. The scatter plans involve five evening shows. The bill: $850-900,000.

SSC&B is the agency.

Pat Weaver to head M-E unit

Sylvester L. Weaver has been appointed president of M-E Productions, the radio/tv division of Interpublic.

Two high level McCann-Erickson executives have resigned: ex-chairman C. Terence Cline, and ex-president Jack L. VanVolkenburg.

Annual broadcast billings of M-E Productions, which Weaver now heads, are $100 million.

WMCA WINS DECISION

WMCA, New York, won the latest judicial round in its expedition into New York State politics.

WMCA had brought a suit on behalf of New York City charging that the State Legislature deprived the city of representation unconstitutionally.

This week federal judge Hon. Richard H. Levet denied a motion for dismissal of WMCA's complaint which had been made by state attorney-general Louis Lefkowitz, defendant in the WMCA action.

News effective for Texaco

The Huntley-Brinkley Report is an effective tv property for Texaco, according to an NBC Research report of viewer attitudes.

The show is enjoying a higher share, is reaching more homes-per-minute, and has the highest "Q" score of all current tv shows in all 1961 TvQ studies.

Viewers were more aware of Texaco's name than non-viewers, 50% to 39%. More viewers could identify the company trademark, and more were usual users of the Texaco brand than non-viewers were, the latter by 13% to 7%.

Regular viewers also had a more favorable opinion of the brand, 39% to 22%.

The study was conducted by R. H. Bruskin Associates nationwide bi-monthly AIM study of March 1961. Results were based on interviews with 2,657 adults.

NBC GROSS TOPS APRIL

NBC TV led the two other networks in gross billings in April 1961, according the LNA/BAR figures just released.

So far NBC TV has led in all reports in 1961 and has led in seven of eight monthly reports since the 1960-61 season began.

Prior to October 1960 CBS TV led each month for seven years. All of which led NBC TV v.p. Walter Scott to predict, in words reminiscent of a rival's former claim, "By the end of 1961 NBC TV will be the world's largest advertising medium."

In the April reports NBC TV showed a daytime climb of $2.1 million over a year ago, while CBS TV suffered a drop.

D-F-S elects Wham, Stack

Dancer - Fitzgerald - Sample has elected two new v.p.'s, David Wham and John Stack.

Both Wham and Stack are account executives in the New York office.

KNOX REEVES MERGER

Knox Reeves of Minneapolis and Fitzgerald Advertising of New Orleans have become affiliated.

In New Orleans only the name of the new firm will be changed. It will become Knox Reeves-Fitzgerald.

Roy M. Schwarz, in charge of the New Orleans office, and E. W. Rector Wooten, executive art director there, have been named v.p.'s of Knox Reeves. Joseph L. Killeen will be chairman of the executive committee of the New Orleans office.

Total personnel for the combined operation is estimated at 150.

Hints given on film savings

(Grand Rapids): Tips on how to hold down film production costs were given by Ruth L. Ratny, creative v.p. of Fred Niles, to the Grand Rapids Advertising Club last week.

Save by shooting more than one film at a time.

Trust your producer's experience in suggested storyboard changes.

Agree upon changes before—not after—production starts. Avoid sync shooting, if possible, and use a voice-over announcer.

Avoid unpredictables like kids, smoke, water, and dogs. Don't try to dazzle with opticals.

ABC TV NATIONAL STATION SALES NAMES THREE LOCAL MANAGERS



Richard Beesemyer

Several more of the local sales managers for the new ABC TV National Station Sales unit were named this week.

Richard Beesemyer, sales manager of KNXT, Los Angeles, a CBS o&o, is leaving that post to become Los Angeles manager of the new ABC TV unit 31 July.

James R. Osborn, general sales manager of KXTV, Sacramento, has been named ABC TV National Station Sales manager in San Francisco.

Previously appointed as central division head in Chicago was D. Thomas Miller.



James R. Osborn



a statement of

WWLP & WRLP

(Television in Western New England)

by William L. Putnam

TO WHOM ARE WE RESPONSIBLE? ?

First off I don't feel any responsibility to the Federal Communication Commission except to abide by the law of the land. Lest this may sound like some horrible form of heresy, I should point out that the Commission in all its various doctrines and pronouncements commends such an attitude. We regret very much that the same Commission's decisions fail to encourage such a feeling of responsibility to the community.

Our Commission says quite clearly that we are responsible to the needs of a particular city and that our individual obligation is to program our station in the interests of that community. Thus we see justification for the Table of Allocations wherein certain frequencies are assigned to certain areas; wherein all broadcasters are then given a limited geographic area of responsibility and wherein each of us is given the obligation to serve the local needs of the people.

Unfortunately for this concept our business is run by placement of advertising dollars and so this valuable concept has been vitiated by the decisions of our Commission which have allowed such wide spread coverage and such vast economic potential that the bulk of our TV broadcasters feel no economic necessity to cater to the particular local needs of any geographic area. As we all know from some rather horrible examples, if there is no economic necessity there isn't going to be much action.

It is greatly to be regretted that this dynamic industry is not being used to serve in every community the local needs of the people at the same time that it serves the commercial needs of national advertisers. How much better off would all the people be if this medium whose very persuasiveness is demonstrated by the strength of its critics were to be used for the constructive advancement of local needs as well as the national needs of our people.

Represented nationally by HOLLINGBERY

This is just one of the

faces of Florence

Florence has more than beauty.
Florence has the vitality of the new South,
the scope of fertile fields, the energy of
industry. And Florence has WBTW,
a television station whose signal
unifies the fifth largest single-
station market in the nation.

WBTW

Florence, South Carolina

Channel 8 • Maximum power • Maximum
Represented nationally by Young Television



A Jefferson Standard station affilia
WBT and WBTV, Charlot

ABC TV shows nighttime June II Nielsen advantage

At season's close, ABC TV had an advantage in the Nielsens over both CBS TV and NBC TV.

In Nielsen 50 market report June II 1961, average ratings for seven days 6 to 11 p.m. were as follows: ABC TV, 14.9; CBS TV, 14.3, and NBC TV, 12.0.

In percentages ABC TV was 4% ahead of CBS TV and 24% above NBC TV.

In average homes per minute ABC TV was the only network to show an advance over 1960. It went up 6% from (in millions) 6.3 to 6.6, while CBS TV fell 4% from 7.3 to 7.0 and NBC TV dropped 2% from 6.2 to 6.1.

LATIN TV IS GROWING

Commercial television is growing in Latin America despite many serious difficulties.

In Lima, Peru, for example, the two top agencies, J. Walter Thompson and McCann-Erickson, are already putting 30% of their clients' budgets into television.

These clients "strongly prefer U.S. telefilm" and are eager for the debut of a new channel "to increase their tv advertising," reports MPEAA v.p. William H. Fineshriber, recently returned from a five-week tour of eight Latin American Countries.



Wm. Fineshriber

Commercial tv is showing impressive growth also in Argentina, Brazil, Uruguay, and Mexico.

There is pressure for commercial tv in other countries, expected to reach success in the next year or so.

GE FALL BULB SPOTS



Since the football and bulb-buying seasons coincide. General Electric has decided to use its tv commercial character. Mr. Magoo, in a series of football theme spots this year.

The campaign extends from 2 to 30 October and is in 135 markets. More than 100 commercials will be run in each market. Coverage is estimated to exceed 95% of the nation's tv homes.

The GE bulb campaign will be backed by heavy point-of-purchase efforts and special stress on four-bulb packs.

"Major change in our spot buying pattern will be increased emphasis on daytime announcements, with less emphasis on night commercials. Studies of our past campaigns show we have reached the bulb-buying market more effectively with daytime tv," commented Robert V. Corning, GE large lamp marketing manager.

Trading stamps to NBC TV

The trading stamp business has reached big time as far as tv, at least, is concerned: S&H Green Stamps (SSC&B) will be co-sponsoring Dinah Shore with American Dairy (Compton) next season.

S&H's commitment on NBC TV: half of the 10 hours, which in time and talent will run around $1.3 million.

Until lately trading stamps have been buying mostly spot.

North American Van from ABC TV to Nat'l spot film

(Chicago): North American Van Lines (Biddle Adv., Bloomington & Chicago) has decided to withdraw Walter Schwimmer's Championship Bridge from ABC TV and to place it market-by-market on a national spot film basis.



Walter Schwimmer

Main reason for the move is this: to get substantial merchandising support from individual stations and to allow individual van line agents to play a bigger role.

Over one hundred markets are involved. Clearance starts this fall for January start dates. The show is thirty minutes and will be for twenty-six weeks.

North American was for two years sponsor of Championship Bridge on ABC TV.

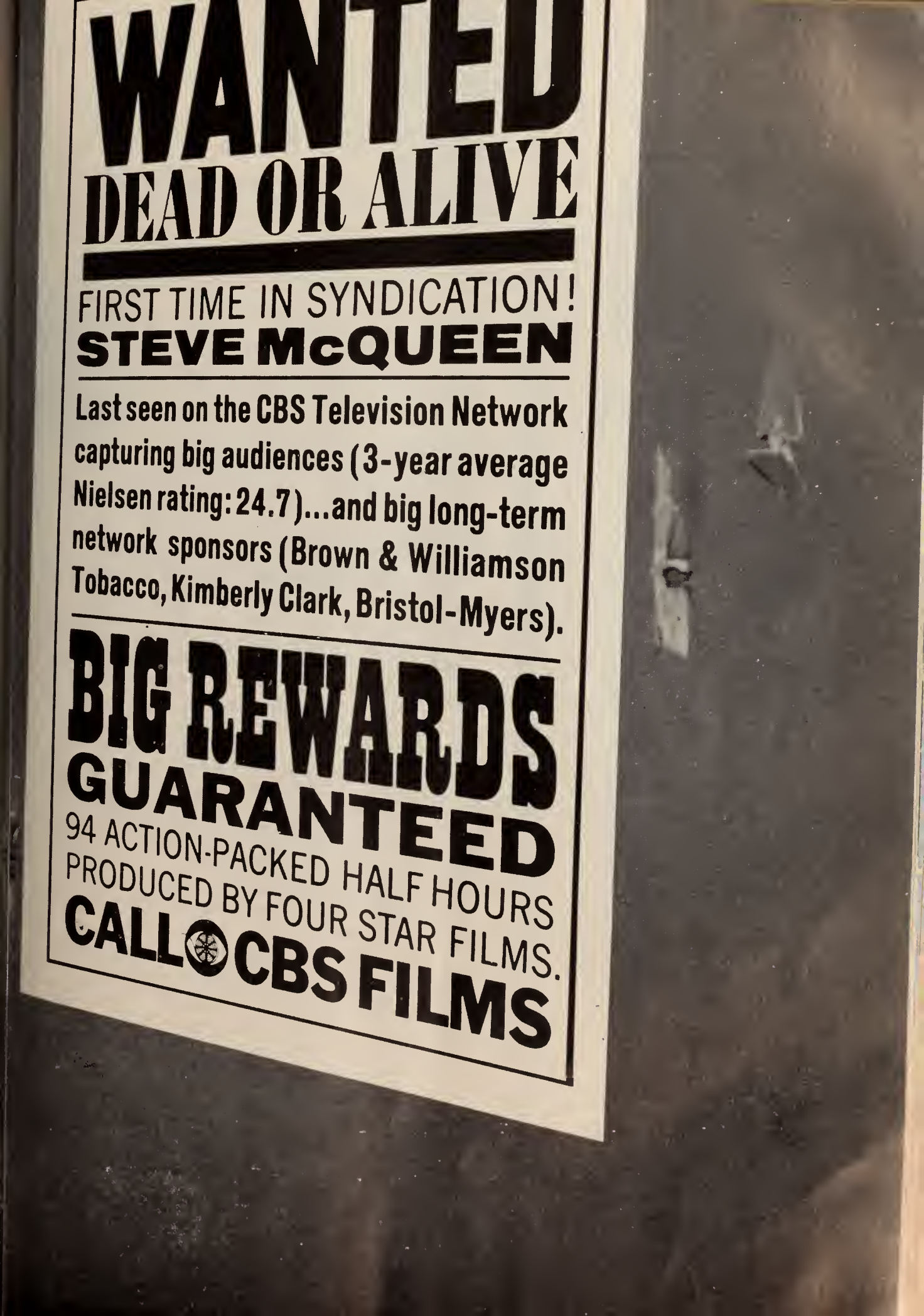
Network affiliates generally provide a great deal more local promotion and merchandising for locally-placed shows (in syndication or national spot) than they do for their shows fed by the network because of their greater economic share of local program time sales.

Meanwhile, in New York, producer Schwimmer, speaking last week before the Bowling Proprietors Association, referred to another of his shows, Championship Bowling, and pointed to the merchandising and promotion support operators could give a tv series.

In a survey of 52 bowling alleys, 48 proprietors agreed to stock and promote a beer or tobacco product that sponsored a tv bowling series.

He pointed out that the billion-a-year bowling industry gets about 15% of its revenue from beer sales, not counting other extras such as food, tobacco, and equipment sales.




WANTED
DEAD OR ALIVE
FIRST TIME IN SYNDICATION!
STEVE McQUEEN
Last seen on the CBS Television Network capturing big audiences (3-year average Nielsen rating: 24.7)...and big long-term network sponsors (Brown & Williamson Tobacco, Kimberly Clark, Bristol-Myers).
BIG REWARDS
GUARANTEED
94 ACTION-PACKED HALF HOURS
PRODUCED BY FOUR STAR FILMS.
CALL CBS FILMS

What they see on WJAC-TV



THEY BUY!



How many people are watching is important, of course. Both ARB and Nielsen agree that more people watch WJAC-TV than any other station in the Johnstown-Altoona market. But WHO is watching is also important. Are the viewers also buyers? WJAC-TV viewers are! Dozens of happy, successful advertisers sing the praises of WJAC-TV for turning viewers into customers. We think we can do the same for YOU!

For Complete Details, Contact:

HARRINGTON, RIGHTER AND PARSONS, INC.

New York Boston Chicago Detroit
Atlanta Los Angeles San Francisco

SERVING MILLIONS FROM ATOP THE ALLEGHENIES

WJAC-TV

JOHNSTOWN · CHANNEL 6

by John E. McMillin

Commercial commentary

It's a rough business, boys



The news that Texaco is switching its king-size $16 million account from Cunningham & Walsh to Benton & Bowles, effective 1 October, broke just before the 4th of July weekend and provided both a gloomy and a happy holiday for a lot of perspiring agency guys.

Actually, of course, the Texaco defection was merely another in the long list of nervous re-alignments which have shaken the petroleum world in the past 1(months with Shell, Continental, Cities Service, Mobil Oil, and Ameri can all seeking to solve their complex marketing problems by shame lessly chopping off agency heads.

But somehow, the C&W loss seemed to me particularly tragic, an(an especially sickening example of the hazards, risks, and heart breaks of the agency business.

On the surface at least, and to the extent that any outsider ca(ever know such things, C&W had done a good job for Texaco.

Its Huntley-Brinkley buy was hailed in the industry as one of th solidest tv investments ever made, and this long before the NB(pair zoomed into commanding news leadership with their 196 Convention coverage.

In radio, C&W continued Texaco's Metropolitan Opera sponso ship with some smart media buying that set up an "opera network.

In commercials, C&W did many outstanding jobs, as all of us wh judged the American Tv Commercials Festivals will testify.

And, in marketing, C&W came up with a bushel of ideas rangin from the use of tv specials for spring and fall changeover drives t attractive promotions and premiums.

But, despite such efforts, Jack Cunningham's shop got the butc(er's ax just 10 days after Texaco had officially denied to SPONSO that it had any such intentions.

Agencies helpless in account switches

I don't know, of course, what really precipitated the move, a the purpose of this piece is not to defend C&W or blast Texaco.

But somehow, over the 4th, I got to thinking about all the ha work and fine creativeness which C&W people had put in on t Texaco account, and about how defenseless an agency's personr really are, when one of these big switches takes place.

All of us who, as agency men, have ever lived through the harro ing experience of losing a multi-million dollar account, know th copy, media, radio/tv, research, and staff people often have to ta a fearful beating for things which are not their fault.

And the gloom which fills the offices of high agency brass is ev thicker in the cubicles of the juniors who have given their hear blood—enthusiasm, loyalty, late nights, long hours—to the cause.

I don't think it is enough to say, as we do so often and so cynically, "well, it's a rough, tough, throat-cutting business."

Any competitive business has its elements of risk, and cruel impersonality. But there is something about agency work which makes it especially disheartening, something which, I believe, stems from a fundamental flaw in the structure of agency-client relationships.

Looking back over 30 years of close association with advertising I can honestly say that I've known of few big accounts that changed agencies because of poor agency service.

Why do accounts change?

No (and this is hard for many outside the business to understand), most account changes take place because of power shifts or power struggles within a client's own organization.

They happen when a major corporation realigns its top executives, when a marketing v.p. has the squeeze put on him by a company treasurer or production head, when intramural fights develop within the board of directors, or when a fair-haired boy rises from the ranks.

They happen because of deaths, because of retirements, because of corporate politics and jealousies, because of executive cowardice.

But seldom because of outright inefficiency or agency mishandling.

All of which makes the business more than necessarily nerve-racking for both agency owners and agency employees.

It means that agency big shots must spend a wholly disproportionate share of their time in high-level politicking and in holding super-sensitive stethoscopes on a client's organizational heartbeats.

For agency personnel, it means they enjoy far less security, far less respect, and far less decent treatment than their opposite numbers within a client's own organization.

These, of course, are ancient complaints. And perhaps nothing can ever be done about them.

But, more and more, now that I've been able to get a little perspective on the agency business, I've begun to wonder about agency contracts and agency compensation.

Perhaps at one time they were fair and equitable. But I doubt they are today.

Profits are too small

In recent years, the over-sized profits which a few independent business men were able to take out of their agencies, have all but disappeared. And agency salaries, once stratospheric compared to those paid by industry, no longer enjoy that spread.

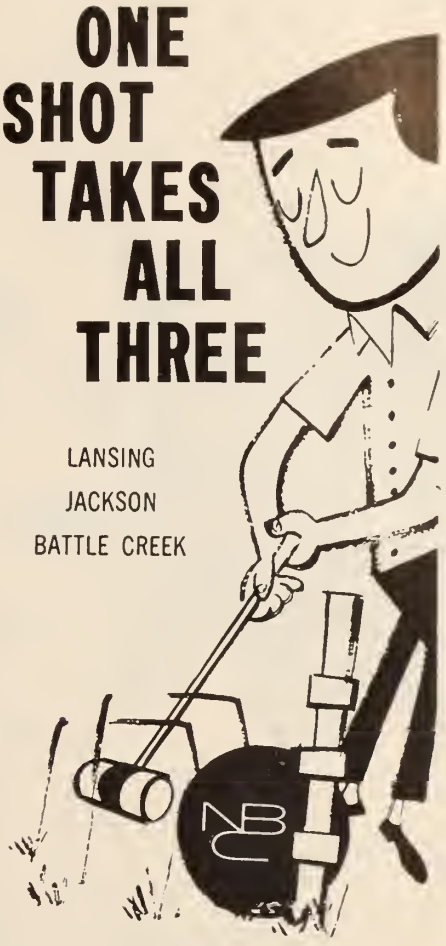
Increasingly, I believe, the agency business has been shaking down to a high-risk, low-profit operation, one characterized by intense pressures, grinding work, furious frustrations, bitter insecurity, and incomplete lack of the excitement, glamor, romance, fun, and proud returns it once knew.

Under these circumstances I don't think it surprising that the 4A's is growing disturbed about the "public image" of advertising.

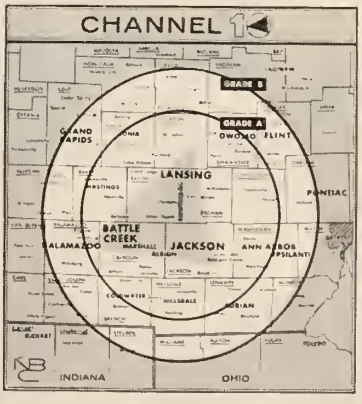
As so often happens, the image merely betrays an inner distress.

And I believe that the gentlemen of the 4A's, instead of trying to devise elaborate p.r. programs to sell "thought leaders" and "opinion makers" on the merits of advertising, would do well to build more self-respect into their own operations.

I am certain that higher commissions (yes, higher than 15%) and long-term client contracts on a firm basis, would allow agency men to hold their heads up again, and greatly benefit the business.



A solid play in Michigan's Golden Triangle stakes you to a lively market—Lansing, Jackson and Battle Creek! WILX-TV cracks all three with a city-grade signal and scores big in a lush outstate area.



Operating with a 1,008 foot tower at 316,000 watts. Let this one outlet give you all three markets.

Represented by
VENARD, RINTOUL & McCONNEL, INC.

THE GOLDEN TRIANGLE STATION

WILX NBC TV CHANNEL 10


WIN
SEVEN DAY
CARIBBEAN CRUISES
for TWO
WIN
WEBCOR
TAPE
RECORDERS
WIN
FM CLOCK
RADIOS
GREATEST
AGENCY
CONTEST
IN RADIO
HISTORY!
WIN
ROUND TRIP
TICKETS to
RIO via
VARIG
Airlines
WIN
ALARM-CLOCK
RADIOS

HUNDREDS OF PRIZES FOR A SIX WORD SLOGAN



FIRST PRIZE

2 round trip first class tickets from New York to Rio de Janiero via Varig Jet.



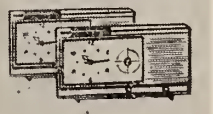
3 SECOND PRIZES

A seven day Caribbean Cruise on the S.S. Nassau. (two tickets to each winner). Choose your own vacation days.



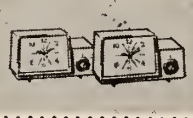
10 THIRD PRIZES

Ten magnificent Webcor Tape Recorders.



50 FOURTH PRIZES

Fifty FM clock Receivers



50 FIFTH PRIZES

Fifty alarm-clock radios.

NOW WVNJ will be FM as well as AM

As of now WVNJ is no longer AM only, but FM too!

To crystallize this larger image we want a six word slogan. Come up with the winning slogan and you'll be one of the highest priced copywriters in history because you'll be getting almost $300 per word.

We have no preconceived notions. We're wide open for ideas. All we want is something nice and simple that tells you—one of the decision-makers in your agency—that WVNJ, with FM added at no extra cost, is an even better buy than it was before.

So put on your thinking caps and go to work. Even if you don't win the Grand Prize, you've got a chance at hundreds of others in this greatest agency contest in radio history.

RULES: Create any six-word slogan. Send it with your name and Company's name to WVNJ, Newark, New Jersey. Submit as many slogans as you like. We can't return any "masterpieces" but, we guarantee they'll all be read carefully by the judges, whose decision, of course, will be final.

Winners will be announced sometime in September. Contest is open to any agency man or national advertising manager in America excepting WVNJ's own agency and the members of its station's staff.



WVNJ

NEWARK, N. J. – COVERING GREATER METROPOLITAN NEW YORK

RADIO STATION OF
The Newark News

WSLS-TV
Roanoke, Virginia

. . . the station where leadership & integrity are tradition !

10

NATIONAL REPRESENTATIVES
AVERY-KNODEL, INC.

"THERE IS NO SUBSTITUTE FOR INTEGRITY"

WPEN HAS THE STAR PERSONALITIES

★ MATURE, ESTABLISHED PERSONALITIES ★ AWARD WINNING NEWS ★ EXCLUSIVE HELICOPTER TRAFFIC REPORTS ★ FIGHTING EDITORIALS ★ ADULT MUSIC ★

WPEN
THE STATION OF THE STARS
CALL GILL-PERNA, INC.

49th and Madison

Wants Emmy revamped

I have just finished reading your editorial in the 5 June 1961 issue of SPONSOR. I wanted to drop you this word of endorsement of your views on the Emmy situation.

I have been greatly exercised recently about current activity in Washington. I believe that a revamping of the entire Emmy structure would present a better reflection of broadcasting in general to the public. Certainly the current system of making awards is far from being the best thing that broadcasting can present to the public as its image.

I am happy that you have spoken up as you did on this subject and I hope that broadcasters in general will rally around and do something about the matter with the result that we shall in the future present ourselves in a far better light.

William T. Knight, Jr.
president & general manager
Savannah Broadcasting Co.
Savannah

We love Sacramento

San Francisco is certainly one of our favorite cities. And there is little question that all of us at KRAK would be flattered to be a legally designated San Francisco station. But the legal fact remains that we are a Sacramento radio station and we love the state capital. Your story in WRAP-UP, 5 June concerning KRAK's new single rate card unfortunately mentioned KRAK as a San Francisco station and apparently you have excellent coverage in this area since my telephone has been ringing all day on this very subject.

We can appreciate the type error that occurred and we would be extremely grateful if this letter were published to correct this obvious mistake. KRAK is a legal 50,000 watt, clear channel, Sacramento-designated station, and is mighty proud of its Sacramento affiliation.

Manning Slater
president & general manager
KRAK
Sacramento

Ratings in Phoenix

STORY ON PAGE 61 (FILM-SCOPE) SPONSOR 26 JUNE 1961 INFERS KOOL-TV FIRST IN TWO-HOUR PERIOD 3:30-5:30 PM MONDAY-FRIDAY RESULT OF FLYING A WESTERNS. WHILE THESE ARE EXCELLENT PROPERTIES, THIRD PARAGRAPH THIS STORY INACCURATE: YOU SAY "THEN THE STATION PUT IN CBS FILMS FLYING A PACKAGE OF THREE WESTERNS PLUS ITC'S BROKEN ARROW AND BY MARCH 1961 WAS FIRST IN THE TWO HOUR PERIOD WITH AN 11.3 RATING." PHOENIX AREA NIELSEN STATION INDEX 2 MARCH 1961 AVERAGE QUARTER HOUR RATINGS 3:30-5:3 PM, MON-FRI ARE AS FOLLOWS KPHO-TV, 11.2; KOOL-TV, 7.4 KTAR-TV, 4.5; KTVK, 3.6. FOUR PROPERTIES ON KOOL-TV RAT AS FOLLOWS: (AVERAGE HAL HOUR MON-FRI) AUTRY, 3:3 6.3; OAKLEY, 4:00, 6.6; RANG RIDER, 4:30, 7.9; BROKEN AR ROW, 5:00, 8.9. MARCH 1961 AR SURVEY SHOWS KPHO-TV FIRS 3:30-5:30 WITH AVERAGE MO FRI QUARTER HOUR RATING 10.4 COMPARED TO KTAR-T 3.3; KTVK, 2.2; KOOL-TV, 2 KNEW YOU WOULD WANT T KNOW ABOUT THIS.

Bob Martin
director, programing & operations
KPHO-TV
Phoenix



An encore for three of our "personalities." Good sports. Attractive people interested in the Metropolitan way of life.

METROPOLITAN BROADCASTING

205 East 67th Street, New York 21, N.Y.

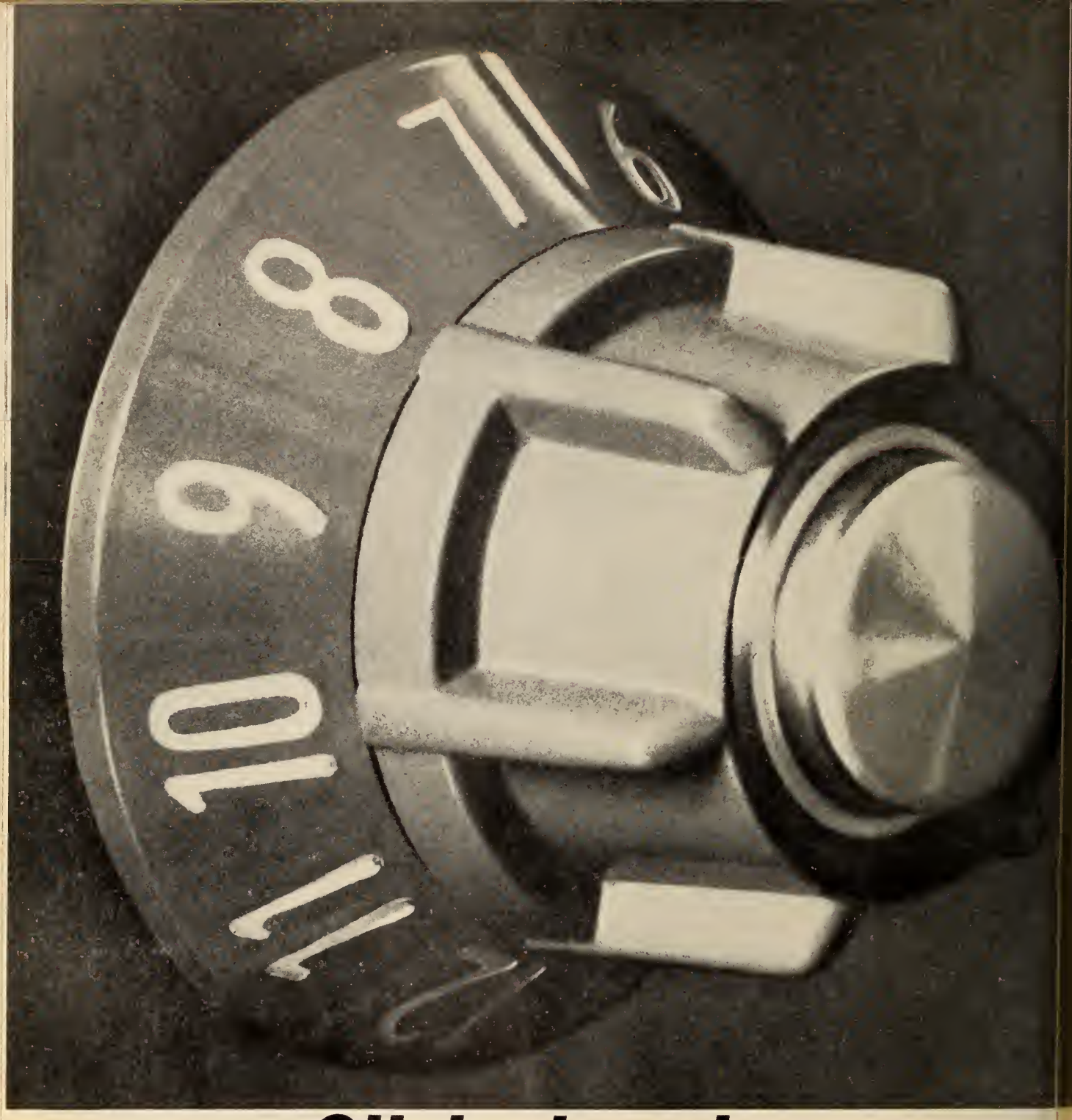
TELEVISION STATIONS

WNEW-TV New York, N.Y.
WTTG Washington, D.C.
KOVR Sacramento-Stockton, California
WTVH Peoria, Illinois
WTVP Decatur, Illinois

RADIO STATIONS

WNEW New York, N.Y.
WHK Cleveland, Ohio
WIP Philadelphia, Pa.

A DIVISION OF METROMEDIA, INC.
other divisions are:
Foster and Kleiser, Outdoor Advertising operating in Washington, Oregon, Arizona and California
Worldwide Broadcasting, WRUL Radio



Clicked again

Again and again and again, for the 2 weeks ending June 18, the watchers were clicking their dials to ABC-TV programs.

Nielsen-wise,* this activity put 6 ABC shows in the top 10. *The Untouchables* took 1st place. And *My Three Sons*, in 3rd place, led all *new* shows.

It all added up to an ABC largest audience share . . . larger than that of either of the other networks . . . significantly, where it counts most. Namely, in the 50-market area (largest *competitive* area measured by Nielsen) where the watchers have a *three*-network choice.

And choose accordingly.

ABC Television

**Source: National Nielsen 50-market TV Reports Average Audience two weeks ending June 18, 1961. Sunday, 6:30-11 PM. Monday through Saturday, 7:30-11 PM. All commercial time periods.*

Interpretation and commentary on most significant tv/radio and marketing news of the week

SPONSOR-SCOPE

17 JULY 1961
Copyright 1961 SPONSOR PUBLICATIONS INC.

Trying to discern a pattern emerging from the prices and policies being applied to the 40-second chainbreaks has become the July brain-throbber of agency media executives with heavy stakes in spot tv.

A random check among them by SPONSOR-SCOPE last week disclosed these impressions:

- The **scattering of ratecards at hand were so different in prices and policies** that any attempt to read a pattern would be premature and useless.
- **The 40s will probably be bought mostly on a pre-emptible basis,** because of the diminished rate as against fixed 40s. In other words, their appeal will be hottest for **opportunistic buyers.**
- Until the rate picture falls into sharper focus **most agencies will,** with regard to their fall activity, **proceed on the premise that the 20-second spot will retain most of its popularity,** while the **creative departments** continue at the same time to play around with **40- and 30-second commercials.**
- The pattern that these chainbreaks take eventually will be determined anyway by **the volume and business status of the spot market.**

P.S.: B&B's Lee Rich said that Maxwell House coffee will be coming back into spot, but that it was up to the medium to keep itself completely flexible so that **an advertiser has available to him on a broad base 10s and 30s as well as 20s and 40s.**

Highlighting the past week's buying in national spot tv was the quests from several sources of half-hours for syndicated series.

These accounts: **North American Van Lines** (Biddle), **Colgate** (Norman, Craig & Kummel) and **Duffy-Mott** (SSCB).

Other spot tv buying activity: **Scott Paper** (JWT), fringe minutes, starting end of August; **Lever's Stripe** toothpaste (JWT); **Chase & Sanborn Instant** brands (JWT), 250 rating points a week in fringe and prime time; **Remington Arms** (BBDO), quarter-hour hunting and fishing shows; **Doughnut Corp. of America's Goldmine Ice Cream Treat** (KHCC&A), minutes in kid shows, beginning 6 September; **Gravy Train** dog food (B&B), prime time and fringe, starting 24 September.

The spot media campaign which Amoco (D'Arcy) started last May is up for renewal, with the agency doing a sort of re-evaluation of the station lists.

For Chicago it's meant getting in there with a flurry of switch-pitches.

The tv networks have about tossed in the sponge in their efforts to bring Avon cosmetics into the fold.

This year-in-and-year-out user of spot—last year it ran around $3 million—has refused to yield to the blandishments of network salesmen, holding to the proposition **that the spot franchises that Avon has built not only give it the sort of dominance its position in the cosmetic field (#1) needs but provides the right sort of local identity that its door-to-door saleswomen find most fitting.**

Avon, which is in about 200 markets, apparently **looks on the chainbreak as providing an apt type of vehicle for the message it wants to deliver,** and is not interested in the price preachments of the networks.

For at least one of the tv networks, the pitch to Avon has been **an annual ritual.**

P.S.: The networks have run into the same freeze with regard to **Lanvin, whose U.S. business in 11 years rose from $180,000 to $20 million.**

NBC TV says it's going to sit tight with its policy of selling nothing less than quarter-hour, even though CBS TV has extended its minute participations plan from the morning to a couple of strips in the afternoon.

The two strips are the **Millionaire** and **Face the Facts,** which CBS TV admits hasn't been anything as well as the rest of its afternoon fare.

Explains CBS TV: **minute participants in the two shows must also hold minutes in the morning schedule.** In other words, Millionaire and Facts were opened up as an **inducement to morning prospects.**

BBDO Minneapolis has a modus operandi which seems to be evolving into a pleasant and convenient relationship with Chicago radio reps.

Instead of bidding the reps to come to Minneapolis, **the agency for the past two years has sent a delegation to Chicago** to meet with the sellers to outline campaign targets, place orders and exchange viewpoints, in connection with **Cream of Wheat radio buys.**

Last week BBDO sent a group down on behalf of **Chun King.**

There was a lot of account switching the first six months of 1961, but, strange as it may seem, the bulk dollars involved didn't come up to the level of the mass migration for the like period of 1960.

More giants took their business elsewhere during the 1960 first half—like **Chrysler, Pepsi-Cola and Shell.** And those with air media connections in the **$1 million and over class** added up to the same number, namely, **20.**

ADVERTISER	FROM	TO	ESTIMATED BUDGET
Texaco	Cunningham & Walsh	Benton & Bowles	$18,000,000
Liggett & Myers	McCann-Erickson	JWT	15,000,000
Handy Andy, Spry, AirWick	K&E, FC&B	JWT	8,000,000
Bulova	McCann-Erickson	SSC&B	6,000,000
Alpine, Benson & Hedges	DDB	Burnett, B&B	4,000,000
Ajax (Colgate)	McCann-Erickson	NC&K	3,500,000
Schlitz	JWT	Burnett	3,500,000
Timex	Doner	Warwick & Legler	3,500,000
Elgin	JWT	McCann-Marschalk	2,500,000
Pittsburgh Plate Glass	BBDO	JWT	2,500,000
Speidel	NC&K	McCann-Marschalk	2,500,000
Lanolin Plus	EWR&R	Daniel & Charles, LaRoche	2,500,000
ASR Gem, Pal Injector	K&E	Benton & Bowles	2,000,000
Vic Tanny	Charles Stahl & Lewis	KHCC&A	2,000,000
American Dairy	Tatham-Laird	Compton	2,000,000
Exquisite Form	Regal	KHCC&A	1,500,000
Planters Peanuts	Kemper	JWT	1,500,000
Coty	BBDO	DFS	1,300,000
U.S. Tobacco	LaRoche	Donahue & Coe	1,200,000
Standard Oil N.J.	Ogilvy, B&M	NL&B	1,000,000

Slice the three options K&E gives Lincoln-Mercury dealers in handling their fall radio set schedules, any way you want, it still adds up to factory money getting local rates.

The options from which the dealers may choose, with **K&E paying the bill:**

Option #1: the dealer sets the schedule directly with the station at local rate.

Option #2: the dealer sets up a tentative schedule and **sends it on to K&E for examination and approvals.**

Option #3: the dealer leaves the negotiating—at-local-rates—**to K&E completely.**

CBS TV's ace and much acclaimed public affairs series, CBS Reports, may wind up next season as a minute participation carrier.

AT&T has agreed to sponsor any of the Reports that deal with space matters, but the network hasn't been able to latch on to any other advertisers disposed to full sponsorship.

Much as it doesn't like the idea—particularly because of the program's prestige—**the network could within the next few weeks decide to make CBS Reports available to four participants per broadcast.** (There are four commercial intermissions.)

List price per program: $50,000, talent; about $100,000, time.

Agencies will shortly get a look-see at the results of a special study done by Nielsen for ABC TV which relates the product buying pattern to the tv viewing pattern.

What the agencies will witness is the sample of a continuing project, with the data broken down by heavy viewing families vs. light viewing families, family size, income status, etc.

Looks like the hottest problem—outside of getting more business—confronting the tv networks on the daytime front is finding ways of cutting down on program costs.

Supply, competition and a narrowing market have made daytime price an overriding factor and the **only place for economy is the programing schedule.**

Time was when a network boasted **about how long a daytime show has been on the air.** Now that circumstance has its drawbacks, because the longer it's on the more expensive, what with the **talent escalator clauses.**

In addition to this profit squeeze the networks have to contend with the competition their **daytime is getting from nighttime** where the package minutes are getting cheaper and scatter plans prevail a la daytime.

ABC TV is seeking to make hay over the facts that Nielsen's second June report covering 50 cities shows that network as the only one making a share and audience gain over the like report for 1960.

The comparison, which gives ABC TV an increase of 8% in share and 19% in audience:

	1961		1960	
NETWORK	AVG. SHARE	AVG. HOMES	AVG. SHARE	AVG. HOMES
ABC TV	20.3	2,000,000	18.8	1,700,000
CBS TV	39.4	3,600,000	39.5	4,000,000
NBC TV	30.5	2,700,000	30.7	3,000,000

Note: sets in use daytime were up over June 1960.

ABC TV's competitors are treating the foregoing development with an airy, **"So what, the kids are home from school vacation."**

Price quotations were made available last week by ABC TV for its new juvenile strip, tentatively billed as Periscope.

The package rate per minute, time and talent: **1 to 25 minutes, $4,000; 26 minutes or more, $4,500.** These are **charter member** quotes. The rates apply for 52 weeks.

After 2 October, the date of the series takeoff, the rate per minute will be, notes the price sheet, $5,672.

Speaking of quotations, here's one from the Periscope description sheet: **"Tangy as a peppermint stick, but at the same time loaded with vitamins of solid information, it nourishes the eternal desire to be amused, while exploring frontiers of knowledge. From the farthest horizons of earth, to scientific magic that can be performed in the kitchen, Periscope will enchant America's kids with a kaleidoscopic combination of knowledge and pleasure. . . ."**

Tv business developers are pretty well reconciled to Shell Oil's confining itself to newspapers the rest of this year, even though its agency, OBM, is buying radio schedules here and there as the result of local distributor-dealer pressure.

Come next season Shell will have an **international golf tournament** series via film going on CBS TV but this is strictly institutional.

Radio reps, it might be noted here, are somewhat discomfitured by the **antagonism they say they're encountering at OBM** when inquiring about markets being bought.

One rep, for instance, got this retort from a buyer: **"We keep our media plans to ourselves; we're not in business to keep reps happy."**

Look for CBS TV to do something to raise the image of its morning programming.

It's apparently become pretty much of a "must", along with the project of **studding the daytime schedule with five-minute news strips.**

So far the network has spotted two of these: 3:55-4 p.m., which has been sold to **Frigidaire** (DFS); 10:55-11 a.m., which is being offered at **$3,500 per unit.** A third news strip under consideration: 2-2:05 p.m.

There's been a slight change in the percentage spread between the top-rated and bottom-rated shows in nighttime network tv: the percentage is up either way and that may be due to the fact there were fewer series this season vs. last.

Where the percentage has dipped is in the middle range.

With the Nielsen second May report for each year as the base, you get this evening trend picture:

RATING LEVEL	1958	1959	1960	1961
Over 25	7%	7%	5%	6%
15-25	52%	52%	49%	47%
Under 15	41%	41%	46%	47%
No. Programs	122	121	132	123

The SRA is opening a chapter in Detroit and the reps' managers in that city will meet next week to hold the election of officers.

This move by the SRA's board was spurred by a feeling that more would be accomplished in behalf of spot among the automotive agencies if it had a **working local organization** as a starter.

The next step: **setting up plans for getting the story of spot radio and tv to these agencies and their clients on a systematic basis.**

A growing source of irritation among agencies heavily active in spot tv: the slowness of stations to get their bills in on time so that the client can be told what his expenditures were for the previous month.

Complain the agencies: the delinquency of **three or four stations in important market** can suffice to stymie the accounting department in its attempt to keep the client up to date. The net effect: **impaired client relations.**

The disturbed agencies think that the reps could help improve the situation citing as their ideal the Katz system of handling all accounting matters for stations.

For other news coverage in this issue: see Sponsor-Week, page 7; Sponsor-Week Wrap-Up, page 54; Washington Week, page 57; SPONSOR Hears, page 60; Tv and Radio Newsmakers, page 66; and Film-Scope, page 58.

IN INLAND CALIFORNIA
(AND WESTERN NEVADA)

BEELINE
RADIO
delivers more for the money



Modern new City Hall of Modesto — Stanislaus County seat.

Stanislaus County is an important market in California's great Central Valley. It is the 9th county in the entire United States in total farm income. Also, it is the first county on the Pacific Coast and 18th in the United States in retail sales per household — $5,107.00 per household. (Sales Management 5-10-61)

Stanislaus County is part of the area covered by Beeline station KBEE, Modesto. In fact all the important California Central Valley and Western Nevada markets are sold on the Beeline stations. And Beeline Radio delivers more of their radio homes than any other combination of stations, at the lowest cost per thousand. (Nielsen Coverage Service Report #2, SR&D)

McClatchy Broadcasting Company



SACRAMENTO, CALIFORNIA

PAUL H. RAYMER CO., NATIONAL REPRESENTATIVE

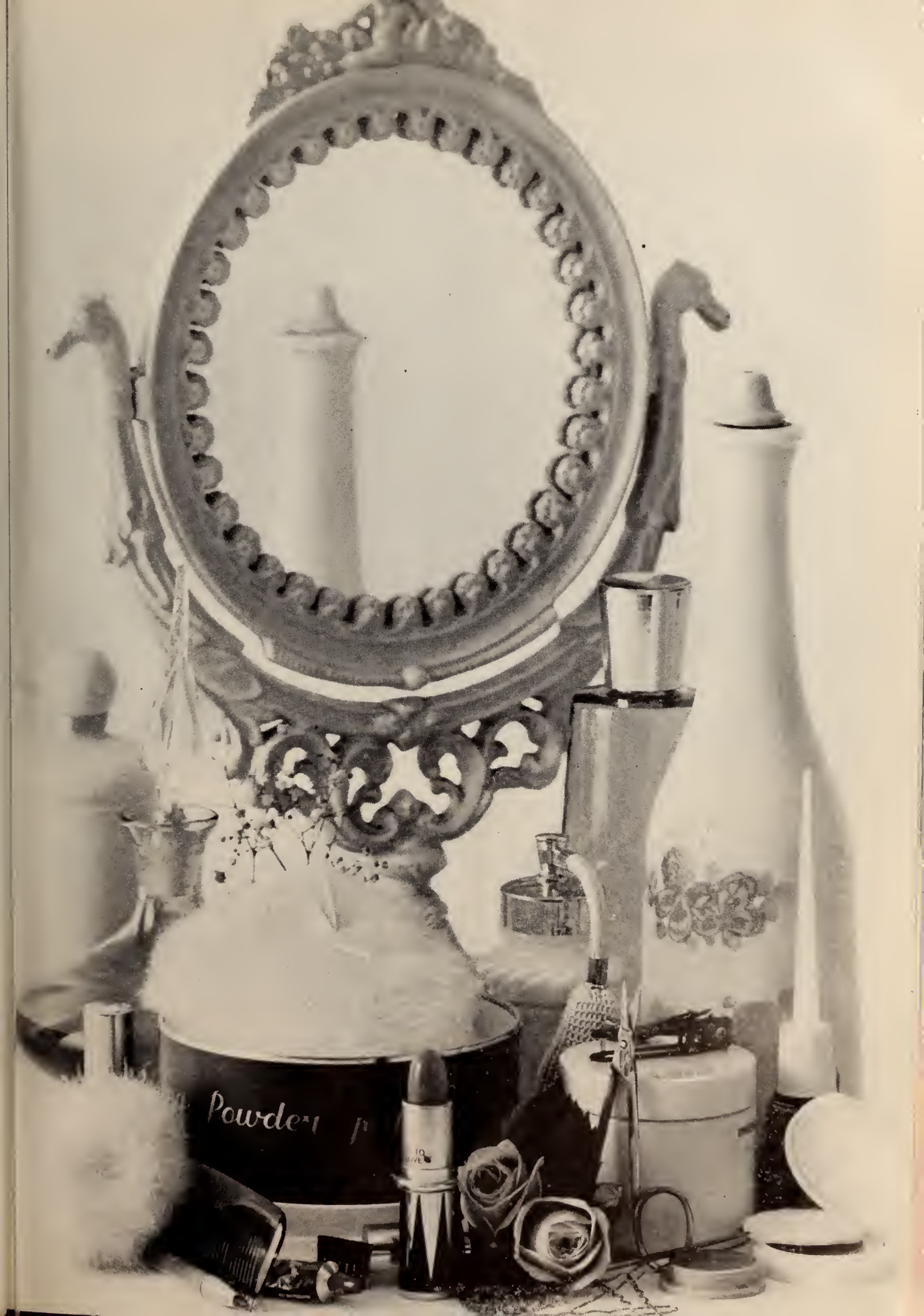
"Vive la difference!"

In plain English, what makes the big difference in any sales picture is women! And in Philadelphia, CBS Owned WCAU-TV talks to more women than any other medium in the market. Specifically, WCAU-TV delivers 1,572,700 more women impressions per week than the second station (June ARB).

Start translating advertising into sales with Philadelphia's most effective sales medium. You'll appreciate the difference... definitement! ***WCAU-TV***

Represented by CBS Television Stations National Sales




Powder

Rising with the sun, Ty Boyd now brightens the mornings in the Carolinas on WBT Radio. ● Already well known throughout North and South Carolina as a radio and TV personality, Ty Boyd now brings his wit, his charm, his friendliness to the big WBT morning audience. Monday through Saturday, from 6:30 to 9:00, he presents music, news, weather, features, with refreshing originality and imagination. ● It's the wise advertiser who captures the Early Boyd on WBT—the nation's 24th largest radio market . . . the station with 711% more listeners than its strongest competitor.*

The Ty Boyd Show, 6:30-9:00 AM, Monday-Saturday, WBT RADIO CHARLOTTE

JEFFERSON STANDARD BROADCASTING COMPANY

*NSC 2

Early Boyd





FIVE MILES of tape is used daily in the Capital Cities Broadcasting Corp. video tape room in Jerusalem to cover Eichmann trial court sessions

Look, Ma—only 4 years old!

A special SPONSOR report on the amazing growth of tv tape—today a significant industry production tool, but a new-fangled addition as recently as four years ago

Four years ago video recording tape appeared on the broadcast scene for the first time. It was described as the biggest development since Daguerre. Experts said it would deliver results that previously could not be reached with live tv or film. A SPONSOR editor last week asked industry figures if tv tape had lived up to its promise. The survey revealed far more pluses than minuses. Among them:

- A host of tape recorders sold in the United States and overseas.
- Recorders and tape prices have been reduced considerably.
- Newsmen rate tape as important as their right arms.
- Local station managers get new clients as a result of tape.
- New inventions now produce perfect pictures and sound.
- Hidden costs are disappearing in the distribution of tape commercials.

Both Ampex and RCA report unflagging interest in tv tape recording installations. These space age broadcast engineering organizations have installed more than 1,100 tape recorders for stations, networks, closed-circuit system outfits and production companies here as well as outside the U.S. Ampex alone has to date sold about 175 vtr installations to broadcasters and production companies in the states and more than 100 units

to closed-circuit systems operators here and nearly 300 recorders overseas. RCA has shipped more than 250 tv tape recorders since the machine was produced commercially late in 1959.

Moreover, both companies have been lowering prices of their equipment. An Ampex vtr (black-and-white) installation which sold for $52,950 two years ago is now available at $49,500. A color attachment priced at $19,500 in 1959, can be had for $7,000 today. Similar reductions prevail at RCA. Its black-and-white unit sold for $49,500 in 1959. It is $44,900 today. The RCA color accessory, priced at $13,500 in 1959, is today priced down to only $8,750.

Tv tape, an amazing youngster, reportedly can do everything but swallow Pablum and whistle "Dixie" simultaneously. With the arrival of video tape, and the elimination of margin of error in live production, its proponents grew by leaps daily. Tape recorder installations, albeit expensive, are now in virtually all top markets. It is standard equipment today for both big and small stations. While all top markets now possess tv tape installations, not all stations have bought machines. Maine is one of the few states without such video tape recorder installations.

Of course, there are problems in the switch to tape, but the bugs are being removed rapidly. The most fastidious of engineers, production people, ad agency execs, newsmen, performers—all are shouting hoshannas in behalf of tape.

In tv news handling, for example, video tape is now most vital. While film will be of "considerable value," as James C. Hagerty, v.p. in charge of news, special events and public affairs for ABC TV, puts it, the instantaneous reproduction of picture on tape gains hours for broadcaster over the processing and editing required for film. The Eichmann trial and the European visit of President Kennedy were brilliant examples of video tape technique at ABC TV, NBC TV, and CBS TV. Hagerty said his staffers have many ideas on how to increase tape's usefulness in new programming. The web will announce such plans shortly.

Video tape received one of its biggest boosts at the political conventions last summer. William R. McAndrew, executive v.p. of NBC News, noted that, while one thing was happening and being broadcast "we taped another development going on simultaneously and then played back at the first convenient moment." McAndrew and his colleagues agree that probably the best asset of tape is its quality. Because of its speed, flexibility and quality, tape is now an indispensable part of network facilities. "In fact, we now convert tape recorded overseas to American standards instantly on the scene to make it possible, if necessary, to rerun immediately on arrival here," McAndrew said.

"Videotape's future is limitless," Blair Clark, general manager and v.p. of CBS News, declared. When the equipment is transistorized so that it is more portable, video tape will bring the world into every receiver, Clark predicts. "During the recent Kennedy mission to Europe CBS News engineered a very complicated multi-city network of correspondents who analyzed the events of the day," Clark said. "However, effective as this was, it was technically so difficult and so involved that it could never be put in operation quickly in time to cover the start of a fast-breaking news story. But, when tv communication satellite finally comes about, we will

TWO-THIRDS OF NBC'S TELESALES IN SPOTS

Engineer Dick Williams loads tape machine in NBC's Tape Central before making spot commercial. NBC TeleSales is chalking up a sales record



find our news room constantly video-taping stories from all over the world and putting them on our hourly news programs. And, if a Boston harbor fire looks on Monitor No. 8 as if it's getting out of control, the editor will punch a button to put it on the network. In other words, the combination of tv tape and satellite communications will place our tv cameras all over the world. We can hardly wait."

One of the most important single reasons for the growth and improvement in televising sports events since the advent of the medium is tv tape, according to William C. MacPhail, vice president of CBS TV Sports. Without video tape, he observed, the Winter and Summer Olympics could not have been covered as thoroughly as they were. Tape, he said, has enabled sports producers to cover events for presentation hours later without losing the sense of immediacy.

Tv tape, for the first time, is covering one of the biggest trials in human history—the Eichmann trial in Jerusalem. In a building near the Eichmann trial, Capital Cities Broadcasting Corporation, has set up elaborate taping operations. Some five miles of the two-inch wide video tape is used each day to record the trial sessions. It is estimated that nearly 100 miles of video tape will have been used before the trial ends. A production team at the trial, headed by executive producer Milton Fruchtman, speaks glowingly of the remarkable "live" quality of the taped material serviced to the American webs and to the British, West German and other subscribers to the non-profit operation under the aegis of Capital Cities Broadcasting Corporation.

Tv station managers throughout the United States are citing numerous instances of making video tape spots for much less than they are accustomed to paying in the film area. Ad agency complaints originally lodged against tape are disappearing. Complaints about hidden costs are vanishing. Local commercials taped in black-and-white and in color are producing new clients daily. Many stations are getting new accounts thanks to tv tape mobile units. Obviously, there are imperfections, irritations with tv tape and the engineers are constantly performing heroic-sized jobs erasing the flaws and establishing new levels of tape quality and to greatly improve performance.

One of the great breakthroughs was the development of Ampex's Inter-Sync, an instrument that precisely controls the speed of all rotating components in the recorder. The Inter-Sync permits all the usual transition video effects between tape pictures and other normal picture sources—wipes, dissolves, split screen, mats and all other effects produced by the special effects generator. The Inter-Sync costs $3,450. Experts say it is the first link in making tv tape as good as film, and perhaps better.

Another complaint, picture distor-

(*Please turn to page 49*)



EIGHTEEN VIDEO TAPE RECORDERS AT CBS TV

Perry Massey, commercial producer, confers with Bill Flood, engineer, in CBS TV tape headquarters. Tape editing today is remarkably streamlined



TAPE A MUST FOR THE FAST-BREAKING NEWS STORY

Leonard Goldenson (left), president, AB-PT, Inc., and James Hagerty, ABC news chief, make plans. Tape saves many hours for news, Hagerty says

RECIPE FOR CREATIVE RADIO—

Veteran Elmo Ellis of WSB, Atlanta, tells how unorthodox creative approach to present-day radio programing can pay off with big dividends to broadcasters

by ELMO ELLIS

I heard somebody this morning say that an expert in broadcasting is just like a steamboat. He toots the loudest when he's in a fog.

Nevertheless—I'm here to toot for a foolproof broadcasting formula that I call "C + S = L + R + M-I-B."

I'll explain precisely what it means later. Right now—a word about why I've devised it.



ELMO ELLIS, program mgr., WSB, Atlanta, exec. program consultant, WHIO, Dayton; WSOC, Charlotte, is author with J. Leonard Reinsch of "Radio Station Management"

In recent years hundreds of broadcasters from all over the United States have asked me the same questions. (Maybe they've asked you the same ones):

A. What format does your station use?
B. What music formula do you have?
C. Do you play rock-and-roll?
D. What kind of ratings do you have?
E. How's business?

I find that everyone who questions me about broadcasting is looking for the same answer — more audience, more business, more profit.

And since our ratings and our business have been good—I will endeavor to pass along to you some advice based on our experiences.

First off—if you want your station to stand out from the crowd, *don't* go along *with* the crowd.

The majority is not right—just because it's the majority.

In fact—it has been said that "History is a record of the mistakes made by the majority."

Ninety-eight percent of the people have been found by some psychologists to be lacking in leadership qualities. They are merely the sheep that follow the other 2%. So if you want to be a leader in broadcasting —or any profession—be different. Join the 2%.

Your own great North Carolina playwright, Paul Green, once many years ago said that "Even a hound dog develops a voice of his own. One night in a fox hunt the young dog stops yelping puppy-like and really sounds off. The hunter says: 'That's Old Joe. He's found his note.'"

I wonder how many of us in this room can say that our radio stations have found their *note?*

What is distinctive? What is different? What is pleasantly memorable about your station's *voice?*

In searching for the answer to this—and our other problems—we broadcasters are inclined to see only 3 courses open to us!

We sometimes find our *note* as a conservative.

We may become a hopped-up extremist voice.

We may end up as a middle-of-the road moderate.

I submit there is a fourth avenue open to us: One that combines the elements of all three.

No method of broadcasting is all good or all bad. We can gain benefits if we pick and choose wisely from the strong points of all three.

Let's remember that listeners in radio cut across all lines of class race, age. religion, income level, education.

No group is entirely our possession, and no group is entirely lost to us. The entire population is our potential—at least initially. And we should remember always that this population lives and works and listens in a dynamic, constantly-changing society. Nothing is static or stable.

We must not expect an *"Absolute*

Another "Creative Radio" article

Last fall SPONSOR *began a series on "Radio's big new burst of creativity," detailing the dynamic creative revolution that has been taking place in the older broadcast medium. This two-part article, presenting in full Elmo Ellis' recent speech before the North Carolina Broadcasters Association is another in* SPONSOR*'s series on radio's creative re-birth.*

AND FOR TOP RATINGS TOO!

answer for broadcasting is destined to be just as changeable as the world in which it operates.

However, we must be careful to avoid confusing techniques with fundamentals. The fundamentals of honesty—accuracy—good taste—rarely change. The techniques for presenting honesty and accuracy, common sense and good taste on the air *DO* change constantly.

Last week I was flying back home from a Radio Code Board meeting in Washington—and seated beside me was a man who is a strong exponent of what he calls "Contemporary Radio." He plays 40 top tunes each day, does news at 55—broadcasts a daily editorial—and won't join the NAB Radio Code because he says that he should be allowed to fill as many minutes of each hour as he pleases—with commercials.

Now—I found out from talking to his man that he earnestly believes and preaches that this—and this alone—is good radio—and that it is the only radio his audience wants or will accept.

Yet—in our same conversation—he admitted to me that: (A) His ratings and his business are down. (B) He was bombarded with phone calls from people who were irate because he had chosen not to broadcast baseball this year. (C) He has some question in his mind about what the future programing of radio will be. (D) He is plagued by the realization that my radio station has greater public acceptance than does his.

What does all this mean? To me it meant several things although it wasn't yet registered with my friend —It was plain evidence to me that:

1. You cannot arbitrarily decide the *only* things the public *wants* or will accept.
2. No radio recipe or pattern of broadcasting will ever be the ultimate answer.
3. We are foolish if we blind our eyes and muff our ears to the public.

By happenstance, on this same plane trip I had in my lap a copy of the *New York Times*. It contained a review of a musical comedy that had just opened in New York with great success: "Pal Joey"—It is actually a revival of a 21-year-old musical comedy that originally came to Broadway in 1940. So here we have a happy wedding of unchanging fundamentals and changing techniques. The songs of Rogers and Hart are the same—so is the book by John O'Hara. But the performance is done in the fashion of 1961.

Too many of us have overlooked the parallel situations that confront us in broadcasting.

News—music—drama—religion—agriculture—discussion—if these are fundamentally *sound* in content—they have a potential in 1961 radio. There's hardly a man or woman in this room who did not enjoy hearing the Kennedy-Nixon debates, just as our forefathers listened to the Lincoln-Douglas debates of a century ago.

Only the techniques of presentation needed alteration to make them effective.

They must be presented in a modern manner to meet the needs and wants and the living patterns of modern Americans. Despite the persistent cry about news and music—show me the person in this room who would not enjoy a broadcast well done on: "Can animals really talk?" "The most unusual citizen in town." "How to stop worrying and start living." "How to lose weight and like it."

Ellis lists 15 surprising "don'ts"

1. Don't pay attention to your competitor—ignore him!
2. Don't play songs that are selling best.
3. Don't try to be **first** with the news.
4. Don't program to women.
5. Don't operate in the dark.
6. Don't try to keep advertisers out of programing.
7. Don't sell air **time**—sell what you program.
8. Don't try to **teach** your audience anything.
9. Don't coddle your listeners.
10. Don't think you must editorialize in the traditional manner.
11. Don't make your staff too comfortable.
12. Don't be afraid of a network.
13. Don't turn thumbs down on eggheads.
14. Don't sell your station too cheaply.
15. Don't worry about public service **time** you log but about the kind of public service you give.

"Life begins at 50."

But to assume that the public taste in radio has retrogressed—and has become severely restricted—is a sad and sorrowful misjudgment.

Actually, the public taste is improving. The American people are buying more good books, more good music, and more good works of art than ever before in history. They are going to more concerts, to more plays, to more lectures and discussions. They want to be informed as well as entertained.

But—what are we—as broadcasters—doing to ride the crest of this wave of enlightenment—this cultural renaissance?

Now comes the question:

How do you program in a way that will be meaningful and significant to your community? One way to start is to *listen*.

What is bothering people? What are they talking about?

We in this broadcasting business need to *talk less* and *listen more*.

If you will check the phone calls that come to your station. If you will make notes at church and civic clubs. If you will chat with your neighbors and staff members—you can learn much. You can find out what is on their minds—what they are concerned about, what they are asking questions about.

And if you will reflect this community thinking on the air—I guarantee you that people will be interested. Millions of people want guidance. Other millions want to be heard. Even more millions are seeking a sense of fulfillment and accomplishment.

In the months and years that lie ahead we face our greatest challenge in learning — as broadcasters — how to combat *boredom*, *resentment*, *antagonism*, *fear* and *fatigue*.

As never before we must give the individual listener a sense of involvement. . . . A feeling of belonging. of participating, of contributing to the broadcast product.

1. Study your audience—who's out there? Who's listening? Who should be listening if we make the necessary changes and additions?
2. Try to make that audience comfortable—

(*Please turn to page* 50)

THE HOT AFTERNOON

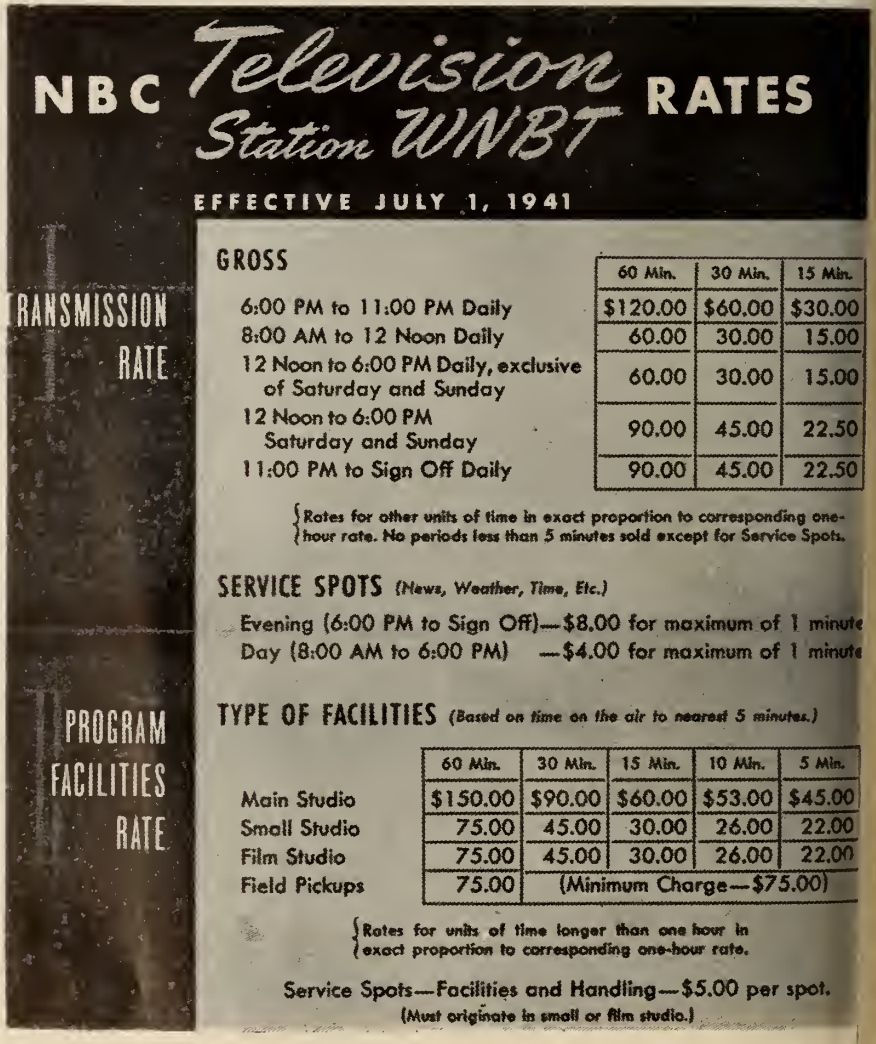
Twenty years ago this month commercial television became a reality when WNBC-TV issued first rate card

Under the old call letters of WNBT, the NBC-owned television station sold its first spot for the sum of $4.00

What sort of a day was it, 20 years ago, when commercial television became a reality and the carbolic question of triple spotting hadn't yet raised its nasty noggin'?

It was a day (Tuesday, 1 July to be exact) when six-tenths of the sky was covered with clouds and the relative humidity was 64% at noon. It was 95 degrees outside and hotter than a pistol in a Ziv-produced Western.

It was on this day that the FCC authorized the NBC-owned video out



NBC *Television Station WNBT* RATES

EFFECTIVE JULY 1, 1941

TRANSMISSION RATE

GROSS

	60 Min.	30 Min.	15 Min.
6:00 PM to 11:00 PM Daily	$120.00	$60.00	$30.00
8:00 AM to 12 Noon Daily	60.00	30.00	15.00
12 Noon to 6:00 PM Daily, exclusive of Saturday and Sunday	60.00	30.00	15.00
12 Noon to 6:00 PM Saturday and Sunday	90.00	45.00	22.50
11:00 PM to Sign Off Daily	90.00	45.00	22.50

Rates for other units of time in exact proportion to corresponding one-hour rate. No periods less than 5 minutes sold except for Service Spots.

SERVICE SPOTS (News, Weather, Time, Etc.)

Evening (6:00 PM to Sign Off)—$8.00 for maximum of 1 minute
Day (8:00 AM to 6:00 PM) —$4.00 for maximum of 1 minute

PROGRAM FACILITIES RATE

TYPE OF FACILITIES (Based on time on the air to nearest 5 minutes.)

	60 Min.	30 Min.	15 Min.	10 Min.	5 Min.
Main Studio	$150.00	$90.00	$60.00	$53.00	$45.00
Small Studio	75.00	45.00	30.00	26.00	22.00
Film Studio	75.00	45.00	30.00	26.00	22.00
Field Pickups	75.00	(Minimum Charge—$75.00)			

Rates for units of time longer than one hour in exact proportion to corresponding one-hour rate.

Service Spots—Facilities and Handling—$5.00 per spot.
(Must originate in small or film studio.)

IT WAS an historic day in American television broadcasting circles—the day that Stati WNBT, now WNBC-TV, went commercial. This is a copy of the remarkable Rate Card No. which station sent to Madison Avenue timebuyers and Bulova Watch bought a spot for $4.

WHEN TV WENT COMMERCIAL

let WNBC-TV in Gotham—then employing the call letters WNBT—to offer its facilities for commercial sponsorship. The station, that day, opened with chimes at 1:29. Test pattern until 2:30. At 2:30 the station switched to Ebbets Field, where Ray Forrest did a play-by-play telecast of a Brooklyn Dodger game with the Phillies.

The first commercial was on the air at 2:29:50, as a Bulova clock showed the time, and an announcer announced the hour. Charge to Bulova was $4 for time; $5.00 for facilities. Total, $9.00. Bulova paid it with the bravado of a faro dealer.

The station went off the air at 6:13. Back on the air at 6:45 p.m. with Lowell Thomas news simulcast by Sunoco. Cost for the 15-minute sponsorship, $100.00. WNBT signed off again for two hours returning at 9:01 to 9:22 with a USO program featuring dignitaries.

The station then presented Uncle Jim's Question Bee, sponsored by Lever Brothers (cost $100.00). Edith Spencer did a Spry commercial. From 10:45 to 10:33, viewers saw excerpts from "Bottlenecks of 1941," a Fort Monmouth Signal Corps Replacement Training Center show with Ray Forest as announcer. 10:34 to 10:56, "Truth or Consequence" simulcast with Ralph Edwards (cost $100.00) and sponsored by P&G. At 10:56:30 another Bulova time signal (charge $3.00 for time; $5.00 for facilities. Total $13.00). At 10:57:19 the "Star Spangled Banner" was played, and the station went off the air.

Estimated sets in use that day: 500. Dr. Alfred H. Morton was NBC vice president in charge of television when the FCC gave him the green light to charge for video commercials. Dr. Morton advised clients that NBC would telecast a minimum of 15 hours a week and that programs would include film shows, studio shows and field pickups.

Telecasting in 1941 was of the pioneer type—arrays of variety turns with iron lungs with performers sprouting olive green lips and beige-colored



No. 1

(Preserve For Posterity)

STATION WNBT
NATIONAL BROADCASTING COMPANY
WEEK OF JUNE 30th — JULY 5th, 1941

Audio frequency 55.75 mc.
Video frequency 51.25 mc.
NEW YORK CITY

	P.M.	
MONDAY June 30th	9:00-11:00	(1) Amateur Boxing at Jamaica Arena.
TUESDAY July 1st	2:00-5:00	(2) Baseball—Brooklyn Dodgers vs. Philadelphia at Ebbets Field.
	6:45-7:00	(3) Lowell Thomas.
	9:00-10:00	(4) Culmination of U. S. O. Drive with: Mr. Thomas E. Dewey, Mrs. Winthrop W. Aldrich, Mr. Walter Hoving, Lt. General Hugh Drum, Admiral Adolphus Andrews, Mrs. Ogden L. Mills
		(5) Excerpts from the "Bottlenecks of 1941"—Fort Monmouth Signal Corps Replacement Training Center Show.
		(6) Truth or Consequences with Ralph Edwards.
WEDNESDAY July 2nd	2:30-5:00	(7) Eastern Clay Court Tennis Championships at Jackson Heights.
	9:00-10:00	(8) Feature Film "Death From A Distance" with Russell Hopton and Lola Lane.
THURSDAY July 3rd	2:30-5:00	(9) Eastern Clay Court Tennis Championships at Jackson Heights.
	9:00-10:00	(10) Variety.
		(11) Julien Bryan, Photographer-Lecturer.
FRIDAY July 4th	2:30-5:00	(12) Eastern Clay Court Tennis Championships at Jackson Heights.
	9:00-10:00	(13) Film "Where the Golden Grapefruit Grows"
		(14) "Words On The Wing", a Streamlined Spelling Bee.
SATURDAY July 5th	2:30-5:00	(15) Eastern Clay Court Tennis Championships at Jackson Heights.

ALL PROGRAMS SUBJECT TO CHANGE WITHOUT NOTICE

HERE IS the television program schedule for Station WNBT, now WNBC-TV, for the week of June 30-July 5, 1941, 20 years ago, when the Federal Communications Commission advised the station it could go commercial, thus marking another milestone in radio's progress

faces. Announcers at WNBT included Ben Grauer, Jack Costello, Ed Herlihy and the aforementioned Forrest. It was apparent that NBC was not out to take advantage of any advertisers, the problem being how to get more people to buy more television receivers. CBS was not yet ready for commercial video on July 1, 1941.

There were only two time classes when WNBT's first rate card arrived on the desks of timebuyers in the purlieu of Madison Avenue — night and day — with 6:00 p.m. the dividing point. Today WNBC-TV (the station's present call letters) has six classes and in some cases varying rates within each of these classes.

Television homes in the station's area have zoomed from 5,000 then to 5,000,000 now. So even though costs have gone up 100 times or more, circulation is up 1,000 times. On 1 July, 20 years ago, an advertiser could buy an hour-long video period for $120. Today it would cost him $10,200. Twenty years ago he purchased an hour of daytime video for $60. Today he shells out $3,500 for a similar period on WNBC-TV.

On 23 July 1941, Botany Mills became the first commercial advertiser of a textile product. A contract was

(*Please turn to page* 53)

INSIDE RUNDOWN ON SIX TRADE GROUPS

Here's how NAB, TIO, TvB, RAB, BMI, SRA operate, who their major officers are, how they are financed, how they spend their monies, and who their members are. Although most of these six have same membership, functions are varied

Just what are the functions of our numerous trade associations? Although each is geared specifically to a major area, there's considerable confusion even inside the industry on what each does, how they are financed, who is the membership.

In the charts on these pages, SPONSOR explains at a glance the major points on six industry groups, TvB, RAB, BMI, SRA, NAB, and TIO.

All six are basically supported by

Broadcast Music Inc.

OFFICERS: *Chairman*—Sydney M. Kaye; *president*—Carl Haverlin; *vice presidents*—Robert J. Burton, Jean Geiringer, Glenn R. Dolberg, Robert Sour; *comptroller*—Edward J. Molinelli.



Carl Haverlin

BUDGET: about $10 million income a year from which royalties are paid.

MEMBERSHIP: most U.S. tv and radio stations.

DUES: none. BMI was financed originally by stock investments of approximately 600 broadcasters. Average investment was $500.

MAJOR ACTIVITIES: negotiates performing rights licenses with radio and tv broadcasters on behalf of certain composers of music. Founded in 1940 by approximately 600 broadcasters. Prepares and distributes radio programs, pamphlets and brochures as public service to broadcaster members.

National Assn. of Broadcasters

OFFICERS: *Chairman*—Clair R. McCullough; *president*—Gov. LeRoy Collins; *sec'y-treas.*—Everett E. Revercomb; *vice president for radio*—John F. Meagher; *vice president for tv*—vacant; *vice president for government affairs*—Vincent T. Wasilewski; *vice president for industry affairs*—Howard H. Bell.



Gov. LeRoy Collins

BUDGET: No figures available.

MEMBERSHIP: 1,763 am radio stations; 595 fm radio stations; 380 tv stations; four radio networks; three tv networks; 123 associate members.

DUES: Radio stations dues are determined by a formula based on a station's net sale of time for each preceding calendar year. Tv stations dues are 20% of the highest published hourly rate per month.

MAJOR ACTIVITIES: "The object shall be to foster and promote the development of the arts of aural and visual broadcasting in all its forms; to protect its members in every lawful and proper manner from injustices and unjust exactions; to encourage and promote customs and practices which will strengthen and maintain the industry to the end that it may best serve he public." (Article 11, NAB By-Laws.)

the same companies. In most instances the same radio and/or tv stations hold memberships, and pay dues, in about four of them.

Although the budget figures in the case of SRA and TIO are unavailable, judging from the structure of their dues and membership, it would be safe to assume that their annual incomes ran between $250,000 and a half million dollars. This would put these six associations somewhere in the area of $13 million in annual incomes in toto.

How do they spend their money?

• BMI—most of BMI's $10 million annual income goes into royalties to those composers whose music the organization represents. The rest of it is invested in public service radio program production, in pamphlets and brochures, and in protecting the licenses and rights of composer members.

• NAB—with station dues as its financial backbone. NAB has been instrumental in instituting voluntary codes for radio and tv which provide broadcasters with guideposts in determining acceptable programing and advertising practices; combatting discriminatory legislative proposals against advertising; achieving fair labor relations laws and wage-hour regulations. NAB also considers itself the focal point of opposition to schemes to convert the American system of broadcasting to pay tv.

Radio Advertising Bureau

OFFICERS: *Chairman of the board*—Frank P. Fogarty; *president*—Kevin B. Sweeney; *vice president and director of promotion*—Miles David; *secretary*—Weston C. Pullen; *ass't sec'y-treas.*—William L. Morison.



Kevin B. Sweeney

BUDGET: $1.2 million annually.

MEMBERSHIP: includes radio stations, networks and station representatives.

DUES: each member station pays as monthly dues seven times the one time one minute daytime rate or the daytime hour—whichever is higher. Dues for daytime only stations is two-thirds of this figure. Source for these rates is current issue of Standard Rate & Data. Minimum monthly dues are $30.00.

MAJOR ACTIVITIES: sales presentations including budget and strategy recommendations. Presentations are directed mainly at advertisers not now in radio; advertisers effectiveness studies; brochures and research reports; mailings to members containing new sales tools and research facts; management conferences "to improve the sales-efficiency of the total effort by member stations"; spring area sales clinics.

Station Representatives Assn.

OFFICERS: *President*—Lewis H. Avery; *vice president*—Daren F. McGavren; *secretary*—Eugene Katz; *treasurer*—Robert Dore; *managing director*—Lawrence Webb.



Lewis H. Avery

BUDGET: figures not available.

MEMBERSHIP: 20 station representative firms.

DUES: members pay dues based on their gross volume of business.

MAJOR ACTIVITIES: conducts spot radio clinics among stations represented by member companies; prepares presentations; reports dollar volume figures in spot radio, whereby total dollar volume for all radio is possible to estimate; presents "timebuyer of the year" awards in N. Y. and Chicago; prepares and places advertising campaigns in behalf of spot; devised standardized contract forms for tv/radio; and others.

• RAB—furthering of spot radio as an advertising medium through sales presentations, sales meetings, clinics and conferences for stations and/or advertisers. RAB circulates printed brochures and research reports to agencies and advertisers. Mailings to members containing new sales tools and research facts to help salesmen, promotion and sales development staffs.

• SRA—supported by station representative companies, this organization also directs its efforts toward furthering spot radio and tv as advertising media. Among its accomplishments in the last few years: devising of new contract forms for both radio and tv; campaigning to get stations to adopt a one rate policy; prepared and presented several slide presentations on spot radio; prepared and placed a magazine campaign for 13 weeks on behalf of summertime spot radio; established Silver Nail timebuyer of the year award and also did many other things.

Currently SRA is undergoing a campaign to establish a central source of information for competitive advertising, on a more current basis than is possible through available reports; and a campaign to enlarge samples and reduce the number of ARB and Nielsen reports.

• TvB—was founded "to promote the broader and more effective use of tv as an advertising medium at all

(*Please turn to page* 53)

Television Bureau of Advertising

OFFICERS: *Chairman*—Glenn Marshall Jr.; *president*—Norman E. Cash; *secretary*—Payson Hall; *treasurer*—Gordon Gray; *ass't sec'y-treas.*—Catherine Powers.



Norman E. Cash

BUDGET: $1.1 million a year. Of this, 77.8% is allocated directly to sales and selling research, sales promotion, etc. 22.2% covers administration of selling effort, servicing of member requests and conducting of sales clinics.

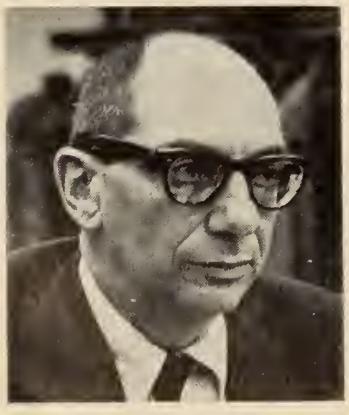
MEMBERSHIP: three networks, 239 stations, 16 station representatives and four associates (colleges).

DUES: networks pay $10,000 a year. Stations pay the highest published quarter hour rate per month. Reps. pay 6% of the total of quarter-hour rates of all its stations, per month.

MAJOR ACTIVITIES: consultations, presentations, new research, continuing services, full library. Annually analyze top 100 national advertiser media preference and semi-annually issue up-to-date statistics on tv's basic numbers.

Television Information Office

OFFICERS: *Director*—Louis Hausman; *ass't director*—Roy Danish; *general manager*—Carl J. Burkland; *executive editor*—Lawrence Creshkoff; *librarian*—Catherine F. Heinz.



Louis Hausman

BUDGET: figures not available.

MEMBERSHIP: 150 tv stations. Three tv networks. National Assn. of Broadcasters.

DUES: Stations and networks pay highest quarter hour one-time rate quarterly.

MAJOR ACTIVITIES: "TIO seeks to build two-way bridges of understanding between the tv broadcasting industry and its many publics." It publishes and distributes special studies and reports to civic and educational groups and opinion leaders, assists stations in disseminating information about their special-interest programming, and provides background information to its members on areas of current public interest in television. Current activities include: development of slide presentations for advertiser and station use.



JEAN SIMPSON, head broadcast buyer for Sind & Sullivan, is shown here going over market and media research figures with Volvo Distributing Inc. sales mgr. Dave Beesley, and agency president Bob Sind (standing) at planning session prior to start of "staggered" market campaign for Volvo

Volvo bounces back with radio

Radio helps Swedish import Volvo recover from setback dealt foreign cars by American compacts last year

Finished last year in 10th place among foreign car favorites here. Now, six months later, in sixth place

Last year, the Swedish Volvo, like other imports, was severely kicked in the carburetor by American competition in the small-car field. Sales sagged like a flat tire. But the setback was a brief one, thanks largely to a spot radio campaign launched early this year, with high octane impact.

According to Volvo's agency—Sind & Sullivan (the advertising affiliate of the public relations firm of Edward Gottlieb & Associates), in April, less than four months after the current air campaign broke, Volvo moved quickly out of its 10th position to place sixth among the foreign favorites. Now, only midway through the program, Volvo has ensconced itself solidly in this position.

Bob Sind, president of Sind & Sullivan, credits much of Volvo's current popularity to the new advertising scheme which is paving the way for the little foreigner market by market on a "stagger" system.

The "staggered" market invasion was tested first in Boston in January this year. After six weeks it was renewed to 13 weeks. Coincidental with the Boston renewal, stations in the New York market were bought on the same plan—six weeks first followed up by a 13-week renewal. Philadelphia was next, and so it went, on the same plan, so that, at the present, the Volvo story is being heard in these markets: Boston, Providence, New York, New Jersey, Southern Connecticut, Long Island, Philadelphia, Washington, Baltimore, Miami, Chicago, Cleveland, Detroit, Los Angeles,

San Francisco, Portland, Seattle, San Diego. Fresno, Denver, and Phoenix. Some 100 stations—averaging four stations per market—are being used.

Markets and budgets are determined on the basis of dealer organization, Volvo's existing share of market, its sales potential and competition, and other marketing factors which are analyzed by the agency in conjunction with the Volvo Import people. Budgets vary from $1500 per week in some markets to $5,000 per week in others.

The buys include a variety of 20's, 30's and minutes on personality and disk jockey shows.

Volvo was one of the first foreign cars to use air media—back in 1956 — when under the direction of its then agency — Advertising Agencies, Inc., San Francisco—introduced Sweden's four-wheeled pride and joy to California sports car enthusiasts via radio stations in L.A., San Francisco, Oakland, and San Diego.

The current campaign, however, is the first in-depth market-by-market invasion for the Swedish import.

Since it's American debut, every form of media was tried out for Volvo —sporadically, in an attempt to do the almost impossible—for a product of this kind—an over-all national job.

This method, says Sind, is "too much waste." He strongly recommended the current market-by-market plan which makes it possible, to, as the S & S president puts it—to "fish where the fish are."

"For those whose sales goals are more modest, great selectivity and high concentration of promotional effort directed at specific markets is needed," Sind told SPONSOR. That this approach has proven successful in garnering for Volvo its share of the import car market is evidenced in these market penetration figures: In New Jersey, Volvo represented 4.7% of the import car market in January, in April, 5.4%; in Massachusetts, Volvo had 2.6% of the market in January and 4.6% in April; in Washington, D. C., Volvo's penetration was 0.6% in January and 3.4% in April; in Pennsylvania, Volvo had 1.4% in January and 2.2% in April. (R. L. Polk auto registration figures April 1961).

During the past few years since its first exposure to American small car fanciers, Volvo sales have, in general, reflected changes in the entire import car industry. Sales mounted gradually until it reached its peak in 1959 —its best year—during which a total of 18,000 units were sold here.

This was not far from the top sales goal of 20,000 units. (Although Sweden produces just under 100,000 units, only 20% of this amount is slated for American distribution.)

In 1960, the year when all imports staggered under the blow of a mass invasion of the market by American compacts, Volvo sales also took a dip and the total number of units sold tallied up to 14,500.

In the eyes of the Volvo people, the current campaign is tailor-made for putting the little car on the right road to sales success.

Says David Beesley, sales manager of the import car firm, "radio has done a great deal to excite and stimulate dealer organizations so that their own efforts have increased sizably. Consumer response speaks for itself in the figures."

He adds, however, that a well turned out piece of copy, or a well produced commercial is not enough to do the trick in these days of heavy competition. "Merchandising know how is just as important as the creative approach," says Volvo's sales manager.

With this in mind, each market's campaign is coordinated with a strong promotion drive with dealers conducted by an itinerant sales promotion team dispatched by each of Volvo's distributors.

Their programs include implementation of a cooperative newspape



SIND & SULLIVAN head Bob Sind is seen here with (l-r) media buyer Jean Simpson, Volvo Import ad mgr. John Kemna, and regional sales mgr. Win Dulles; and Volvo sales mgr. Dave Beesley looking over showroom display featuring commercial characters "Fred and Charlie"

campaign, decorating dealer's showrooms with display and point-of-sale material, supervising direct mail, and creating and executing special trade and consumer events. These activities are closely coordinated with the publicity and merchandising promotions generated by Volvo's p.r. firm—Edward Gottlieb & Associates.

The commercial copy, although geared at pointing up the car's quality product features, contrasting it with other economy cars in similar price categories, is strictly soft-sell. It's accomplished in a variety of ways.

For one, there is the one with sound effects. A solid slamming door—backed up with announcer talk which explains "this is what makes Volvo a quality car," or. the sound of brakes and the announcer's explanation "Volvo has big brakes not like other small cars, etc." Or the sound of a heavy rain fall followed by the explaination that "no downpour can possibly hurt (or rust) Volvo's seven coats of paint."

Then there is the two character situation commercial featuring hard-to-please and complaining Fred and his cheerful fix-it-all friend Charlie. In these the scenes shift from a garage where Fred, the mechanic, complains bitterly, "why don't we ever get to work on a Volvo?" and Charlie explains, "Volvo never needs repairs" to a prize fight ring where Fred turns up as the lethargic fighter who "can't keep his mind on the fight because I can't find a good car" and Charlie eliminates this unhappy problem for poor Fred by pointing out the attractions of Volvo.

At least a dozen such situations, all with different settings, but similarly potent in attracting attention, are being used during the campaign.

The copy also includes dealer traffic builder facets. For example, pointing out dealer contests, car servicing events (by Swedish mechanics).

Sind & Sullivan president Bob Sind raps it up like this: "Radio has proved to be the most effective medium for our client's advertising. Its ability to provide a high auto-owner-skip audience plus high frequency at low cost makes it the soundest advertising buy for this product in most markets."

WHERE ARE THEY?

What's your station I.Q.? How many of these 30 radio stations can you place on sight? Test yourself—take pencil in hand, and, (without help from SRDS) in the space below write in its location. A real hep timebuyer should easily score 28. A media head—25. And no account man should settle for less than 20. The answers: p. 52.

WAVE	KRKD
WCBM	WOKO
WEEI	WJAS
WEBR	WGN
WING	KFRB
KCMO	KTAR
KNEW	WABB
WPOR	WTAR
WGAL	KYW
WWDC	WDGY
*WWEN	WTIX
WGBS	KISN
WTIC	WHO
WWRL	WTOP
KIXL	WXYZ

*This one will give your rating quite a boost.

SPONSOR ASKS:

WHAT TIPS CAN YOU SUGGEST FOR NEGOTIATING WITH TALENT?

Those replying to this week's question are:

- **James A. Stabile,** NBC TV, New York
- **Tom McDermott,** Four Star Tv, North Hollywood, Calif.
- **Albert E. Marten,** lawyer, New York

James A. Stabile, *v.p., staff, tv network, NBC*

What basic rules do you follow in negotiations?

I have been asked that question many times. The answer always has been, and still is, that there is no set



Know the issue thoroughly, and never underestimate the ability of the other side

or fixed pattern or formula that can be applied. And there is no book that can teach one "how to negotiate."

There are certain fundamentals which are of tremendous assistance:

1. Know the issue or subject thoroughly.

2. Never underestimate the intelligence and ability of "the other side." Always assume he knows at least as much as you do.

3. Be prepared to "blow the deal" if discussions reach the stage where it appears that conflicts are irreconcilable. This involves the ability and authority to:

   (a) Have flexibility within an over-all framework of terms and conditions that would be acceptable to management;

   (b) Make a decision with knowledge you have management support.

4. Above all, apply just plain common sense in analyzing and appraising any situation.

I learned early in my career the importance of knowing the issue or subject well before taking an adamant position. I recall an extensive and heated discussion which involved the privilege of designating a laboratory for the processing of prints for a film series. Since the program series was of significant importance to each side, each insisted upon the right to select the film laboratory. Under normal circumstances, such an issue would never be considered vital, but because of the nature of the program and the recognition that film processing would involve a very careful handling of the film that had been shot, neither side would yield to the other. During a lull, I asked which laboratory the producer expected to use. To everyone's amazement, it was the same laboratory we desired to recommend. A simple lesson for all: before you argue about a particular issue, ask questions and ascertain the facts.

Does one need any specific professional or educational background to handle a talent negotiating position in the broadcasting and advertising business?

No. There is a tendency to turn to lawyers but a legal training is not essential though, admittedly, it is helpful. A business administration background is equally as effective.

Tom McDermott, *exec. v.p. in chg. prod., Four Star Television, North Hollywood, Calif.*

When Dick Powell, Charles Boyer and David Niven established Four Star Television in 1952, they had a



Talent is easier to negotiate with when negotiator is talent-oriented

built-in solution to the problem of negotiating with talent.

There is a high degree of camaraderie existing within the ranks of people in the entertainment industry. When an artist is doing business with Four Star, he realizes that he is negotiating with a talent oriented firm. He knows the president, Dick Powell, has many times been on the other side of the desk. He also knows that everything possible has been done to present an attractive and fair offer.

This, I believe, is the reason Four Star has been responsible for introducing more established talent to the video screen than any other studio in Hollywood.

Indeed, I have dealt with this problem from the other side of the fence also. Before becoming a partner in Four Star Television, I spent a great deal of time in Hollywood as a representative of the Benton & Bowles advertising agency. That was in the earlier days of the medium, before the creation of shows was turned over to production companies.

Upon first meeting creative people I was considered an outsider—a watchdog of the client's dollar. However, once actors, producers, and writers were aware that I was part of the creative, rather than the sales end of the business, an attitude of trust became evident.

I am not suggesting that one needs to give in to every whim of the people on the creative end. But, it is my contention that if writers, actors, producers, and directors are treated with respect for their initiative, talent, and professional competence, then these are the qualities which will be received in return.

Albert E. Marten, *lawyer, specializing in show business, New York*

My first tip on dealing with talent for a client is . . . *DON'T* . . . that is, if the talent is represented by an attorney, an agent, a personal manager, or any other professional representative. What's required then is a personal magician with a flair for abnormal psychology.

There are many categories of talent in radio and television. There is commercial talent and show talent.

There are stars or "names"; feature performers and extras or "omnies." A number of different guilds represent the various categories, each with its own code and standard player contracts. The talent negotiator should be familiar with all of the differing codes and contracts.

When dealing with the over-scale or "name" talent performing in a television show, an experienced negotiator should have a dossier on the star's track record. What has he



A negotiator should be a magician with a flair for abnormal psychology

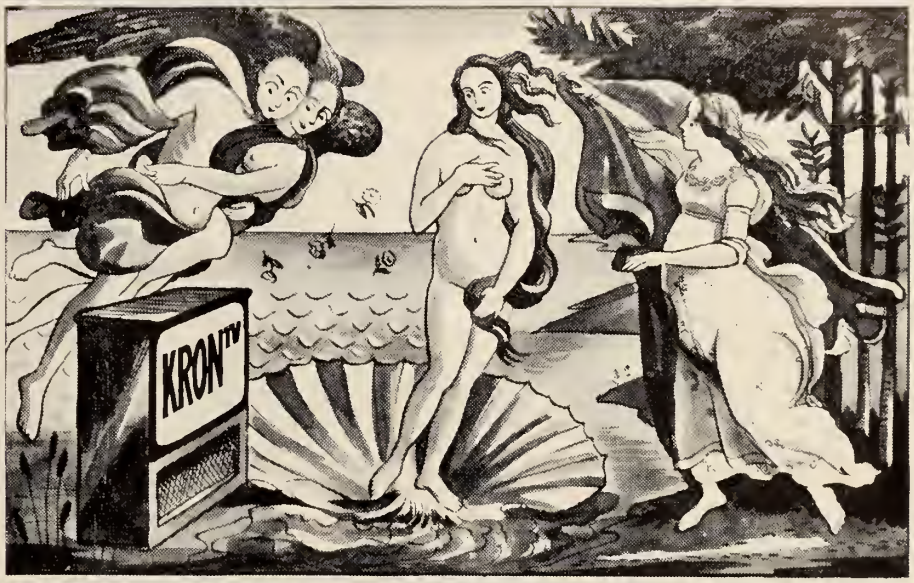
one lately—and for how much? Did his performance rate raves, boos, or something in between? Was the overall show good, bad, or what?

He should obtain the full scoop on the star's commercial as well as his personal wants and deeds. Is he a comedian with "immortal longings" to play "Hamlet"? Does he encourage or shy away from dialogue? Big parts or cameos? What kind of billing has he had in the past; what kind does he dream of for the future? What are his preferences in the way of maids, Cadillacs, chauffeurs, valets, makeup man, hairdresser, villas, flunkeys, stooges, and sycophants to hold his hand and pat his ego? What are his tax headaches?

When negotiating drifts from bourbon and bonhommie to reality, use this information to formulate your proposal, then cut it in half as your first offer. Sometimes, the hiring of a star's wife, friend, or in-law as a bit player or "consultant" reduces the star's asking price . . . or providing three quarts of iced champagne for his disposal after the day's shooting. Payment in the form of a Riviera vacation may solve many problems.

The most important thing to remember is: *don't* try to make the deal yourself—not unless you are a professional negotiator, *or* endowed with a heart of stone, a brain of steel, the intuition of a Bridie Murphy, and the ability to awaken to 3 a.m. phone calls alert, alive, and alacritous. If you do, you may lose your hat, briefcase, and umbrella. Even the pros sometimes do!

KRON is TV in SF



San Franciscans are sold on KRON-TV

• SAN FRANCISCO CHRONICLE • NBC AFFILIATE •
• CHANNEL 4 • PETERS, GRIFFIN, WOODWARD •

SEAL OF GOOD PRACTICE

BULLETIN:
to you
know who!

Are you aware, sir, that the Tidewater is growing 2½ times faster than the nation as a whole? Did you know, too, that WHIH has the liveliest format, the brightest personalities and the most distinctive news and public service programming in Virginia?

What we're saying is this: we'd love to help you pop millions of those tiny little tea leaves into the cups and glasses of WHIH listeners.

Forgive us this brazen superlative, but we believe we're far and away the best chaps for your job in the Tidewater area in Virginia.

WHIH
FORMERLY WLOW
TIDEWATER, VIRGINIA
AN ELLIOT STATION
Representatives: Avery-Knodel



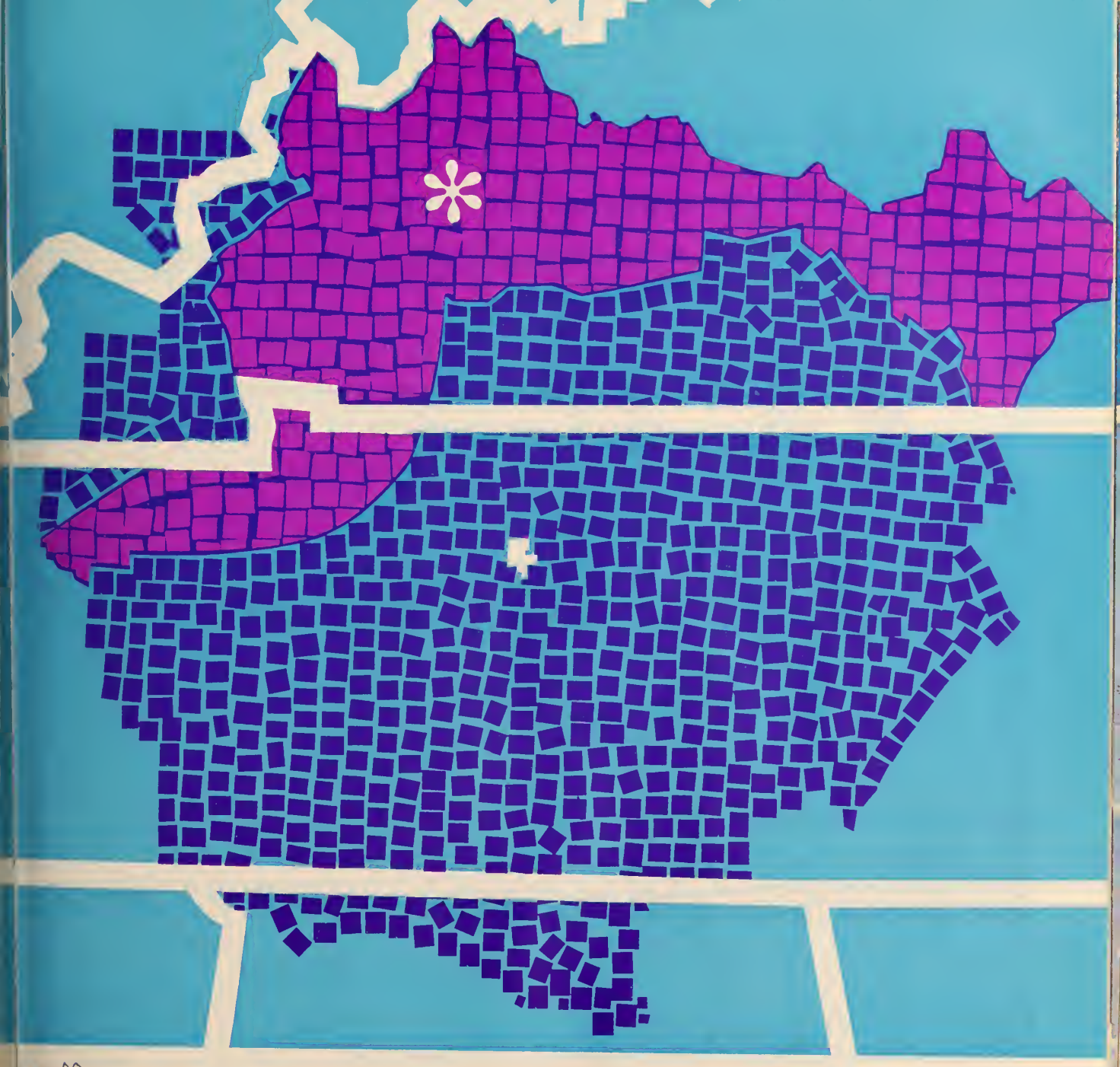
Reps at work

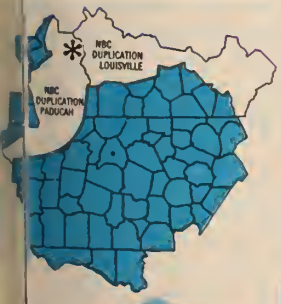
John S. Hughes, Avery-Knodel, New York, doubts "if there another business where mutual respect of buyer and seller is s vital, day in and day out, to orderly business transactions. In broad casting, there are many elements which contribute to this mutua respect. Time, of course, is one of them. A seller's knowledge an appreciation of a buyer's prob lems is another. Business-like a titudes and the realization that buyer and seller are actually e gaged in a mutual venture to ser their respective clients in the be possible way are still other co tributing factors. But this is n doubt of the most importance all: a rigid practice on the pa of the seller of broadcast time determine the established pri for the time offered, state it cle ly at the outset, and adhere to it. Juggling prices because the sell has a 'fourth-rate station' is a poor substitute for salesmanshi Such a procedure invites retaliation, ultimately resulting in loss confidence and respect, on the part of the buyer and the accou



Samuel F. Jackson, Weed Tv, New York, finds a "need for closer rep-advertiser association, now that the relationship betwe the broadcast rep and the agency is firmly established. The not-to long-ago addition of the third tv network, coupled with the intr duction of spot participations within network shows, has done mu to discourage the advertiser's use of flexible national spot advertising. The time has come when reps must ally themselves more closely with the advertiser in association with his agency. The rep must obtain a closer working knowledge regarding the advertiser's specific product problems in relation to the selection of markets and media. With this knowledge, the rep will be better prepared to sell the markets and stations he represents. Does the dollar the advertiser invests through the r and agency realize a profit to him? The rep is the 'broker' of ti and should be concerned with the advertiser making the best inve ment, rather than be concerned with obtaining the largest ord More attention today should be focused on how much the rep c give the advertiser rather than how much he can get from hi







The best way to reach the rich heart of the Central South? Through its main TV artery: WLAC-TV, covering a 91-county, 4-state area that's pulsing with vast sales potential!

This virtually unduplicated network coverage (proved by NCS #3) and unparalleled local programming maintain WLAC-TV's acknowledged position of leadership. of course.

WLAC-TV nashville

the "way" station *to the central south*

THE KATZ AGENCY, INC.
National Representatives

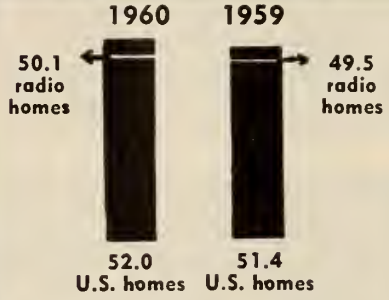
obert M. Reuschle, General Sales Manager

T. B. Baker, Jr., Executive Vice-President and General Manager

Facts & figures about radio today

1. CURRENT RADIO DIMENSIONS

Radio homes index



Source: 1 Jan. 1960, SPONSOR; 1 Mar. 1959, A. C. Nielsen; homes figures in millions.

Radio station index

End of May 1961

	Stations on air	CP's not on air	New station requests	New station bids in hearing*
Am	3,590	149	521	80
Fm	871	208	80	17

End of May 1960

Am	3,479	86	634	211
Fm	727	163	80	42

Source: FCC monthly reports, commercial stations. *April

Radio set index

Set location	1960	1959
Home	106,007,095	98,300,000
Auto	40,387,449	37,900,000
Public places	10,000,000*	10,000,000*
Total	156,394,544	146,200,000

Source: RAB, 1 Jan. 1960, 1 Jan. 1959, sets in working order. *No current information.

Radio set sales index

Type	May 1961	May 1960	5 months 1961	5 months 1960
Home	745,616	548,322	3,449,834	3,175,469
Auto	408,875	463,165	1,863,781	2,726,222
Total	1,154,491	1,011,487	5,313,615	5,901,691

Source: Electronic Industries Assn. Home figures are estimated retail sales, auto figures are factory production. These figures are of U.S. production only. Radios in phonographs add another 15-20% to home sales figures. Figures are subject to change.

2. CURRENT LISTENING PATTERNS

The weekly in-home radio audience

By day parts	AVERAGE MINUTE: % of weekly radio usage	AVERAGE MINUTE: % U. S. radio homes	AVERAGE MINUTE: No. homes (000)	WEEKLY CUMULATIVE TOTAL: % U. S. radio homes	WEEKLY CUMULATIVE TOTAL: No. homes (000)	WEEKLY CUMULATIVE TOTAL: Avg. hrs. per home reached
Mon.-Fri. morn.	34	12.7	6,280	62.4	30,857	6.11
Mon.-Fri. after.	22	8.3	4,104	52.0	25,714	4.79
Sun. morn.	4	8.3	4,104	33.3	16,467	1.50
Sun. after.	5	9.2	4,549	31.3	15,478	1.77
Sat. morn.	5	10.1	4,994	38.4	18,989	1.58
Sat. after.	5	9.8	4,846	31.8	15,725	1.86
All evenings	19	5.1	2,522	50.1	24,774	4.28
12 Mid.-6 a.m.	6	1.7	841	16.1	7,961	4.43
24 hr., 7-day total	**100**	**6.8**	**3,363**	**79.8**	**39,461**	**14.31**

Source: NRI, 27 Feb.-5 Mar., 1961. East and Central Time Zones: New York time. Pacific Time Zone: local time.

Out of sight, out of home

We were counting our blessings the other day and got as far as Winneshiek. We started with Allamakee, and went trippingly through Chickasaw, Keokuk, Muscatine, Poweshiek, and twenty-eight other fine old American names of counties in our primary radio service area. The count: 397,032 automobile registrations.

For all of WMTland—the 61-county area NCS #2 awarded us—the total is 613,991.

Statewide average is 2.2 persons per registered motor vehicle. Iowa's 112,000 miles of roads and streets support 33 million miles of travel every day, which partially explains what happened to us on the way to the studio this morning. We were struck—by out-of-home listening to WMT.

When you add all that traffic (8 out of 10 cars have radios, we read some place years ago) to the 470,000 radio homes in WMTland, more than half of which listen to WMT at least once in a while, you just can't avoid the conclusion:

We need more traffic lights.

WMT. CBS Radio for Eastern Iowa.
Represented by the Katz Agency.
Affiliated with WMT-TV,
Cedar Rapids—Waterloo;
K-WMT, Fort Dodge;
WEBC, Duluth.



WTOK-TV

MERIDIAN, MISSISSIPPI



A MOST

EFFICIENT

MEDIA BUY

*MISSALAND — thirty-six counties in Mississippi and Alabama covered by only one television station—WTOK-TV. Facts prove that WTOK-TV offers advertisers one of the nation's most efficient media buys. Before completing your next market list, take a close look at MISSALAND and WTOK-TV. Here's why:

- 159,400 Television Homes
- $530,093,000 Retail Sales
- $796,636,000 Effective Buying Income

Copr. 1961, Sales Management Survey of Buying Power, further reproduction is forbidden

WTOK-TV
MERIDIAN, MISSISSIPPI
CHANNEL 11
CBS PRIMARY AFFILIATE
NBC - ABC
BOLLING COMPANY REPRESENTATIVE

National and regional buy
in work now or recently complete

SPOT BUYS

TV BUYS

Procter & Gamble Co., Cincinnati, is expanding the market list fo Salvo, tablet type detergent, as the new product continues on it way toward being a leader in the detergent field. New markets ar in New England, Texas, Ohio and Indiana. Placements are for bot day and night minutes, depending upon the market. Buyer: Dic Thompson; Agency: Leo Burnett.

Scot-Towels has taken availabilities for nighttime fringe minute to go into a 13-week campaign beginning the end of July. Buyer Ross Tompkins; Agency: JWT.

Instant Chase and Sanborn coffee will break the first week i September in all time segments on the east coast and the midwe for a 13-week campaign. Buyer: Jayne Shannon; Agency: JWT.

General Foods is going heavily into a campaign for Gravy Tra dog food. The schedule is being placed for prime time chain break and night fringe minutes for three weeks beginning the end of Jul Buys are for the 100 top markets. Buyer: Stewart Hinkle; Agency B&B.

Dennisons Foods will have a mid-August start for a campaign co ering the company's general food line. The buys will be placed western markets for daytime minutes. Buyer: Jim Stock; Agency Y&R.

Best Foods' mayonnaise on the west coast along with **Hellmann mayonnaise** on the east coast are mounting spot activity beginni about now (mid-July). They will use daytime minutes. Buye Lynda Salzburg; Agency: D-F-S.

RADIO BUYS

Hess & Clark, Milwaukee, is placing a summer and fall schedu for nf-180 feed additive for poultry and swine. The purchase is rural markets with large concentration of poultry and swine. Buye Ed Ritz; Agency: Klau-von Pietersom-Dunlap.

Azco, Cleveland, goes into a four-week campaign beginning August for New Idea Farm Equipment division which makes on manure spreaders. Buyer: Rosaly Goudek; Agency: McCann-Ma schalk.

Rambler will use traffic time as it breaks into the top 25 mark shortly. The time segment will be both minutes and 30's. They w take it on Wednesdays, Thursdays, and Fridays. Buying is done the Rambler group at GMM&B.

VIDEO TAPE

(*Continued from page* 31)

tion, is a thing of the past because of an Ampex accessory — AMTEC, an expensive but important gadget recently developed. AMTEC, in simple language, is a picture straightener. It is an automatic watchman that puts the kibosh on skewing, scalloping and horizontal line displacement. CBS was one of the first to avail itself of the AMTEC. It is using it in conjunction with the Inter-Sync signal synchronizer. AMTEC costs $7,750.

Still another spectacular engineering improvement in tv tape circles is SE, an accessory for the tape recorder which outmodes tape cutting and splicing. Engineers say it removes all need for cutting and splicing of tapes, making the editing job completely "hands-off" operation controlled entirely by push-button electronics. Production people predict that this accessory will be a great help in the insertion of new commercials, scenes, and the correction of goofs."

The new four-and-one-half-inch image-orthicon camera, weighing less than 100 pounds, is also a plus factor in weighing the merits of taping commercials and programs. These Ampex/Marconi IV cameras have been installed at CBS TV both here and on the West Coast: Video Tape Productions of New York: Teletape Productions, Chicago; International Videotape Productions. Beverly Hills and 4 major stations in the land.

In the past two years, the tape industry has made excellent technological progress in terms of reducing costs and in the economy of equipment and personnel, according to Wallace A. Ross, director of the American TV Commercials Festival. Specifically, he pointed to the Inter-Sync method of editing which has allowed, for, first, experimentation and then development of finished commercials of increased quality.

Tape commercials last year won more awards than it might have under less favorable atmosphere, according to Ross. The judges, he said, were inclined to give encouragement to this new medium. Of a total of 1,125 entries, there were 83 tapes entered in the 1960 competition. Most of them came from some 10 major production companies. Of 250 finalists (top contenders for awards) there were 31 tapes. Among the award winners in various product categories and Citations for Craftsmanship there were 15 video tapes—about 31% of the award winners. Ross described this as a splendid record. He said the tapes were found to be excellent for demonstration and, as a matter of fact, one of them won the Citation for Demonstration (Standard Brand's Fleischmann's yeast through J. Walter Thompson) produced by the now-defunct Elliot, Unger and Elliot video tape subsidiary.

Ross said the recently-held 1961 competition had a much higher total of video tape entries, 135, in all, of a total of 1,352. There were entries from NBC, CBS, NTA, Video Tape Productions of New York and General Television Network. Of 250 finalists, 34 were tape entries. Of the award winners in various product categories and Craftsmanship Citations, 13 were on video tape. This is approximately the same number of finalists and winners as last year. According to Ross, tape has made a greater impact in the local station markets than among major network advertisers who, in many instances, have experimented and then returned to film. Ross feels that the newer technological developments should make for a more polished result and may well bring tape the great commercial activity that was originally predicted for it.

Ross' statement that local stations make great use of tape in advertising is borne out by numerous affidavits from smaller markets. Enterprising stations now regard their video tape equipment as more than an item of convenience. Stations are making money as well as saving money with their tape equipment. They are going after advertisers with "sneaky pitches" and in many instances converting "tough customers" into enthusiastic audio-visual sponsors.

What are the lasting qualities of taped spots and programs? It is too early to predict how long video tape will last but it is generally agreed that nobody yet has had tape go bad from age or storage. Chemists offer a rough figure of 10 years for the lasting properties of a roll of tape. A rule of thumb for its usage, when treatedly gently, should be about 100 passes across the head.



Located in the
exclusive hotel area of
NEW YORK



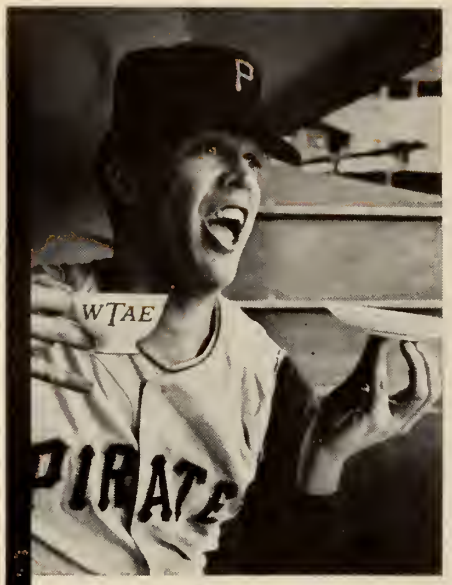
AIR CONDITIONING
TELEVISION
PRIVATE BATH
IN EACH ROOM
Housekeeping
Apartments, too

HOTEL
PARK CHAMBERS
Corner 58th St. & Avenue of the Americas
NEW YORK CITY 19

In its location, service, atmosphere and reasonable rates, it's the ideal hotel-home for transient and permanent guests. Single $9 to $12. Double $12 to $16. 2-room suites from $18. Lower rates by the week or month.

Write for brochure and map of New York's most fascinating places to see and things to do.

James A. Flood, Manager



In PITTSBURGH

Take TAE and see

how to be a champion in the city of champions!

Champions always lead the league in averages. Your product can do it if you choose the top team, WTAE. Find out exactly how far WTAE is ahead of the others in Pittsburgh by checking your Katz man for the averages. Also, ask him about the overwhelming switch to WTAE by the most knowing local advertisers. It's hard to stop a trend, and the overwhelming trend in Pittsburgh is to the Pittsburgh Television Champion, WTAE.

BASIC ABC IN PITTSBURGH

WTAE BIG TELEVISION IN PITTSBURGH CHANNEL 4

When video tape first arrived, it was said by some that its costs would rise as much as 15% or more than film because of handling charges. This is no longer true, according to video tape rooters. The cost of copies, for example, once regarded as high, is now down as much as 30%.

Currently, there is one significant video tape maker on the scene and it is 3M—Minnesota Mining and Manufacturing Co. 3M sells its hour-long reel today at $233.60. It was originally priced at $306.77 but its users feel the price is still too high. 3M will undoubtedly get some vigorous competition in the near future from several other companies planning to sell video tape on a commercial basis. Reeves Sound Craft has been making tape on an experimental basis for various users including the United States Government and indicates it is on the brink of releasing a video tape product that should be as good as 3M's. Also expected in the field is EMIUS, owned by Capital Records. Orradio Industries, a division of Ampex, expects to market an "Irish Brand" video tape as a competitor of 3M's "Scotch Brand." There is also talk of Audio Devices making tape.

There has been considerable syndication of video tape shows. CBS Films is syndicating *The Robert Herridge Theatre*, for one. Said Sam Cook Digges, administrative vice president of CBS Films Inc.: "Video tape offers many advantages, to be sure. When used in the Bob Herridge style—that is, shooting each episode straight through as if it were a live production—original production costs are lower than film." Digges hastens to add that in the area of international sales, costs become greater than film because of such problems as conversion, shipping expenses and higher residual payments.

At NBC TeleSales, which services the needs of clients in video tape production, business has doubled in black-and-white activity in the past 12 months, according to Jerry Madden, director. There has also been a sharp increase in the use of color in taped commercials, according to Madden. "As agencies become more familiar with the mechanics of tape and start exploiting its flexibility, I think that a lot of the negative reactions will disappear," Madden said. "You can't approach tape as you approach film. If you follow the rules of tape, you can't miss." Madden said the tape commercial business has grown from literally zero to an estimated gross of over $10 million.

"At the outset, most agencies used tape for one of two reasons: one—it was faster; two—it was cheaper," Madden said. "Gradually as they became more familiar with tape techniques, they realized that they now had tools to achieve exceptional artistic quality. At this point tape commercials really started to come into their own."

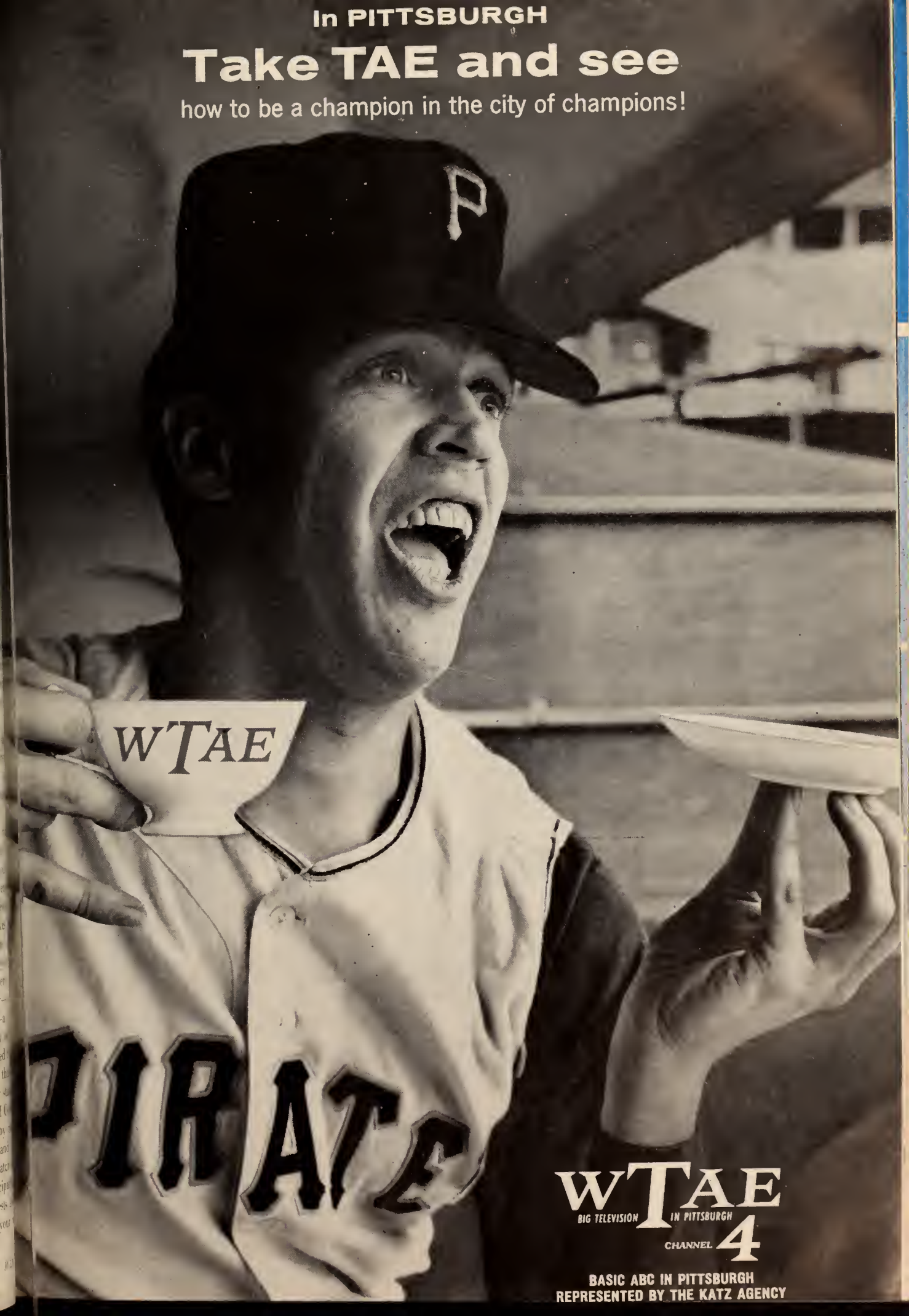
Has tv taped proved its use? The consensus is yes, an unqualified yes, but what's ahead is far more glittering, according to experts. Two years ago, George K. Gould, then president of NTA Telestudios, and now president of MGM Telestudios, waxed rhapsodic. "The more I work with tape, the more I love it," he exclaimed. Last week, he was asked if he had reason to change his mind. His answer: an emphatic no!

CREATIVE RADIO

(*Continued from page* 34)

a. Be friendly and dependable.
b. Be sincere and considerate.
c. Be congenial and clever—speak intelligently, but modestly.
d. Don't pick a fight but don't run away from controversy.
e. Surprise your audience often, but don't shock or embarrass listeners ever.

3. Audience participation is a major factor—Let listeners help in planning and putting your program on the air. Ask the audience to supply everything from news tips to musical selections, jokes, riddles, and opinions on the great problems of the day. In your city or town, I am sure there is a broadcast minded doctor—a lawyer—a world traveler—a scientist—a philosopher—any of these people can be encouraged to prepare capsule features that you could run daily on your station.
4. Encourage the Spirit of Competition and involvement by making programs competitive, and broadcasting games and features that invite intelligent participation.
5. Appeal to basic interests and basic emotions. Make your mic


In PITTSBURGH
Take TAE and see
how to be a champion in the city of champions!
WTAE
PIRATE
WTAE
BIG TELEVISION IN PITTSBURGH
CHANNEL 4
BASIC ABC IN PITTSBURGH
REPRESENTED BY THE KATZ AGENCY

phones a meeting place for words about war and peace, love and hate, religion and the irreligious —self preservation and self-destruction—How to pinch pennies and how to make millions—Laughter and tears—cats—dogs —babies—everything from Marilyn Monroe to the Monroe Doctrine.

6. Operate on theory: Listener should be interested but, it's your job to make him so. Be positive — affirmative — speak out as a foreground *voice*—not as a background *sound*.

All of this will require a creative approach to broadcasting: Original thinkers operating in a permissive atmosphere — to produce programs that are significant and meaningful.

The sound of a creative station is nothing more or less than the reverberation of creative staff members. The creative person is imaginative, curious, and endowed with a certain independence of spirit and of action.

The creative person has the ability and the courage to follow his own judgment against the crowd if need be.

We adults usually shrug off the importance of creative thinking by saying—"Oh, that's for kids and artists and scientists—but not for me—just a small town North Carolina broadcaster."

But let me emphasize: Creativity is a part of everyone's birthright. And if you exercise your creative talents every time you play a record—or deliver a newscast—or go to call on a customer—or every time you put a program on the air—it will pay big dividends.

Don't stifle creativity with a set of hard and fast rules that block all original thought. At the same time—we must provide leadership and guidance so that the creative members of our staff all work together as a team —and all try to reach this same programing and sales goals.

One of the saddest things in the world to me is to hear a 21-year-old who has never heard a thought-provoking broadcast in his short life say —in all deadly seriousness—"The only thing people want to hear from a radio station is top 40 and news on the hour."

Think how barren, how sterile, how empty life is for such a broadcaster—and how bleak his future.

If we really want to beat our competitors—get more audience—more business—more community acceptance—we have to tailor our services to fit the requirements of our listeners and anticipate needs—even when the public has not expressed any feelings in the matter:

People don't always analyze *why* they like or dislike a radio station.

They merely react to what is broadcast—and if they like it they keep listening. And if they dislike it they turn to another station—or quit listening altogether.

Now what keeps a listener happy—what keeps him tuned to your spot on the dial?

You must satisfy basic needs. And you must continue to search for new needs every day—and for ways to satisfy them!

A. Time, weather, traffic, news, sports, these we know.

B. But have you sought to satisfy needs not so apparent such as the adviser on family problems the adult educator, the purveyo of vacation information, job op portunities offered by the Stat Employment Service, good book for summer vacation reading easy to prepare summer foods singing time shows, spelling bees joke telling sessions? And eve more serious matters—such as in depth studies of state, nationa and international problems?

In his Motivational Research Stud ies, Dr. Conrad Dichter has pointe out clearly that a listener has a def nite image of your station in h mind when he tunes in. He expect you to perform certain *sound* service for him:

If over a period of time you ar not getting as many listeners as yo would like, don't blame the audienc Blame yourself. Examine your pr graming, your commercials, you personalities. *How much are yo doing that people want? What a you failing to do that people woul like to hear?* What are you doin that irritates listeners, causes a tagonism or boredom or indiffe ence?

These are tough, bed-rock que tions you must ask yourself. And you still envy the competitor dow the street who gets more audien and business than you—don't ratio alize about it. Don't offer yours excuses. Face facts. Look yours in the eye. Listen to your radio st tion. See *why* and *how* it is failin to do as well as you would like.

If you make necessary changes and you get to the point that you c listen to your station and say— honestly enjoy listening! I look fo ward to tuning it in every day," Then I'll wager ten to one that yo community will begin to feel t same way.

One day a program director fro Miami asked me how WSB stood ratings?

I told him that we were first— all rating services. "Well," sa this Program Director from Miam "I don't understand it. I've been l tening to your station for two da And I have yet to hear anything s sational!"

I said—"Well, what did you e pect?"

Answers to 'Where Are They?' quiz, page 41

WAVE—Louisville, Ky.
WCBM—Baltimore, Md.
WEEI—Boston, Mass.
WEBR—Buffalo, N. Y.
WING—Dayton, Ohio
KCMO—Kansas City, Mo.
KNEW—Spokane, Wash.
WPOR—Portland, Me.
WGAL—Lancaster, Pa.
WWDC—Washington, D. C.
WWEN—Don't know (we made this one up)
WGBS—Miami, Fla.
WTIC—Hartford, Conn.
WWRL—New York City
KIXL—Dallas, Tex.
KRKD—Los Angeles
WOKO—Albany, N. Y.
WJAS—Pittsburgh, Pa.
WGN—Chicago, Ill.
KFRB—Fairbanks, Alaska
KTAR—Phoenix, Ariz.
WABB—Mobile, Ala.
WTAR—Norfolk, Va.
KYW—Cleveland, Ohio
WDGY—Minneapolis-St. Paul, Minn.
WTIX—New Orleans
KISN—Portland, Ore.
WHO—Des Moines
WTOP—Washington, D. C.
WXYZ—Detroit, Mich.

And he said—"Well, if you're first, guess I expected some fireworks nd bell ringing and a lot of noise." I then asked this young man if uring his two days of monitoring ur station if he had enjoyed listen-ıg—if he were comfortable—if our rograming satisfied him?

"Oh, yes," he said. "I found it so ısy to take, the hours just scemed) slip by. I didn't hear a single ning that I could object to. And I inda wanted to keep listening be-ıuse I didn't know what was coming ext that might prove interesting."

"There's the answer to our number ıe rating," I said. "We are in the oadcasting business to satisfy the eds of our listeners. To make them mfortable. To help them enjoy tening. And to convey the impres-on that something unusual might be at any moment."

Let me show you a few ways *you* n be different—and be successful it.

(Next week broadcaster Ellis will ke up in detail the 15 "don't" ted on page 33 of this issue in owing how to run a "first-class tion that will make money.")

THE HOT AFTERNOON

(Continued from page 35)

signed between Norman D. Waters and Associates and NBC to present "Fashion Discoveries in Television" over WNBT. The fashion show, a first in television, received an enormous amount of space in the metropolitan press, notably *The New York Times*, which described it as another move in the city's campaign to become the fashion center of the world.

Waters, whose agency is now a division of Friend-Reiss Advertising, was also president of the American Television Society, forerunner of the present-day Radio-Television Executives Society. Waters wrote, directed and produced the first fashion show.

At the end of the year, WNBT was still the only tv station broadcasting commercially in New York City and it numbered among its clients Bulova, Adam hats, Gold Mark Hosiery, Boany neckties, Frank Lee Hat Co., Bloomingdale's and A&S, Bamberger, RCA and the Hat Style Council.

Already there were complaints that what television lacked was color.

SIX TRADE GROUPS

(Continued from page 38)

levels . . . to inform present and prospective advertisers concerning the productive use of tv advertising and to foster continued progress and development of television as a medium of advertising." The bureau spends a major portion of its annual budget on sales and selling research and the rest on the administration of the selling effort and the servicing of member requests and conducting of sales clinics.

• TIO—the youngest of this group of trade organizations, TIO was created as an arm of the NAB to bridge the gap of "understanding between the tv broadcasting industry and its many publics." The organization does a public relations job on behalf of tv. It publishes and distributes special studies and reports to civic and educational groups and opinion leaders, assists stations in disseminating information about their special-interest programing, and provides background information to its members on areas of current public interest in tv.

CHALLENGE

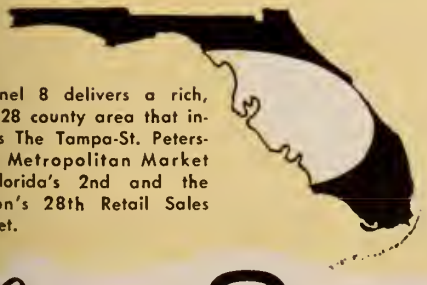
. . . in the land of Profitunity!

PUBLIC INTEREST WFLA-TV CONVENIENCE NECESSITY

"Challenge" created by WFLA-TV is a continuing series of documentaries in dimension focusing on ordinary people in extraordinary pursuits — from the issue of Discrimination to Education; from Beauty Queens to Population Explosion; from Harbor to Highroad. Its purpose: to interpret to the community we serve the many activities that serve the community.

The response of the public has been tremendous — and immensely satisfying to us. And "Challenge" is only one of *hundreds* of documentary public interest programs produced on this station and applauded by the public.

"Challenge" is available to advertisers — another reason to spot your product or service on WFLA-TV. Rates and information on request.



Channel 8 delivers a rich, busy 28 county area that includes The Tampa-St. Petersburg Metropolitan Market — Florida's 2nd and the nation's 28th Retail Sales Market.

Channel 8

NATIONAL REPRESENTATIVES, BLAIR-TV

wfla-tv NBC

TAMPA - ST. PETERSBURG

SPONSOR WEEK WRAP-UP

A GET-TOGETHER of 11 ABC TV web execs and o&o managers took place in San Francisco 27 June to discuss plans for newly set up ABC TV National Station Sales. They are (first row, l to r), Selig J. Seligman, pres., Selmur Productions; James J. Riddell, ABC v.p. in charge of western division; Simon B. Siegel, financial v.p., AB-PT, and ABC v.p., treasurer; Theodore S. Shaker, v.p., gen. mgr., ABC TV National Station Sales; Stephen C. Riddleberger, v.p., o&o stations; Charles DeBare, general counsel, o&o stations. Second row (l to r), David M. Sacks, ABC v.p., gen. mgr., KGO-TV, San Francisco; Joseph Stamler, v.p., gen. mgr., WABC-TV, New York; John Pival, president, WXYZ, gen. mgr., WXYZ-TV, Detroit; Sterling C. Quinlan, v.p. in charge of WBKB, Chicago; Elton Rule, v.p., general manager, KABC-TV, Los Angeles



A STUNT in air for Jess Cain, morning radio man, WHDH, Boston, as his "The Look Of Eagles" and "Cain's Caper" bring renown to the station over the bay and beaches of Boston



Advertisers

Humble Oil is lining up a specia spot radio campaign for its soutl ern markets.

The account is handled by McCann Erickson.

Campaigns: Pacific Ocean Par (F&S&R) will use television spo throughout the summer to augmer its radio advertising.

PEOPLE ON THE MOVE: He bert Fisher to advertising and sal promotion manager for Lincoln-Me cury division of Ford.

Deceased: William N. Connoll public relations v.p. of S. C. Johns & Son and former chairman of tl board of ANA, died Sunday night, July. following abdominal surgery.

Agencies

Geyer, Morey, Madden & Ballar has adopted the instant bar



FORMAL DEDICATION of new quart WGN, Chicago, takes place as Ward L. Qu executive v.p. and general manager, comes 200 broadcasting and civic lea

THE PLEASED RECIPIENT of a dis guished service award is William J. H (r), general manager of WILX-TV, Jack Mich. Presenting the award is Bill Day, ch man, Economic Development Commis



Iraft system for tv stations—an irrangement it's had in effect for adio stations the past three ears.

The way this works: the station omputes the net amount due it for ie past month from a GMM&B cli- nt. enters the sum on a sight draft orm furnished by the agency and eposits the draft at the station's ank. like a regular check.

gency appointments: Liebmann reweries to **NL&B** . . . Barden- ier's Wine Cellars to **Katzif- eorge-Wemhoener Advertising,** . Louis . . . Italian Line to **HCC&A** from C&W . . . Flex-Let, rovidence, R. I., to the **Irving Berk vision** of **J. M. Kesslinger & ssociates** . . . Wilson to **Compton,** hicago, from Roche, Rickerd & eary . . . Buckeye Foods to **Byer Bowman Advertising,** Colum- s, Ohio . . . F&L Food Products to **ompton,** San Francisco division . General Fiber Box, West Spring- ld, Mass., to **E. J. Hughes,** Spring- ld, Mass. . . . Outboard Marine to **Baker/Johnson & Dickinson,** Mil- waukee, for the special products divi- sion's new line of boats and trailers.

PEOPLE ON THE MOVE: Dick Newman, from WTRY, Troy; **Sandy Gassman,** from Gumbinner; **James Weshler,** from Hoyt; all to the timebuying department at La- Roche . . . **Walter H. Lurie** to ex- ecutive v.p. in charge of the inter- national division of Grant Advertis- ing from senior v.p. and account supervisor, same agency . . . **Eugene A. Raven** to FC&B as account super- visor from Trans World Airlines from v.p. and account supervisor at EWR&R . . . **Richard E. Fischer** to director of radio and tv at Winius- Brandon, St. Louis from chief time- buyer at C-E, Detroit . . . **Richard R. Rendeley,** executive producer in charge of radio and tv at Hicks and Greist, has resigned . . . **William H. Monaghan** to the account executive staff, Harold Cabot, Boston . . . **Ralph Kanna** to radio-tv director, William Schaller, West Hartford, Conn. . . . **Robert Carley** to v.p. and account supervisor, Y&R, from president of Fitzgerald Advertising, New Orleans . . . **Frank E. Heaston** to marketing director for the entire agency at Gardner . . . **Gerald Ep- stein** to media analyst, Wade Adver- tising, Chicago, from media research, GMM&B . . . **Leonard Goldberg** to BBDO N.Y. as coordinator of broad- cast media and planning; had been with ABC TV and NBC TV.

They were elected v.p.'s: Allen Ducovny, radio and tv director, and **Newt Stammer,** account executive for RKO General have been elected v.p.'s of D'Arcy.

New v.ps.: Mrs. Mary Agnes Schroeder and **Mrs. June McClain** have been elected v.ps. at the new agency, Post & Morr, Chicago.

Kudos: David Wermen, president of Wermen & Schorr, Philadelphia, was the recipient of one of a total of four first awards and six citations presented to the agency in the First

(*Please turn to page* 62)

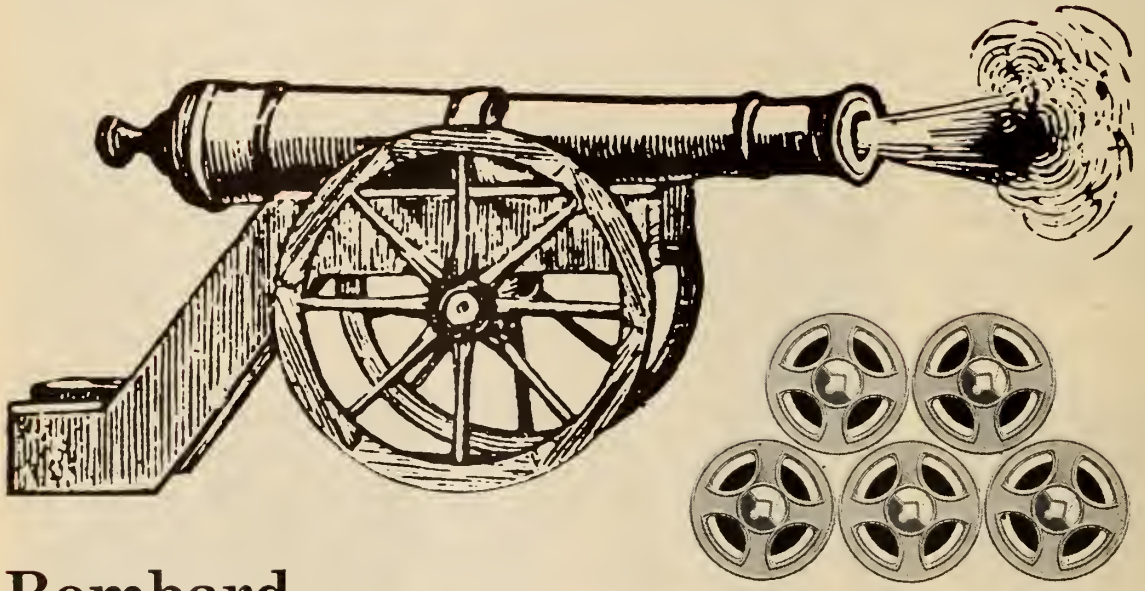
POINTMENT OF Harrington, Righter & Parsons as national sales rep for KETV '), Omaha, takes place as Eugene Thomas, v.p., general manager, KETV, and Turk hter (l to r) sign contract. Standing (l to r) KETV sales manager Ben Mc- ghlin and John Dickinson, v.p., director of business development for the rep firm





MUMS AND FOOTBALL RIBBONS in July are pinned on guests Charles Carlus and Mrs. Libby Sher- man of Evans Young Wyatt Advertising by Dottie Vaught of WFAA-TV, Dallas, at preview of summer programing

SAN FRANCISCO BAY AREA



Bombard San Francisco Night and Day

Combine all your spots—prime time minutes, morning ID's, afternoon 20's, film, live and videotape commercials—for the most advantageous Penetration Plan discounts in San Francisco.

Additional discounts on 13, 26 and 52-week night and day penetration schedules!

Call KTVU or H-R Television Inc. for excellent availabilities in live sports, The Play of the Week, high-rated live, syndicated and kids shows.

KTVU

CHANNEL 2

SAN FRANCISCO • OAKLAND One Jack London Square, Oakland 7, California

What's happening in U. S. Government that affects sponsors, agencies, stations

WASHINGTON WEEK

17 JULY 1961
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The get-tough policy at the FCC carried on with actions against WINS, New York, and against multiple-owner Crowell-Collier.

Meanwhile, the Appeals Court upheld the FCC's cancellation of the Miami channel 10 license for allegedly improper approaches to former FCC Commissioner Mack.

The Commission took another step toward requiring that stations **discover and meet the needs of the communities they serve.** This came in the form of rulemaking on proposed new license and station-sale application forms. Stations **wishing to make major changes, such as power increases,** would also have to undergo the questioning.

It was another unsettling week for broadcasters on the Washington front. Add to all of this the fact that **FTC chairman Paul Rand Dixon was continuing his own private get-tough campaign.** He revealed that he plans to ask Congress for money for his agency, much of which would be **used to scan more ads—and more closely.**

The Appeals Court decision in the Miami channel 10 case approved the "death sentence" for National Airlines subsidiary Public Service Television.

The FCC had disqualified the current occupants of the channel, two others of the original applicants, and had voted to give the channel to the sole remaining applicant by default, L. B. Wilson, Inc.

Main thrust of this decision, though it is likely to be appealed, was in the very strong language with which the court backed the FCC. It is sure to **stiffen the FCC attitude in similar cases pending.** It will also set legal precedents for strong FCC regulatory actions in other directions.

The new proposed license renewal forms, though much changed from a previous FCC proposal, still carry out the same broad philosophy.

They are solidly based on and even make reference to the FCC's declaration of program policy.

A concession was made, in that forms will be different for tv and for am-fm radio. The seven programing categories are retained. Applicants will have to break down time as between the seven, with credit given for as little as one minute.

The industry is expected to **react violently in filing the deadline which has been set for 7 September.** Nevertheless, the voting of Commissioners—only commissioner Hyde dissented, and only TAM Craven reserved the right to vote against final adoption—lends little hope.

WINS, seeking renewal, was hit with payola charges and Loew's, seeking to sell WMGM to Crowell-Collier, was advised of scare programing charges against Crowell-Collier, the prospective buyer: both Crowell-Collier and WINS must have some good answers, or the sale and renewal will go to hearings.

The FCC charges WINS with knowing about payola to employees without stopping it, and also with sharing in the payments from record companies. Crowell-Collier is charged with "vulgar, suggestive or in bad taste" programing, and in scaring San Francisco and Los Angeles with broadcasts about an amoeba being loose in the two harbors.

The Commission didn't describe the "bad taste" broadcasts, but offered to make tapes available privately to Crowell-Collier.

Significant news, trends in
- *Film*
- *Syndication*
- *Tape*
- *Commercials*

FILM-SCOPE

17 JULY 1961
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PUBLICATIONS INC.

National spot film, which was in the doldrums for a year or two, now appear to be staging a bright comeback.

Colgate was reportedly out this week looking for good time for a film series in which t guarantee sponsorship 26 weeks over 52. The show: Screen Gems' Shannon, and the agency Norman, Craig & Kummel.

Then Duffy-Mott (SSC&B) too is understood to be on the hunt for half-hours for an u disclosed show.

North American Van Lines (Biddle Adv.) is far more advanced in this direction: it w definitely move Championship Bridge from ABC TV into national spot in about 100 marke for 26 weeks in January.

Storer's new unit, Storer Programs, has bought Divorce Court from KTT Los Angeles, for an estimated $1.5 million.

Price includes 130 full-hour episodes and syndication contracts with 28 stations as well all future rights.

As the first move made by Storer Programs to put it in business, this is an investment a successful property that can draw ratings and be delivered to stations at a reasonable pri **for use as a spot carrier.**

In fact four of the five Storer stations already have the show, so in part Storer is ju buying back those contracts.

Storer Programs will be headed by v.p. Terry Lee; Joe Evans is leaving WSPD-T Toledo, to become general manager; offices will be in New York, Chicago, and Los Angel

CBS Films likes the results of its first set of international appearances so mu that they may become a regular occurrence.

Raymond Burr visited Stockholm and Melbourne in June on behalf of his Perry Mas series, first time CBS Films has sent a star abroad for an internationally syndicated show

Incidentally, Perry Mason, sold in 24 countries, is CBS Films' biggest seller in the ent tainment field.

But note this: **its all-around international best seller is an information sho Twentieth Century.**

Many top execs at NTA have been moved around since Leonard Davis moved as chairman and president.

Berne Tabakin became exec. v.p., Bob Goldston was elected business v.p. and Leon P became treasurer.

Also, Vernon Burns is in charge of new production, and Remi Crasto becomes gene foreign manager.

U. S. telefilm exports to Latin America are expected to shoot up considerab in the next few years.

The main stimulant: the growth of commercial tv stations there (For details, see SPO SOR WEEK, page 11.)

Official Films racked up $1 million right off in re-run sales of three of its five off-network properties.

Peter Gunn, Mr. Lucky, and Yancy Derringer were sold to WNEW-TV, New York; KTLA, Los Angeles, and WGN-TV, Chicago, plus seven other stations.

Official's new syndication sales chief is Robert E. Behrens.

Jayark Films figures that retail sales of Bozo merchandise will climb to $51 million next season.

During the 1960-61 season the retail value of merchandise licensed by Jayark for the **Bozo the Clown character was $17 million.**

Among thirty manufacturers with Bozo franchises, handled through Don Gardner Associates of Hollywood, are Allison, Audio Creations, Roy Berlin, Hassenfeld Bros., House of Paper, Ideal Toy, Knickerbocker Toy, Pez-Haas, Polly Prentiss, Transogram, Western Printing and Litho, and Capital Records.

The 208-part tv cartoon library is **now playing on nearly 200 stations.**

Recent renewals are from WWJ-TV, Detroit; WHDH-TV, Boston, and WCCO-TV, Minneapolis.

Banner Films' A Way of Thinking with Dr. Albert Burke, now syndicated in 20 markets, gets treated to a feature in the 1 August Look.

Latest sales on the show, which is produced by Metropolitan Broadcasting, are these: KOMO-TV, Seattle: WOW-TV, Omaha; KRLD-TV, Dallas; WTMJ, Milwaukee; KPRC-TV, Houston; WAVE-TV, Louisville; WWL-TV, New Orleans; WBTV, Charlotte, and WEAR-TV, Pensacola.

Ziv-UA added five more sales on Ripcord this week for a total of 90 markets.

The markets are: WNBC-TV, New York; Mick-or-Mack Stores, WSLS-TV, Roanoke; KOIN-TV, Portland; WTAE, Pittsburgh, and KVOS-TV, Bellingham.

An important program development at Ziv-UA this week was the signing of **Dave Wolper in an exclusive contract to produce a series of 38 half-hour "documatics"** of a biographical nature.

Wolper began as an independent producer and then was associated with Sterling.

Sales to tv of theatrical product are good as ever.

UAA's new group of 32 recent UA features, called A-OKAY's, **made 20 sales for $1 million in three weeks.**

Latest markets are: Buffalo, Providence, Philadelphia, the Triangle stations, St. Louis, Denver, and Phoenix.

Meanwhile, Seven Arts Associated has sold its package of 191 Looney Tunes cartoons to these additional stations: WHEN-TV, Syracuse; WGAL-TV, Lancaster, and KMBT-TV, Beaumont.

KPHO-TV, Phoenix, points out that it's still in first place in the afternoon despite what half-hour western re-runs have done for KOOL-TV (see FILM-SCOPE, 26 June).

Although KOOL-TV advanced its afternoon rating from a fourth-place 2.3 (March 1960) to a second-place 7.4 (March 1961), KPHO-TV still led the Nielsen from 3:30 to 5:30 p.m. daily with 11.3.

A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

17 JULY 1961
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SPONSOR
PUBLICATIONS INC.

This is the time when the tv network nabobs get a line of how good the stuf they've been selling for the fall is likely to turn out.

Their nests are the **Hollywood preview rooms** and the cynosure of their hopes, an possibly inkling doubts: the **roughs of series in production.**

The turnout at Yankee stadium July Fourth tended to affirm something tha Philip Wrigley said back in 1948: to wit, broadcasting can't hurt the baseball gate give them the right attraction and you'll have capacity attendance.

The paid admission for the Detroit double-header was a record, **74,246.**

Station brokers apparently don't see eye-to-eye on the differentiation value o a tv network affiliation in determining the market price.

In their disparate views the value of such franchise can run anywhere **between 25% and 40%.**

Worthy of note: even as the networks keep expanding their share of the affiliates' tin the **actual ratio of network income vs. total revenue gets less and less for the st tion.** ABC TV's introduction of the 40-second chainbreak stems, in part, from an attempt rectify this **economic paradox.**

A Bates media three-striper last week scotched a rumor that had gained son currency among tv rep salesmen.

The report, which was termed utterly baseless: a Bates group of timebuyers during a hu dle on the problem of 40-second chainbreaks agreed to **refrain from buying a 20-secon spot which followed a 20-second spot.**

Said the Bates media executive: **no such meeting was held and we haven't arrive at any policy with regard to buying into chainbreaks.**

ABC TV also has its top secrets: they're on the daytime sales side.

Ed Bleier, who presides over that area, has a firm policy of **not disclosing who th daytime newcomers are until they're actually on the air.**

His explanation: **Our daytime sales are mostly creative.** If we tell about them o competitors will go after them and try to unsell them.

Some of the major reps have prevailed upon their sales staff to crowd their v cations into July instead of stringing them out over two months.

They don't want to be caught manpower-short if last year repeats itself and there's deluge of business during August.

An upper-rung agency is in process of weeding out accounts that haven't be money-maker for a long, long time and also show no signs of growth.

The basic tactic for easing them out: a **marked reduction in service.** Rather than t direct gambit of suggesting that the client find a home elsewhere.

The agency's management believes that it's about time it started to think in terms of it profit instead of the image posed by its over-all billings.



SIOUX CITY'S NEW SYMBOL OF LEADERSHIP.

KVTV's new "weather ball" is the symbolic beacon of the station's leadership in Sioux City: it dominates the skyline the way KVTV dominates the metropolitan market. It illuminates the sky above the city the way the station illuminates product advantages for consistent sales of client products. The guiding light in Sioux City is KVTV . . . literally and figuratively.

KVTV

CHANNEL 9 • SIOUX CITY, IOWA
CBS • ABC



PEOPLES BROADCASTING CORPORATION

KVTV	Sioux City, Iowa
WNAX	Yankton, South Dakota
WGAR	Cleveland, Ohio
WRFD	Columbus-Worthington, Ohio
WTTM	Trenton, New Jersey
WMMN	Fairmont, West Virginia

WRAP-UP

(*Continued from page* 55)

Advertising Agency Group's 1961 Annual Advertising and Public Relations Awards competition. Awards were made to agencies for campaigns in various media.

Mergers: Lando Advertising, Pittsburgh and Erie, Pa., has acquired the capital stock of Dubin Advertising, Pittsburgh. Lando's current volume of billings is over $4-million . . . Knox Reeves, Minneapolis, and Fitzgerald Advertising, New Orleans, have merged as Knox Reeves-Fitzgerald Advertising.

Anniversary gift: Bozell & Jacobs, Chicago, has established an annual fellowship at the University of Missouri School of Journalism as part of the observance of its 40th year in business.

Awards: Advertising created by **Henderson Advertising,** Greenville, S. C. won four awards in annual creative competition of the National Advertising Agency Network.

Happy birthday: J. T. Howard Advertising, Raleigh, N. C., celebrated its 16th anniversary in June with an open house.

Stations on the Move

TOTAL STATIONS ON THE AIR
(as of 1 June 1961)
AM: 3,590
FM: 871
TV: 541

BOUGHT/SOLD/APPROVED

Sold: WEOA, Evansville, Indiana, to J. B. Fuqua, president and owner of Georgia Carolina Broadcasting, from WEHT, Inc., Evansville. The price: $75,000 cash, plus a non-competition agreement for $48,000 . . . **WNEL,** Caguas, P.R., to a syndicate headed by Jack Sterling, known as Atlantic Broadcasting Corp., for a cost in excess of $150,000.

Associations

The Colorado Broadcasters Association elected Clayton H. Brace, assistant to the president, KLZ (AM-TV), Denver, to the presidency at their thirteenth annual meeting.

Other officers elected were: Mason Dixon, general manager of KFTM, Fort Morgan, as v.p. and Bob Martin, KMOR, Littleton, as secretary-treasurer.

Newly-elected officers of the Nashville Chapter of the American Women in Radio and Television are **Adelaide Waller,** WENO, Madison, president; **Jan Smith,** Culbertson, King & Smith Advertising, v.p.; **Helen Crowder,** WLAC, Nashville, corresponding secretary; **Olean Holloway,** Buntin & Assoc., recording secretary; and **Ann Morrison,** Dawson & Daniels Advertising, treasurer.

Herminio Traviesas, v.p. at BBDO, was appointed chairman of the RTES membership committee for 1961-62.

Tv Stations

Tv sales: Lestare will again cosponsor the eleven day tv coverage of the International Beauty Congress on KTTV, L.A., in an audience bid for 5.5 million homes.

Ideas at work:

• **WJRT,** Flint, Mich., will present a one hour telecast entitled Land We Love. The program, which opens Farm Safety Week, will be set up as a mock trial with its principal subject farm safety.

PEOPLE ON THE MOVE: Norman R. Cissna to sales manager, WNBC, Chicago, from assistant sales manager, same station . . . **Robert Leitch** to merchandising manager, WWLP-TV, Springfield, Mass., from western Mass. sales rep for Food Enterprises, New England . . . **Ira Kamen** to executive v.p., Teleglobe Pay-TV System . . . **Robert F. Lewine** elected president of National Academy of Television Arts and Sciences . . . **Douglas Brown,** from Headley-Reed; **J. Myles Riley,** from the restaurant business; both to account executives at WBRE-TV, Scranton, Pa. . . . **Donald T. Meier** to manager of radio and tv relations for the 1961 Chicago International Trade Fair . . . **Fred L. Bernstein** to general sales manager, WLOS-TV, Greenville, S. C. . . . **Martin Giaimo** to manager, WNEM-TV, Flint, Mich., from manager of WPON, Pontiac . . . **Richard A. Noll** to national sales department, TvB, from marketing executive at Compton . . . **Paul Kennedy, Jr.** to sales staffer, KCOP L.A., from L.A. manager of Weed . . **Richard A. Noll** has joined the national sales department of TvB from marketing executive at Compton . . **Bob Church,** assistant merchandising manager, KTTV, L.A., moved up to merchandising manager . . . **William P. Dix, Jr.** to general manager, WDAU-TV, WGBI, and Muza for the industrial valley, all in Scranton, Pa. . . . **Jack Donahue** to general sales manager, KTLA, Hollywood, from national manager, same station . . . **R. L. (Danny) Cochrane** to general sales manager KXTV, Sacramento, Calif.

Kudos: WBBM-TV, Chicago, was awarded the American Heart Association's Gold Medal for *The Four Seasons* documentary.

What might be termed the ultimate degree in efficiency was achieved at WHDH, Boston, in connection with the transatlantic handling of a boxing match.

This is what transpired in 2 hours: (1) secured international rights to the Paul Pender-Terry Downes bout for the world's middleweight championship; (2) booked passage for a blow by blow sportscaster; (3) secured trans-atlantic telephone line communications for live coverage; (4) sold the entire package to Schaefer.

Radio Stations

An RAB contest challenges advertisers and agencies to guess how many summer weeks radio would lead tv this season.

Official figures will be announced by Sindlinger, media analysts, who reported last year that radio topped tv for eight summer weeks.

Pulse is expanding its west coast operation from sales service to full scale research.

The new plant will have its own production facilities and will be headed up by Allen S. Klein, national sales director since 1958.

Ideas at work:

• **WGLI,** Babylon, N. Y., searched among its listening audience for the

oldest radio and gave first prize to an 1890 radio—with a newer order horn.

• **WINF,** Manchester, Conn., has initiated a free wake up service to residents of the Hartford metro area.

• **WOW** and **WOW-TV,** Omaha, broadcast an eye-witness report of the crash of the United Airlines jet in Denver by passenger Lyle Demoss barely 30 minutes after the accident occurred Tuesday last. The broadcast was believed to be the first word of the accident and to have preceded the wire service report.

• **WBAL,** Baltimore, will give Marylanders an opportunity to hear a recreation of the bloody battle of Bull Run in a documentary to be run 22 July at 9:05 p.m. The program was produced by the radio/tv department of Bob Jones University, S. C. The program is called *First Manassas or the Battle of Bull Run* and is presented as seen by three anonymous narrators or observers who roamed over the battlefield from one side to the other presenting descriptions of the action and interviews with officers, soldiers, and local residents. The station will endeavor to turn back the clock so that Marylanders can witness history in the making.

• **WKTG,** Thomasville, Ga., has hired a blind announcer, Ned Benton. A junior at the University of Georgia, Ned is working at the station during the summer vacation as Sunday afternoon disk jockey and is doing a top job. He is a radio and tv major at the University and is pioneering the course at school. At the station he runs the Sunday afternoon program featuring Broadway show tunes and some modern jazz. He works alone running three turntables and four tape recorders and Mutual news every half hour.

• **WAMO,** Pittsburgh, Pa., used a group of volunteer phone operators to take phone contributions during the station's all-day radiothon appeal for NAACP membership.

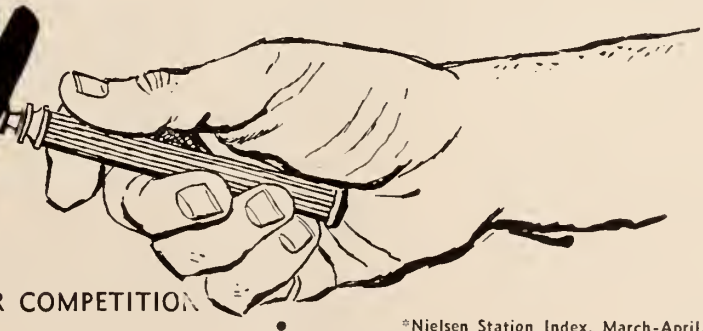
• **KRAK,** Sacramento, set up its broadcast studio right out in the open for a full week during its Western Days promotion at a village shopping center.

PEOPLE ON THE MOVE: Lloyd Webb to station manager, WJOB, Hammond, Indiana, from sales manager of WAIT and WJJD, Chicago . . . **Thomas L. Tiernan** to account executive, KYW, Cleveland, from commercial manager, WKEE, Huntington, W. Va. . . . **Don Sherman** to WTRY, Albany, as account executive, from WENE, Binghamton, N. Y. . . . **Bill Tilow** to account executive, WABC, New York, from WDEE, New Haven, Conn. . . . **Dale Drake** to national-regional sales manager, KXOL, Fort Worth . . . **Frank A. Orth** to director of sales, WICE, Providence, R. I., from president and general merchandise manager, Cherry & Webb, Providence . . . **Hermann Maxwell** to sales manager, WINS, New York, from director of sales, WNBC-Radio . . . **Thomas R. Bishop** to general sales manager WSAI, Cincinnati in charge of sales operations above national and local level, from general manager, KAJI, Little Rock, Ark.

They were elected v.p.'s: Wendell B. Campbell, managing director, KGBS, L.A., and **John C. Moler,** managing director, WIBG, Philadelphia, have been elected v.p.'s by Storer Broadcasting . . . **Jack S. Sampson** to v.p. of Storz Broadcast-

OVERWHELMING DOMINANCE*

of KNOE-TV proves merit of balanced programing



*ARB—March, 1961

PERCENTAGE LEAD KNOE-TV OVER COMPETITION

	Total Homes	Monroe Metro Ouachita Parish (County)
Monday-Friday		
Sign on-9 AM	120.0%	70.3%
9 AM-12 Noon	89.5%	232.9%
Sign on-Noon	116.2%	161.5%
Noon-3 PM	95.7%	326.3%
3 PM-6 PM	26.9%	109.0%
Noon-6-PM	53.8%	172.7%
6 PM-10 PM	32.7%	105.8%
10 PM-Midnight	40.3%	101.2%
6 PM-Midnight	33.3%	104.9%
Saturday		
Sign on-6 PM	58.1%	111.1%
6 PM-10 PM	42.6%	159.7%
10 PM-Midnight	248.3%	504.2%
6 PM-Midnight	63.5%	198.4%
Sunday		
Sign on-6 PM	69.5%	259.2%
6 PM-10 PM	100.5%	203.2%
10 PM-Midnight	473.3%	1830.3%
6 PM-Midnight	115.5%	136.7%
Sunday-Saturday		
6 PM-10 PM	42.1%	124.7%
10 PM-Midnight	91.8%	195.3%
6 PM-Midnight	46.9%	132.2%
9 AM-Midnight	54.8%	154.3%

*Nielsen Station Index, March-April, 1961

PERCENTAGE LEAD KNOE-TV OVER COMPETITION

	Total Homes
Monday-Friday	
9 AM-Noon	84.4%
Noon-3 PM	129.2%
3 PM-6 PM	64.3%
Noon-6 PM	96.8%
Sunday-Saturday	
6 PM-9 PM	61.4%
9 PM-Midnight	71.6%
6 PM-Midnight	66.5%
9 AM-Midnight	69.5%

KNOE-TV Channel 8 Monroe, Louisiana

The only commercial TV station licensed in Monroe

CBS ★ ABC
A James A. Noe Station
Represented by H-R Television, Inc.

ing. he is general manager of KOMA, Oklahoma City.

Diversification: Rollins Broadcasting, owners of nine radio and tv stations, has bought the outdoor advertising company, Tribble, for an amount in excess of $3-million.

Sport sales: WCAU, Philadelphia, has signed Ballantine (Esty) for one-half sponsorship of the Philadelphia Warriors. The schedule will include some 40 games.

Thisa 'n' data: The **Balaban stations** have renewed a franchise agreement with Community Club Awards for the fourth consecutive year.

Kudos: John Gilmore, CCA president, was named Mr. Clubwoman of 1961 by the National Clubwoman Association for recognition of more than $5-million in cash given to women's clubs by the CCA . . . **Roger Garrett,** general manager of WBOY (radio-Tv), Clarksburg, W. Va., was elected to the Mayor's office of Clarksburg . . . **Larry Burroughs,** program director, KPHO, Phoenix, was named executive secretary of the junior division, Advertising Association of the West . . . **KRAK,** Sacramento, Cal., was the recipient of an award from the Northern California Television-Radio Council for Tuberculosis Education for outstanding service in improving community health in the fight against tuberculosis . . . **KCMO-TV,** Kansas City, has been named a winner in the 1961 nation-wide broadcasting competition for support of Radio Free Europe. Other stations cited were: **KPIX-TV,** San Francisco; **WBZ,** Boston; **WEJL,** Scranton, Pa. The winners will be given a trip to Europe highlighted by a tour of inspection of Radio Free Europe's facilities in West Germany and Portugal.

Happy Anniversary: Storer's o&o **WWVA,** Wheeling, W. Va., honored six of their staff for twenty-five years of service.

The winner: Murray Kaufman, WINS, New York, personality, was named New York's 1961 radio star after a month of voting by fans throughout the greater New York area.

Fm

KCFM, St. Louis, celebrated a rebirth after rebuilding its facilities which went up in smoke in May 1960.

The opening of new studios and offices was inaugurated with the advent of stereo.

There are an estimated 200,000 fm sets in the St. Louis area.

WFMT, Chicago, has increased its power fourfold, from 29,500 watts to 120,000.

The Fine Arts station now is able to give reception to communities hitherto unable to receive Chicago fm.

WMET (AM-FM), Miami, has become the first full-time Spanish broadcasting station in the Miami area.

Roberto Creus, production man for CMQ, Havana (before Castro) will assume duties as program director.

The station will broadcast with all Latin Americans in view.

Thisa 'n' data: KPEN, San Francisco, will be the first fm station in western America to begin stereo multiplex broadcasting, as of the first week in August.

Networks

TvB reports that for the first time Metrecal, Swan Liquid detergent, and Du Pont paints were among the first 15 brands in network tv billings for April 1961.

Metrecal was second among the 15 with billings of $739,047; Swan liquid was fifth with billings of $554,704, and Du Pont paint was ninth, with $475,324.

The top brand in April was Anacin with billings of $814,432, while the leading company was P&G with billings of $4,062,425.

ABC TV took six of the ten top shows in the Nielsen 2 June 50-market ratings.

The remaining four went to CBS.

A curious sidelight to these ratings is that of the ABC TV leaders three are reruns and the other three new shows. Also, three are mystery dramas and three are comedies.

PEOPLE ON THE MOVE: Jack H. Mann, ABC Radio director of advertising, sales development and research, assumes duties as director of ABC Radio Pacific and ABC Radio West . . . **Jules Herbuveaux,** NBC executive, to the staff of NBC senior executive v.p. for special projects . . . **Harry E. Hobbs Jr.** to central division sales manager, NBC Radio . . . **Arthur Wittum** to director of information services, CBS Radio, Hollywood.

Radio sales: CBS Radio sold two segments of *Arthur Godfrey Time* to Onamia Manufacturing on behalf of Luralight (Strandberg and Assoc., Minneapolis).

New affiliates: WDEB, Pensacola, Fla., has joined with CBS Radio as of 16 July . . . **WCKY,** Cincinnati, will become the outlet for MBS as of 23 July.

Representatives

Rep appointments: KCUL, Fort Worth, and **WRR,** Dallas, to Eastman . . . **WSOR,** Windsor, Conn., to Breen and Ward . . . **WHNB,** Hartford, Conn., to Hollingbery . . . **WKGN,** Knoxville, Tenn., to Radio T.V. Reps . . . **WBOS (AM-FM),** Boston, to Weed . . . **WFUN,** Miami to Eastman . . . **WHIY,** Orlando, Fla., to Venard, Rintoul & McConnel . . . **WHNB-TV,** Hartford, Conn., to Hollingbery . . . **WWHY,** Huntington, W. Va., to Advertising Time Sales.

Happy Anniversary: Spot Time Sales is celebrating its first year of operation. The firm, founded 1 July 1960, reps 33 radio properties.

Film

The formation of Tele-Vide Productions, specializing in film for tv and tv commercials, wa announced by Lew Pollack.

Pollack founded new firm as ou growth of Lew Pollack Production

Jayark Films' president Rube R. Kaufman revealed that th firm's gross sales during the fir six months of 1961 were mor than double those of the sam period in 1960.

The greatest gains were registered ring the month of June. The gross les for that month were 5.7 times eater than those for June 1960.

ight Time, children's tv weekly ries produced by Fred A. Niles, hicago, for the National Luther- Council, is adding markets for total of 125.

Stations starting the first 39-week ries in June are: KVKM, Mona- ns, Texas; WKBT, La Crosse, Wis.; WOR, Worcester, Mass.; KFEQ, . Joseph, Mo.; and KUAM, Agana, uam.

EOPLE ON THE MOVE: Hamp- n W. Howard to sales executive, eenwich Production Film division . **Eve Baer** to manager, program rvices for ZIV-UA from adminis- tive assistant, same firm . . . **Ken- th A. Silver** to v.p., Alexander ternational . . . **Earl Klein,** presi- nt, Advantage Film Sales, re-elected head board of directors for another ar . . . **James E. Witte** to general les manager, Tele-Tape Productions m producer-salesman, same firm . . . **Joseph (Red) Muscato** to les account executive, Arrow divi- n of ITC . . . **Ro Iannelli** to v.p. charge of sales, Lane-Cole-Dietz . . **Robert R. Rogers** to account ecutive, ABC Films, from ITC's n program sales department.

Public Service

MCA, New York, has made me progress in its case against w York State's legislative ap- rtionment.

Federal Judge Richard H. Levet, hearing the case, first of all threw Attorney General Louis J. Lef- witz's request that the case be dis- sed. The judge then directed that special three judge Federal Tri- al be set up to try the suit which ks to have Article 3, Sections 2 to of the New York State Constitu- n declared illegal.

The plaintiff's (WMCA and the city New York) suit charged that the portionment statute was "grossly air in that it weighted both houses the Legislature in favor of lesser ulated rural areas to the great dis- antage of densely populated areas."

Public service in action: WZOK, Jacksonville, Fla., entitled a safety campaign *The Dying Hours*, referring both to the final hours of the holiday, and the most critical hours of traffic deaths. The program was aired from dusk to midnight . . . **ABC o&o's** had the support of Norman Cash, Detroit Tigers, and bandleader Johnnie Long during the month of July in a promotion for cleaner cities . . . **WTOP-TV,** Washington, D. C., will run a special entitled *The Second Heart*, delving into the miracle of open heart surgery. The program, to be seen on *Portfolio*, 27 July, 10:00-11:00 p.m., was produced and filmed last fall by the News and Public Affairs department of WJXT, Jacksonville, Fla. The program revolves around Julie, an 11-year old heart patient, and explains how her heart defect occurred, how it was discovered, and how it was finally diagnosed, and the actual step-by-step operation. The major portion of the program involves films taken in the operating room. The voices of a narrator and a surgeon at the operating table share the description as Julie's chest is opened and the operation proceeds. The American Heart Association cited WJXT shortly after the program for "distinguished service and leadership" for presenting the program in Jacksonville . . . **WBZ,** Boston, is programing an in-depth analysis of America's image abroad. The two-part documentary, entitled *As Others See Us*, is to be featured by the station in prime time 17 and 18 July. The show deals with those personages who see the problem from all the angles of life.

Freedoms Foundation, Valley Forge, Pa., and the seven radio stations of Storer will join to create a series of one-minute program capsules called *Voices of Freedom*.

The series, consisting of famous historical documents on American freedom and patriotism, will be made available to all radio stations in the country.

All U.S. radio stations will be invited to carry the series of 15 one-minute programs per month. Each release will be provided on tape at seven and one-half inches per second, for a prepaid charge of $2.00 per month, refundable upon return of tape.

Kudos: WCAU, Philadelphia, for the program *Governments of Man*, won first place in the American College Public Relations Association National Honors Competition category C, class 3—radio tapes, Governments of Man, 'Argentina', Part II. John Anthony Brown, writer and narrator of the programs, accepted the award.

Trade Dates

The American Association of Advertising Agencies has elected new officers and a board of governors as plans are being made for the organization's annual meeting 12 October at the Ambassador West Hotel in Chicago.

Paul C. Harper, Jr., president of Needham, Louis and Brorby, has moved up to the post of chairman; new vice-president is George Bolas of Tatham-Laird, while Buckingham W. Gunn of Clinton E. Frank has been named secretary-treasurer.

RTES will have as guest speaker Chairman Newton N. Minow of the FCC on 22 September.

The occasion is the first Newsmaker luncheon of the 22nd year of the society.

Q. Can BONDED handle my taped shows?

A. Yes indeed. BONDED pioneered expert handling, shipping and storing of Videotape shows.

BONDED TV FILM SERVICE

NEW YORK
CHICAGO
LOS ANGELES
TORONTO

A Division of NOVO INDUSTRIAL CORP.

Tv and radio NEWSMAKERS



Robert A. Dearth will join Kenyon & Eckhardt as senior v.p. in charge of the Detroit office. He has been president and general manager of Morse International Advertising, a subsidiary of Richardson-Merrell. Dearth came to Morse in 1956 and was given responsibility of the Vick drug line. For seven years before 1956 he was with Ross Roy in Detroit, where he remained until he became v.p. and assistant to the president. Prior to that he was with McCann-Erickson as account executive.



James T. Victory has been appointed general sales manager of CBS Films. Victory, who has held the position of director of syndication sales since April, 1960, joined CBS Films in 1953. as account executive. He was promoted to account supervisor in July, 1958. Before this, he was with 20th Century-Fox for 11 years in various sales capacities in the east and midwest. Victory was a captain in the Army during World War II and participated in the Pacific campaign. He is a native New Yorker.



E. Jonny Graff, veteran radio and tv broadcaster, has been named general manager, WNTA (AM-FM), New York, from his former position as v.p. in charge of eastern sales and a member of the board of directors at the same station. Before joining the NTA organization he was v.p. in charge of sales with Snader Telescriptions, film syndication firm. In 1948 he pioneered in tv as program director and head of production at WBKB, Chicago. From 1945-48 he was with Donahue & Coe.



Monte DeVon has been appointed manager of KIMA, Yakima, Wash. He replaces Bob Dolph who is leaving to enter his own business in another city. DeVon has been with Cascade Broadcasting for three years. Previously, he was associated with KODL in The Dalles, Oregon, as sales manager. He moves to his new position in radio from KIMA-TV where he was engaged in sales. Having started his broadcasting career eight years ago in radio, the new station manager is no stranger to the business.

It's packed!

And it's the one and only all-radio factbook!

RADIO BASICS

Out late July

The seller's viewpoint

Violence and strong emotionalism have been an integral part of literature, drama, painting, etc., through the ages, point out G. William Bolling, assistant to the president, The Bolling Co., in rebuttal to criticism of violence in television. He calls attention to critics who object to violence on tv, yet relish the same type of action in operas or classic motion pictures. Bolling further states that since we live in a violent age, it is important that we learn to live with it. He relates this to the Darwinian evolution theory that survival depends on ability to adapt to a changing environment.



The constructive side of violence

We hear much denunciation of violence on television hese days from the FCC, syndicated critics and outspoken ay people but this seller's viewpoint is one of pride to be ssociated with a medium which depicts strength or energy actively displayed.

These are violent times, as were the 20's, the 30's, 40's, nd 50's. All around us there is violence on street corners, iolence in the flower garden and no thinking person can e unaware of the fierceness among nations. Charles Darin accurately pointed out that the course of evolution learly showed those inhabitants of a changing environent who adapt to the conditions at hand survive while ose unable to do so perish. So let's recognize we live in world surrounded by violence and learn to live with it.

The criers of alarm would have us believe the violence rtrayed on television is a new kind of poison which will stort our society. Nothing could be farther from the uth. From Sophocles to Spillane the world's most popur authors have involved their characters in every conivable physical, political and emotional violence. Many our own movie classics depict a train of violence against hich not a cry is uttered. For example, in the first reel D. W. Griffith's 1926 epic "Orphans of the Storm." ere is exhibited plague, riots in prostitutes prison, tyran-. beheadings, contemplated sororicide, and rebellion, yet ien such a feature is exhibited on tv the watchdogs ats) purr with cultural contentment. How true is this ote from Max Wylie's recent article "What's Wrong th our Critics": "Violence of the most extreme kind, tures of the most diabolical have the instant endorsent of Mr. Crosby's purity league the instant these vilnies are committed by a sweating tenor in a pair of ht pants singing in French. That's quite all right beuse it's opera. But it's all wrong for these villainies to committed in a pair of tight levis and in English because then it's a western."

A good look through an art museum or library cannot help but point out that most enduring and great art has an intensely emotional appeal. How then can we expect good entertainment on tv to do less than call for strong emotional involvement? And when severe emotional exercise is in play there's bound to be heat and ofttimes violence generated.

It seems to me, therefore, we in the industry should be proud to associate with elements which bring good entertainment and drama to 180 million Americans every day of the year, even if that drama and entertainment does contain violence, for surely there can be no drama without it.

Were television's current detractors to run a high-brow program system in place of today's obviously eagerly-watched fare, what makes them think their choices would gain favor? What they advocate is entertainment for themselves—not for the majority. And their conception of good programing is already available on television down to the smallest market. The fact of the matter is if people wanted more of this type of entertainment they would currently support it—in both ratings and box office.

Certainly the quickest road to ennui is a steady diet of chocolate cake. And if there's anything this country does not need it's more apathy on the part of its citizenry. Already the biggest problem we face regarding do-it-yourself patriotism in the face of very active hostile neighbor nations is a "let George do it" attitude about making the personal sacrifices necessary to keep American the land of lusty individualism and freedom of spirit it once was.

If a necessary ingredient in drama is violence then I'm all for raising hell seven nights a week on the tube. We just may find such drama has educated our torpid Americans and stretched their imaginations to bring about individual self-discipline on which good citizenship is built.

SPONSOR SPEAKS

Why tv must get off the dime

We are deeply concerned about the current state of television's public image. And we think that the industry should be too.

The echoes of Chairman Minow's "wasteland" speech have been dying away. The FCC program hearings have closed for the summer.

But let no one be lulled by this summer hiatus.

Anti-tv attacks are going to be renewed in the fall and they'll probably be rougher, tougher, more dangerous, more vicious than ever.

Meanwhile, what is the industry doing? Well, much as we hate to say so, we think that many tv men have been sitting on a dime, hoping wistfully that "all this will pass."

So far, we've seen practically no evidence of any confident positive planning by any arm of the business to vigorously upgrade the public image of the medium.

Let's face the unpleasant truth. The events of the past six months have conspired to create a public impression that tv broadcasters are 1) irresponsible, 2) interested only in a buck without regard for how it's made, 3) wholly determined to maintain and justify the status quo, and completely oblivious to any need for improvement.

The fact that every one of these accusations is a gross libel has nothing to do with the case. The industry's enemies (and they are numerous and powerful) have succeeded in getting more and more public attention for these viewpoints.

And the industry, in its replies, has too often seemed weak, defensive, and unprogressive.

We believe that television, as we know it, cannot survive unless a strong, positive program of industry public relations is undertaken immediately and aggressively.

We think such a program must go far beyond, in concept, and in execution, anything ever before attempted.

We think it should be centered in Washington, under the direction of Governor Collins, and that to be effective, it must have the united, enthusiastic support and participation of the best brains in television.

We call on the NAB, on the networks, and on all responsible tv broadcasters, to act quickly on this proposal.

10-SECOND SPOTS

Baseball manager to team: "A right, you guys, here's the line-up f the 1961 season. Gus, you're off t shaving commercials, Ed will do 'e Pete, Bob, and Cy will do cigare commercials; Sal and Lefty, bre fast-food commercials; Carl a Whitey, sports cars; Tony, Jake, a Morrie, deodorants!" (Caption fr Register and Tribune Syndicate c toon.)

Two on the aisle: At CBS they chortling over the ardent plea fo program tickets on the part of a t ist family one Sunday. "Anything the *Ed Sullivan* show," queried head of the household. When the work representative replied in negative, the harried father came b with, "How about *Candid Camer* The response was "none availab Whereupon, as a desperation play, determined dad exclaimed, "*Can't even get in to see Doug Edwards the News!*"

Those administraton egg-he In the course of a recent installm of ABC-TV's *Issues and Answers* gram, Postmaster General J. Ed Day referred to the controve Henry Miller novel, "Tropic of C cer," as "obscene, lewd, lascivious decent, filthy in content." He w on to say that the argument of lite r value and the right fo people to ju for themselves without the gov n ment telling them what to read, is always made in this sort of a th and that's what complicates the ju ter of court decision as to wheth i can be banned." The Postmaster e admitted he hadn't read the b *Who said the new Administra were all Harvard men?*

Off-season blues: In a *New Yo* cartoon a distraught husband is s stalking out of his living room i huff, leaving behind his wife an w children whose eyes are glued t th tv screen. As he reaches the p his wife shouts after him, "Jus b cause *you* happen to have total r ca doesn't mean the rest of us can en joy re-runs!"



QUALITY TELEVISION SELLS
RICH, RICH SOUTHERN NEW ENGLAND

QUALITY IN THE SKILL OF THE HORTICULTURIST IS ABUNDANTLY EVIDENT IN THE ROSE GARDENS OF HARTFORD'S ELIZABETH PARK, A MECCA FOR THE FLOWER LOVERS OF THE NATION.

IN RICH, RICH SOUTHERN NEW ENGLAND, QUALITY IN TELEVISION IS THE HALLMARK OF WTIC-TV

OH YES, WTIC-TV PROGRAMS ARE HIGHEST RATED TOO.

WTIC TV 3 HARTFORD, CONNECTICUT

REPRESENTED BY HARRINGTON, RIGHTER & PARSONS, INC.

A New Concept in Documentaries **Packaged for Local Use**



PERSPECTIVE ON GREATNESS

GROWING! This dramatic new concept in documentaries is being picked up fast from coast t coast! Every day more and more markets join the success parade of these thirteen hour-lon specials starring such renowned figures as Lindbergh, Al Smith, General MacArthur, the Duke an Duchess of Windsor, De Gaulle, and more. Actual, on-the-scene filmed highlights in their live from the world-famous film libraries of Hearst Metrotone News, are skillfully augmented wit new footage from Hearst Metrotone cameramen throughout the world. All brilliantly wove together by the masterful writer John O'Toole, to give a true "PERSPECTIVE ON GREATNESS. Dramatic entertainment of real prestige and stature. The kind to attract important local adve tisers. Plus this practical bonus: a single, compact, easily stored source of material on famou people—complete shows to run at a moment's notice when needed.

A Great New HEARST METROTONE Production

BCG
FILMS INC. • SUITE
THE CHRYSLER BUILDI
NEW YORK 17, N.Y. MU 7-08

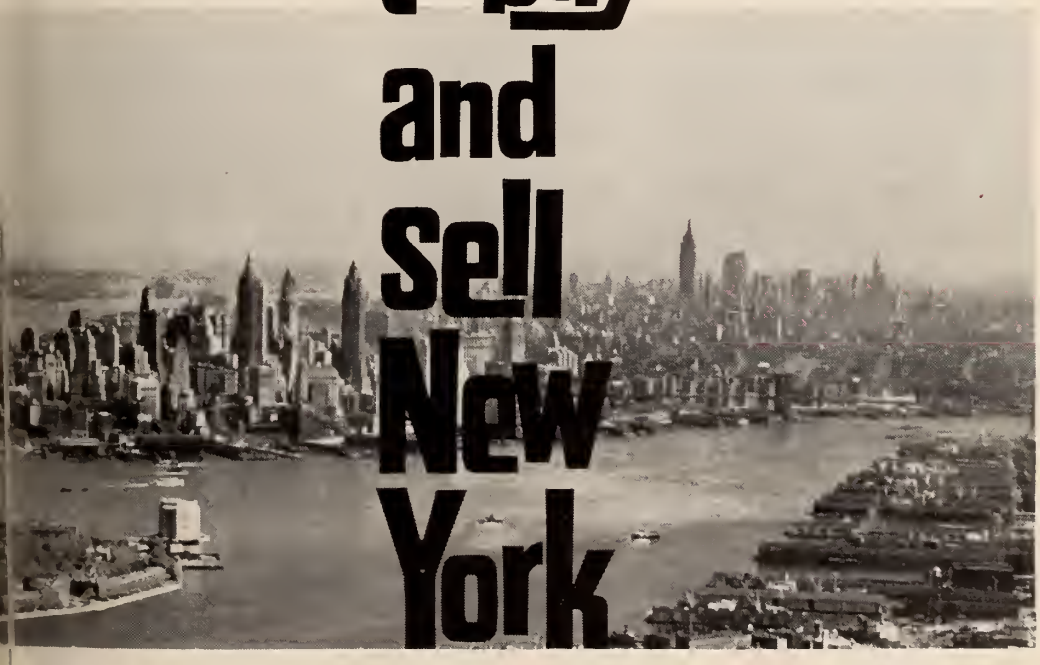
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THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

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how to buy and sell New York



Frankly, it's easy on WINS, and we deliver far more than you imagined. Not just New York City, but 24 counties in 3 states surrounding it. Not just homes and offices, but over 2,800,000 cars on the road, as well. Over 17 million people of all ages, interests and incomes whose annual purchases equal those of the next 3 markets combined. Examples? Over 6 billion on food, 2 billion on apparel, 2½ billion on cars and automotive products. Yes, you buy all this when you buy WINSland, the mammoth market reached by Radio WINS.
And summer brings you an extra bonus: 1 million radio-equipped boats that rely on WINS for official offshore weather and marine reports. Buy WINS to sell New York. It's as simple (and profitable) as that.

1010 WINS NEW YORK

pre ted by The Katz Agency or call WINS, JU 2-7000

R NO. 1 MEDIA BUY IN THE NO. 1 MARKET IN THE U. S.

MEDIA ANATOMY OF THE TOP 20 AIR AGENCIES

An up-to-date look at the key personnel and media structure of the major radio/tv shops

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Sing-along is a hot trend for '61 radio

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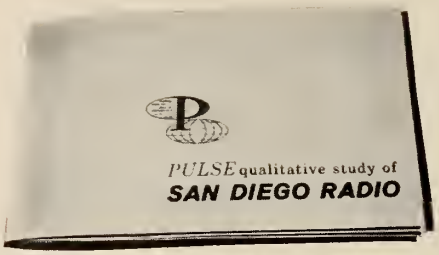
They're lapping it (Dubonnet) up in New York

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Recipe for creative radio: Part two

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DIGEST ON PAGE 4



SPECIAL PULSE QUALITATIVE STUDY OF **SAN DIEGO RADIO,** SHOWS.....

1 KFMB reaches more different adults daily than any other station.

2 KFMB's audience listens more attentively, has more travel cards, credit cards and charge accounts.

3 KFMB is the adults' first choice for news and for fuller details of bulletins and flashes.

4 KFMB would be chosen if San Diego adults could have only one station.

5 KFMB reaches both men and women equally, all income groups, all educational levels.

Ask your Petry man for the full brochure which shows why this great station moves more merchandise.

KFMB RADIO CBS SAN DIEGO

WROC-FM, WROC-TV, Rochester, N.Y. • KERO-TV, Bakersfield, Calif.
WGR-FM, WGR-AM, WGR-TV, Buffalo, N.Y. • KFMB-AM, KFMB-FM,
KFMB-TV, San Diego, Calif. • WNEP-TV, Scranton–Wilkes-Barre, Penn.
WDAF-TV, WDAF-AM, Kansas City, Mo.

Represented by Edward Petry & Co., Inc.
The Original Station Representative

TRANSCONTINENT TELEVISION CORP. • 380 MADISON AVE., N.Y. 17



BIG

CHOICE!

PERSPECTIVE ON GREATNESS is a favorite choice from oast to coast! New York—sold! Los Angeles—sold! Detroit—sold! Boston, Milwaukee, Houston, Denver, Memphis, Hartford, Rockford, Amarillo, Phoenix, Sacramento—all sold! PERSPECTIVE ON GREATNESS"...a new concept in documentaries! Thirteen hour-ong specials featuring actual on-the-scene filmed highlights in the lives of such famous gures as Al Smith, General MacArthur, Lindbergh, the Duke and Duchess of Windsor, DeGaulle, and more. Plus new footage from Hearst Metrotone cameramen throughout the orld. Great shows for important local advertisers! And a practical, easy-to-store source f material on famous people—hour-long shows to run when needed.

Great New HEARST METROTONE Production

BCG

FILMS INC. • SUITE 3200
THE CHRYSLER BUILDING
NEW YORK 17, N.Y. MU 7-0870

ALL
are on
WDBO-TV
in
CENTRAL FLORIDA
ARB* reports

WDBO-TV
DELIVERS
35.4% more homes than sta."B"
65.4% more homes than sta."C"
from 9am to midnight
in CENTRAL FLORIDA'S
BILLION DOLLAR MARKET!
NIELSEN* reports

HOMES REACHED

STA.	MON.-FRI.		SUN.-SAT.	
	12-3PM	3-6PM	6-9PM	9-Mid.
	(00)	(00)	(00)	(00)
WDBO	304	306	546	446
'B'	166	148	389	271
'C'	61	193	295	243

WDBO-TV
CH.6·CBS·ORLANDO
BLAIR TVA has more FACTS!
* March, 1961 Reports

© Vol. 15, No. 30 • 24 JULY 1961

SPONSOR
THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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29 About 50 stations across the country have hopped on the sing-alor bandwagon with varied formats. Trend is likely to continue through '

In New York they're lapping it up
32 Schenley's Dubonnet chalks up 22% sales increase during first radi tv plunge in the New York area despite jump in wine product pri

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34 In-depth training programs at stations show what happens when new r takes over client formerly handled by network sales organizati

Recipe for creative radio: Part two
37 In this second part of his article on how to make money and "please t right people" Elmo Ellis lists 15 surprising "don'ts" for radio programe

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38 Pharmaceutical firm, Merck Sharp & Dohme, spends $150,000 on one sh net tv show (plus spot programs) without commercial product menti

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THE

QUALITY

TOUCH

It's quality all the way at "Communication Center" where everything is new and incorporates the very latest advancements in the industry. A good example is our film and slide projection system — designed especially for television. Five new combination motion picture and slide projectors feature a continuous motion process, and accommodate color or black and white. All films and commercials are stored in humidity controlled dust-free cabinets and bins.

Not a thing has been overlooked in giving the advertiser more for his money on WFAA-TV . . . including a big free-spending audience. And we're eager to deliver them to you!



Ask those who use WFAA-TV . . . you'll want to join the growing list!



WFAA-TV DALLAS FT. WORTH Channel 8

"Communications Center."®

TELEVISION SERVICE OF THE DALLAS MORNING NEWS

Represented by Edward Petry & Co., Inc.
The Original Station Representative

By Any Yardstick

THE BIG ONE

Takes the *Measure*



ARB

PULSE

NIELSEN

TRENDEX

WKRG-TV

CHANNEL 5 MOBILE, ALA.

Call Avery-Knodel, Representative
or C. P. Persons, Jr., General Manager

Latest tv and radio developments of the week, briefed for busy readers

24 July 1961

SPONSOR-WEEK

CBS TV NFL SETUP ON LEDGE

Network's $10.8 million rights to football games are now in jeopardy as justice dept. looks at exclusivity

Amoco (D'Arcy) bought a quarter of the National Football League games on CBS TV for the fall, but it's loath to issue an order until it knows what the actual price will be.

The fact is that CBS TV can and can't attest to what the price will be for the package. It knows that it will be a quarter of $10.8 million if it has exclusive rights to all NFL teams, but it doesn't know what it'll be if a federal judge in Philadelphia heeds the Department of Justice and bars such exclusivity.

A suit favoring the allocation of some of these rights elsewhere is before that Philadelphia tribunal and a decision is expected within the next week or two.

Last season CBS TV had all the clubs but Baltimore, Pittsburgh and Cleveland. NBC TV telecast the home games of these teams and if the decision goes against CBS TV, the old situation will prevail.

Simon Siegel elevated to ABC exec. v.p. post

Simon D. Siegel financial v.p. of AB-PT, has been elected executive v.p. of the American Broadcasting Company.

From 1929 until 1953, when ABC merged with Paramount Theatres, Siegel was a financial executive of the theatre chains.



Simon B. Siegel

Since then, he has been treasurer of AB-PT, and was elected financial v.p. in 1957, board member in 1958, and executive committee member in 1959.

In addition to his new post as executive v.p. of ABC, Siegel remains financial v.p. of AB-PT.

Siegel's ascendancy at AB-PT has been constant ever since the Paramount-ABC merger first took place and he has long been informally regarded as the No. 2 man to Goldenson within the AB-PT hierarchy.

NETWORK TV O&O'S CULTURAL STRESS

The three network tv flagships are cooperating to show off the cultural side of their schedules during July.

A new bulletin, called Previews, is being put out under TIO guidance by the three New York o&o's: WABC-TV, WCBS-TV, and WNBC-TV.

The bulletin is designed to show how many educational, religious, news, informational music, and similar programs the network flagships are offering.

SHELL INCHING BACK ON SPOT TV

Shell Oil is back in spot tv, after several months of an exclusive romance with newspapers.

For the moment, the sharing of media affections by Shell is on a pretty limited scale.

What Shell is actually doing with spot tv is this: testing some new IDs and minute commercials in six markets.

It can be more or less assumed that there is a broader implication in these tests: using the new commercials, if they turn out effective enough, in a flock of tv markets sometime this fall.

Shell is also testing some new radio commercials in about six markets.

ABC: no premium for daytime Ernie Ford

It came as a surprise to trade circles this week that ABC TV won't ask a premium price for Tennessee Ernie Ford, its January 1962 daytime entry.

Show, which will have a band and entertainment cast, reportedly will cost $9,000 a quarter, the regular daytime price.

It's understood that ABC TV still hasn't decided on a time slot for the Monday-through-Friday Ernie Ford show, but is considering 12 noon or 2 p.m.



Slightly over-dramatic... but so are Cleveland listeners. Their reaction to WHK has resulted in the station's audience being practically as large as those of the second and third rated stations combined.* For over-dramatic results, use WHK

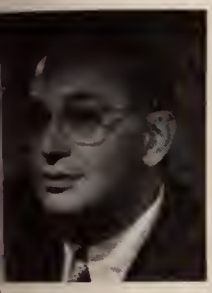
CLEVELAND

A Metropolitan Broadcasting st...
V. P. and General Manager, Jack Th...
National Rep.: John Blair & C...

Earresistible

EDWARD H. WEISS ON RESPONSIBLE' TV

A plea for responsible tv programming that genuinely serves the public was made last week by agency president Edward H. Weiss.



Edward H. Weiss

Such programing must be of bedrock concern to advertisers and their agencies "because it's the only way to stave off controls, coercion, and censorship in the long run," stated the president of Chicago-based Edward H. Weiss and Company.

Weiss pointed to his Purex daytime specials for women as an example of this type of programing.

Six of the women's daytime specials, plus three others, are to be repeated this fall on Tuesday evenings on NBC TV.

The agency placed an institutional ad for the specials in Saturday eview magazine, the weekly's first d run for an agency.

'v gross up 11% in May o $61.7 million—TvB

Network tv gross time billings for ay were $61.7 million in 1961, 1.1% ahead of last year, according LNA-BAR figures released by TvB.

For the first five months of the ar billings were $304.0 million, hich was 7.3% above 1960.

Biggest leaders in the advance re ABC TV, NBC TV, and daytime in general. For January-through-ay, ABC TV climbed 22.2% over 60 for $79.4 million and NBC TV s up 11.2% to $113.4 million.

CBS TV had $111.2 million, a drop 4.6% from 1960.

Five month three network daytime s up 20.4% to $101.7 million and nighttime was up 1.7% to $202.3 million.

So far in 1961 NBC TV is some $2.2 million ahead of CBS TV. But NBC TV's gross is about $2.9 million behind CBS TV's figure up to May last year.

Biggest area of increase in the May report was general Monday-Friday daytime, up 30.5% for the month and 22.9% for the year over 1960.

ABC INTERNATIONAL ADDS PANAMA OUTLET

The sixth station in the Central American network of ABC International will be in Panama.

The station, Televisora Nacional, will be in Panama City and will be on the air by the end of the year.

ABC will provide engineering, financial, and administrative assistance. It will also act as sales representative and program purchasing agent.

Other Latin American affiliates of ABC International are in Venezuela (five-station VeneVision network), Buenos Aires, Guatemala City, San Jose in Costa Rica, San Salvador, Tegucigalpa in Honduras, Managua in Nicaragua, and Guayquil in Ecuador.

Elsewhere in the world ABC is affiliated with stations in Adelaide and Brisbane, Australia, and with a station under construction in Beirut, Lebanon.

KBS COUNTY COVERAGE

There are 2,078 "D" counties in the U. S. (under 30,000) and Keystone Broadcasting System covers 88% of them.

Of 671 "C" counties (30,000-100,000), KBS covers 80%, and of 226 "B" counties (100,000-500,000) it reaches 66%.

But KBS gets into only 30% of the 94 "A" counties (over 500,000).

Keystone covers 83% of all U. S. counties.

CARL W. NICHOLS TO C&W PRESIDENCY

Carl W. Nichols Jr. becomes the new president of Cunningham & Walsh in a complete reorganization of the agency.

Former president Robert R. Newell becomes chairman of the board, and former board chairman John P. Cunningham is the new chairman of the executive committee.



Carl W. Nichols Jr.

Senior v.p. Carl R. Giegerich becomes chairman of the plans board.

C&W's new executive group now includes, besides president and chief executive officer Nichols, the following executive v.p.'s: Edward H. Calhoun, marketing services; Anthony C. Chevins, creative services, and Joseph D. Nelson Jr., account management. These four men, together with chairman Cunningham, comprise the new executive committee.

Although the Chicago office of Cunningham and Walsh Inc. has been sold back to Ivan Hill and several associates, C&W will continue to operate in that area.

The name of this new agency incidentally is Hill, Rogers, Mason & Scott. Three high executives leaving C&W in Chicago to join its principals are Sherman E. Rogers, Kenneth Mason, and Lawrence W. Scott.

The new agency reportedly will hold several former C&W clients, including Sara Lee, Beatrice Foods, Baldwin piano, College Inn foods, and certain AMF divisions.

Storer income off in '61

Storer Broadcasting reported on its net income this week for the first half of 1961.

Profits after taxes were $2.0 million, down from $2.8 million in 1960.



Take a second look

(it's Gourmet House, in Duluth)

Take a second look at the Duluth-Superior market-

it's bigger than you think!

It's the second-biggest market* in both Minnesota and Wisconsin!

Bigger than Madison or Des Moines!

Bigger than Albuquerque, Fort Wayne or Little Rock!

Duluth-Superior-BIGGER than you think-and only KDAL delivers it a!

KDAL—CBS RADIO-TELEVISION/3—AN AFFILIATE OF WGN, INC.—REPRESENTED BY EDWARD PETRY & CO., INC.

*Sales Management population estimates, January 1, 11.

NAB: 'potential Bonanza' for fm stations in stereo

(Chicago): A "potential bonanza" for fm lies ahead in the sale of stereo receivers, NAB radio v.p. John . Meagher told a convention of retail radio dealers this week.

An NAB survey found that of 185 fm stations planning to go on the air, 77 will go stereo in 1961 and 21 shortly afterwards.

NBC Spot ups Fromm

Two promotions at NBC Spot Sales were announced this week by v.p. Richard H. Close.

Wilbur H. Fromm has been made director of new business of promotion.



Wilbur H. Fromm

Alfred Ordover was appointed research manager.

Fromm has been with NBC since 1955 as spot sales advertising and promotion manager.

Ordover joined NBC in 1956 and spot sales in 1960.

Australia in first tv slump

(Sydney, Australia): For the first time in Australia, the infant tv industry is suffering a downturn.

Tv advertising, for example, is down 43% below last year. Under present economic conditions, there have been no tv rate increases for the past 18 months, a highly unusual circumstance in a five-year old tv industry, reports Charles Michelson, inc.

Three factors behind the tv downturn are a general recession, limits on credit buying, and fears that Australia's trade with Britain will suffer if the latter joins the European common market.

The slump is expected to affect imports of U. S. telefilms. Both quantities of tv film imports and prices paid for them may be reduced in the near future.



MURROW SEEN ON CBS

Viewers who have been seeing Edward R. Murrow on CBS TV stations lately may have gotten the impression that he's back with the network.

Actually USIA director Murrow was only introducing an episode of International Hour, a series of tv programs obtained abroad and circulated among the five CBS o&o's.

Murrow commented on the significance of the tv program exchange. He's the second federal official to make introductory remarks for the CBS series. The first was Philip Coombs, state department assistant secretary of educational and cultural affairs.

Top 100 spenders heavy in tv

The top 100 advertisers spent 53.3% of their measured expenditures in tv last year, TvB reports.

Of $1.7 billion spent, $0.9 billion went into network and national spot tv.

Last year the top 100 increased their ad budgets 5.6% in all media, about two-thirds of it going into television.

Ninety-eight of the top 100 used tv; the other are liquor advertisers.

Seventy-one regarded tv as their basic medium. Fifty-one spent half or more of their ad budget in tv, 33 spent more than two-thirds, and 10 more than four-fifths.

For the top 100 network tv spending was up 8.5% and spot tv was up 3.6% in 1960.

Bell Telephone's summer spearhead: 4 radio nets

Network radio and magazines are spearheading Bell Telephone's summer travel promotion.

Thirty-second radio spots have been running since June on all four radio networks.

Bell's musical commercials tell specifically how telephoning can eliminate typical vacation troubles.

Associated Bell companies are backing up the campaign. Agency is N. W. Ayer.

Oswald named at GMM&B

George Oswald has been elected a member of the executive committee of Geyer, Morey, Madden & Ballard, it was announced this week by chairman B.B. Geyer.



George Oswald

Oswald, who joined the agency as a senior v.p. six months ago, coordinates five of the agency's regional offices.

Before coming to GMM&B, Oswald was v.p. and account supervisor at K&E.

Congress may look at radio

(Washington): Congress has returned to the matter of old rivalries among radio stations for occupancy of scarce frequencies.

Some legislators dislike the FCC's decision to put second stations on the clear channels, though informed capital observers see little prospect of Congressional action on the subject.

This week, also, there were new hearings on pleas by daytime-only broadcasters for longer operating hours.

More SPONSOR-WEEK continued on page 60

women love to be wooed

And NBC Daytime has winning ways with the women most able to buy! Want the inside track on a billion dollar market? Reach America's housewives via NBC Daytime Television. Nielsen shows that, in just 4 weeks, an NBC daytime advertiser in three different programs gets his message to 58% of the younger housewives, 65% of the middle age bracket and 45% of the older (but young in heart) group. What's more, he scores an average of 12 commercial impressions in their homes!* And let's take a good look at the middle (35-49) age bracket. TV homes with housewives in this category add up to a population

NBC Day-time Line-up: 10:00 Say When • 10:30 Play Your Hunch (color) • 11:00 Price is Right (color) • 11:30 Concentration • 12:00 Truth or Consequences • 12:30 It Could Be You



el 60 million. Strong in buying power too—they have over twice as much to spend as younger mies. They buy more. They consume more. More coffee . . . facial tissues . . . prepared puddings. In it comes to cigarettes, for example, Nielsen says they use nearly twice as many as their ouger counterparts . . . nearly two and one half times more than older housewife homes.** But oug, middle or older—you reach the housewife group most important to you with B Daytime's flexible scheduling. Put your advertising power where the selling ower is—on ***NBC Television Network . . . leader in the Daytime!***

*NTI Special Analysis 4 wks ending Feb. 5, 1961 **Nielsen Special Research 1957-1961

lor) 2:00 Jan Murray Show (color) • 2:30 Loretta Young Theatre • 3:00 Young Dr. Malone • 3:30 From These Roots • 4:00 Make Room For Daddy • 4:30 Here's Hollywood



Latest PULSE* figures show

KRIZ #1

with more first-place quarter hours than any other station.

KRIZ—307
X — 90
Y — 38
Ties — 69

Total weekly 504 quarter hours

*According to the March, 1961 Pulse Report.

KRIZ
phoenix
KO-5B
call robert e. eastman & co., inc.

Sponsor backstage

by Joe Csi

Potpourri on tv



THOUGHTS WHILE TRYING TO COME UP WITH AN IDEA FOR A BACKSTAGE COLUMN ON A HOT JULY EVENING:

Should I do another piece on the last portion of the Federal Communications Commission's hearings on program practices? I think not, though some elements certainly were most interesting. It was noteworthy that two such eminent and capable producers as Fred Coe and Albert McCleery mi mized the amount of pressure of any kind they had experienced wi sponsors and agencies. The ratings, of course, took their usual be ing, with Coe, McCleery and others reiterating that the ratings a largely responsible for the decline of top drama fare on tv. With t blasting the ratings services take at events such as the FCC he ings, the NAB Convention where Governor LeRoy Collins castigat the industry's slavish devotion to the ratings as did FCC Chairm Newton Minow—with this constant and vehement barrage level against them it's a wonder the ratings services survive. But may it's because, as Theatre Guild attorney Bill Fitelson pointed out the FCC hearings, the ratings are all we have to go by.

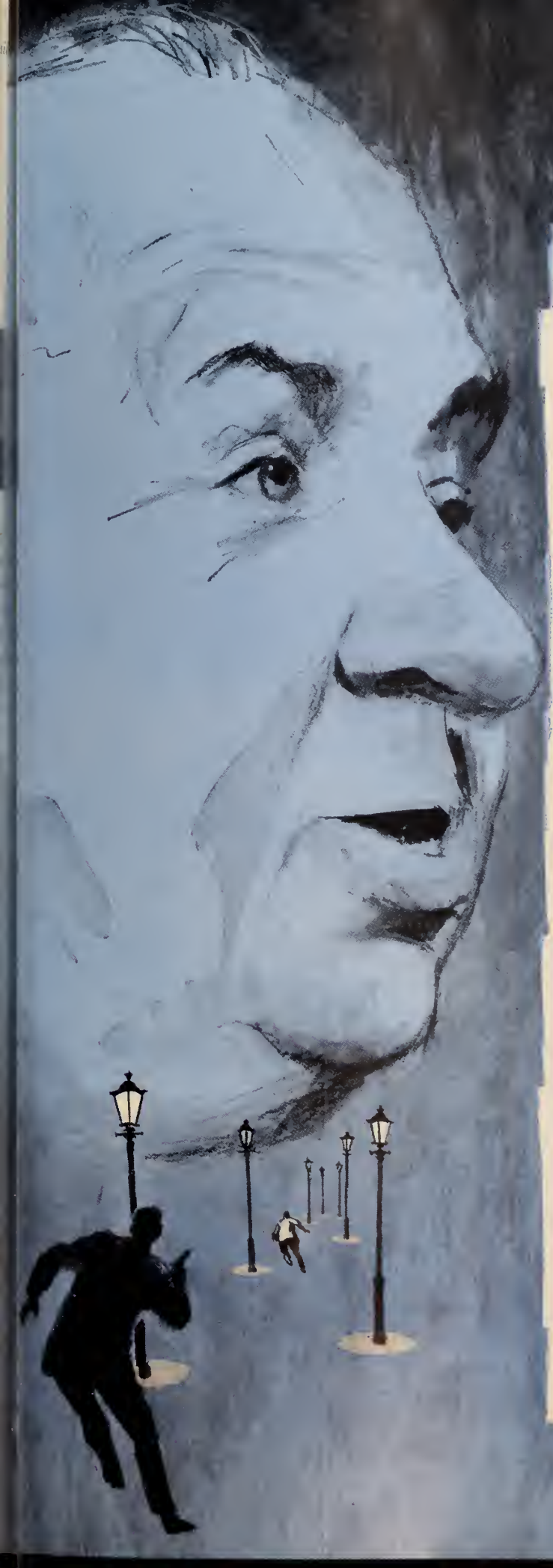
NBC-Y&R revolving door

Our old friend Pat Weaver conducted himself creditably, maki the prediction that tv programing would improve in the near futu I wonder if Pat's notions in this direction were influenced at all the news (which he must have known before it was officially r vealed), that his old programing aide at NBC TV, is going back the network as head of tv programing, replacing David Levy.

Mort's leaving his job at Young & Rubicam to return to the NE web. Gives me the feeling that NBC and Y&R are really on opposi sides of a connecting revolving door. If I recall correctly, Pat hi self came to the network from Y&R and so did Dick Pinkham a Tom McAvity. And Dave Levy was with that agency, too, befo he became programing head of NBC.

Talking about NBC, maybe I could do a column on Bobby Sa noff's piece in the *Saturday Evening Post* on tv programing, or General Sarnoff's speech at the National Press Club in Washingto D. C. The General, I'm told, played to standing room only, and didn't disappoint the newsmen. He got on President Kennedy's a Newton Minow's bandwagon, urging the hastening of United Stat Communications satellites. In his characteristic kind, but firm, ma ner, he chided those who were fighting over control of the satell operations, and thus delaying the entire effort. It seems the Sta Department and the FCC, if not several other governmental bodi are debating control issues. The General, on the lighter si showed the Press boys and girls a pocket sized color tv, am-fm rad

(*Please turn to page* 46)



VOLUME II
"FILMS OF THE 50's"
NOW FOR TV

FORTY-ONE OF THE FINEST FEATURE MOTION PICTURES PRODUCED BY WARNER BROS. FROM SEVEN ARTS!!!!!!!!!

ALFRED HITCHCOCK's
I CONFESS
MONTGOMERY CLIFT
ANNE BAXTER
KARL MALDEN BRIAN AHERNE

SEVEN ARTS ASSOCIATED CORP.

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.

Motion Pictures—"Lolita", scheduled for Fall release..
Theatre—"Rhinoceros" in its sixth month on Broadway...
Television—Distribution of films for T.V., 20th Century Fox Films...
Literary Properties—"Disenchanted" by Budd Schulberg...
Real Estate—The Riviera of the Caribbean. Grand Bahama, in construction

NEW YORK: 270 Park Avenue YUkon 6-1717
CHICAGO: 8922-D N La Crosse, Skokie, Ill. ORchard 4-5105
DALLAS: 5641 Charlestown Drive ADams 9-2855
BEVERLY HILLS: 232 So. Reeves Drive GRanite 6-1564

For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

49th and Madison

'Greatest medium'

In your SPONSOR SPEAKS of 12 June, 1961, titled "The ordeal of free tv" you state (referring to television): "It is, after all, the greatest system of public communications to be found in the world today."

Recently I wrote the editorial staff of another weekly radio/tv magazine concerning a much similar statement and this is exactly what I said to its members:

"In no part of the context of this editorial is there any premise to substantiate the fact that television has become the predominant communications medium. On reconsideration, I'm sure you would grant that radio is not only the predominant communications medium but the greatest mass medium available."

Terry McAuley
(a local radio salesman)
St. Louis

That 'young Communist' letter

This is relative to the article, "A Young Communist Writes" that appeared in your publication.

I saw the article in the *General Information Bulletin.* The G.I.B. is an employee bulletin that is published by the headquarters office my company, Southern Bell Telephone Co., for employees.

This is to request permission publish it in our local employee publication, *The Central Teletalker.* W feel there is a great need for aler ing our people to the danger Communism. This article is ou standing in this regard.

I will appreciate your cooperatio and assistance in this matter.

Parks Scott
Southern Bell Telephone & Telegraph Co.
Birmingham

* * *

Attached is a copy of the program for the American Strategy Forum which was held during the National Jaycee Convention, 19-22 June in Atlanta. You will notice the "A Young Communist Writes" article on the back page.

Space prohibited the use of Mr. Crutchfield's letter in this instance. Still, the letter, and the forum, made a tremendous impact upon the Jaycees and many of them had high praise for this part of the annual convention.

Thank you again for granting us permission to use the letter.

Hal C. Griffin
chairman
publications committee
Atlanta Jaycees
Atlanta

• Few pieces published in SPONSOR have attracted as many letters and as much comment as the letter written by a young Communist and published in the magazine 10 April 1961. The letter originally appeared in "Presbyterian Survey" and was called to SPONSOR's attention by Charles H. Crutchfield, executive v.p. and general manager of Jefferson Standard Broadcasting Co., Charlotte, N. C. Crutchfield's letter to SPONSOR appeared with the Communist missive. The Scott letter follows a previous request from Southern Bell headquarters in Atlanta to reprint the letter in G.I.B. and SPONSOR is, of course, only too willing to see the Communist letter and its significance bruited about.

This request is for the record. May we have permission to reprint your highly useful chart on program costs from the 26 June issue with credit, of course?

Alvin A. Dann
director public relations
ANA
New York

• SPONSOR is happy to oblige.



WAVE-TV sells 28.8% more Soft Drinks and Confections

— to 28.8% more men, women, teenagers and children!

That's because WAVE-TV has 28.8% more viewers, from sign-on to sign-off, in *any* average week. Source: N.S.I., Dec., 1960.

WAVE TV

CHANNEL 3 • MAXIMUM POWER
NBC
LOUISVILLE
THE KATZ AGENCY, National Representatives

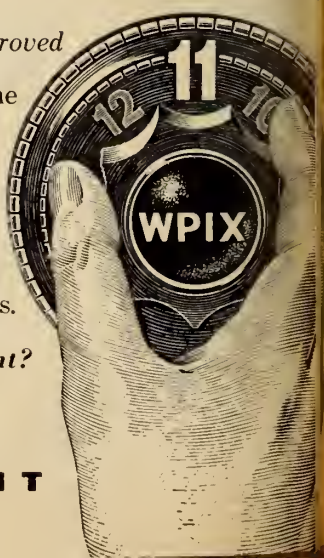
GOOD NEWS!

6 out of 10 copies of SPONSOR go to BUYERS OF TIME!



The Audiences of WPIX-11 and the top Network station are the same: A. C. Nielsen has *proved* that a rating point on WPIX-11 and on New York's leading Network station delivers the same number of families with the same income levels, home and automobile ownership characteristics, job occupations, etc. On WPIX-11 national advertisers are reaching the right people at the right time with the right kind of impressions . . . *minute* commercials in *prime evening* time in a "network atmosphere" of fine programming, advertisers and audiences.

Where are your 60-second commercials tonight?



NEW YORK'S PRESTIGE INDEPENDENT

Interpretation and commentary on most significant tv/radio and marketing news of the week

SPONSOR-SCOPE

24 JULY 1961
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If you're involved in spot tv, you'll be interested to know what some of the key agencies in the medium are telling their clients as to how they envisage the 40-second chainbreak shaping up from the use standpoint this fall.

Well, Compton, which includes among its accounts **the biggest spot buyer of them all, namely, P&G,** has passed on to its clients, in effect, this set of suggestions and passing observations:

- **So far, the prices being asked for 40s aren't economic enough to make them feasible for general use, but they might be stuck in where the rate is right.**
- If there's any prospect of including 40s in a schedule, it would be **prudent to do the shooting at the some time that minute commercials are being made,** since this sort of adaptation will entail a single talent payment.
- It looks as though there'll be a **scarcity of IDs** and hence it **is not recommended** that the broad use of this segment be included in a campaign plan.

Some of the major tv reps have pretty well reconciled themselves to this: it will take six-eight months more before the economic value of the 40-second break starts jelling in the minds of the advertiser and agency.

It is their opinion that the 40-second burst on the scene too late for the user to make an intelligent assessment of the device as far as fall planning is concerned.

Rexall (BBDO) will pour its entire air media appropriation for this fall's one-cent sale into daytime network tv and radio.

The dimensions of the campaign:

- **A week's (6-11 November) blitz,** with the emphasis on minutes in frequency.
- The tv money will be spread between ABC TV and CBS TV, with the former network mostly in the afternoon and CBS TV in the morning.
- For radio it'll be ABC, CBS, NBC, Mutual and Keystone.

The strategy is in sharp contrast with the one Rexall has been pursuing in recent years in connection with the one-cent sales, tv network specials. **At BBDO they're referring to this campaign as the "workshirt" approach as opposed to the "glamour road."**

Nostalgic note: in the old days Rexall's "workshirt" gambit was spot.

Tv network sales promotioners returning from Detroit lately report that the volume of business likely to emanate in the automotive centers is taking on a rosier tinge.

What's holding up, they say, actual and added commitments is the **uncertainty of the introduction dates for the new lines.**

For instance, ABC TV has on the line an order for about **$1.5 million worth of business,** but this won't be confirmed until the division is settled on the **debut week.**

As for spot, the companies and respective divisions are **playing their plans tight to the vest** and not much information about schedules is expected for another month at least.

There are good indications that spot tv, for the first time in a couple seasons, will get a choice hunk of DuPont's (BBDO) anti-freeze line: the bulk of the tv money had been going to tv network nighttime minute carriers.

As usual, the **anti-freeze division will be buying flights this fall and winter on over 200 radio stations.**

The past week saw a fair amount of new spot tv emerging from New York Chicago sources for August and the fall, but in not one case did anybody ev interest in 40s or 30s.

Action out of New York included: **Maypo** (Fletcher Richards, C&H), over 80 mar minutes and 20s, starting end of August; **Avon** (Drerer), 15 weeks, starting 28 Aug **Birdseye Baby Food** (B&B), four weeks, late minutes; **Post Alpha Bits** (B&B), kid s minutes; **Simoniz** (DFS), prime 20's.

Chicago and other midwest activity: **Pet Milk** (Gardner); **Butternut Coffee** (D'Arc Louis); **Quaker Oats' Muffets** (Compton); **American Dairy** (Campbell-M), IDs for cream.

Not all the pioneering favorites of radio die or fade away from the national regional scene: Pet Milk (Gardner) is resurrecting the Grand Ole Opry for spot

It'll be a specially produced half-hour version for placement in **southwest markets.**

The Opry was sponsored by R. J. Reynolds out of WSM, Nashville, for m years, and ranks along side **WLS' Saturday Night Barn Dance** as the country's oldest best known hillbilly entertainments, both spawning famed recorder makers and film stars.

New York agencymen who have over the years been close to the fluctuations radio program creativity on the local level think that the medium is showing signs a big surge toward new forms and formats.

Cited as the precursors of this creativity burst:

- Differently conceived approaches to **community service talk programs.**
- More and more stations **pinpointing their programs to a certain potential share local listeners** and sticking to it, instead of being everything to everyone.
- The spread of the **30-second or 60-second vignette of specialized informat scope which serves as a springboard for a commercial.** Like a vignette about fashion ceeding a cosmetic announcement, with the advertiser paying a premium rate.

The word about July-August business among the reps isn't good: in spot particularly, they figure it'll be even lower, as compared to 1960, then they l anticipated.

In retrospect, for both tv and radio it was a pretty strong May and a sharper dip in J than last year.

Spot sellers, the tv networks have snatched still another perennial away fr you: it's Maybelline (Post & Morr), which has bought 26-week participations in Steve Allen Show and NBC TV's Saturday Night Feature.

Maybelline as a spot afficiano could be depended on for about 100 markets.

Lincoln-Mercury dealers are apparently running into some hardnose mar in the matter of buying at local rates, because K&E last week was dishing quite a number of radio schedules and at national rates.

K&E had been circularizing Lincoln-Mercury dealers, suggesting that they first whether they could place their radio alotment at local rates.

Compton is putting Gulton Industries' Life Lite flashlights and batteries into for a Christmas promotion that will involve both spot and network.

The campaign in either instance will extend six weeks, with the commitments along t line: (1) minutes on the Jack Paar show; (2) **five spots per market a week in the ni leading markets.**

It's the first time that Life Lite, which recharges itself by being plugged into an elect socket, has made use of the gift angle. **Over-all budget: $2 million.**

Motorola (Burnett), after a five-year absence, is coming back to network tv.

It's committed for **three specs to run late September, October and December** as the spearhead of the new Motorola line promotion, stressing **tv sets and stereo.**

Jack Benny and Bing Crosby have already been set for their own events, with Crosby elected to steer the **Christmas gift pitch.**

ABC TV is offering a July to 17 September weekend special in connection with the Roaring 20's and the Disney series.

If bought together, a minute in each can be had at package price of **$10,000.**

Disney, incidentally, is a lameduck as far as ABC TV is concerned. The series takes up its stand on NBC TV 24 September.

The pressure is on at NBC TV to find takers for a mass of public affairs shows and news documentaries that the network has on the boards in certain specific spots and as preemptionites for the 1961-62 season.

The specific hours: those open **10-11 p.m. Sundays** and **9:30-10:30 Fridays.**

The group are being offered at **$30,000 a program.** The network says that some of them will cost as high as **$100,000** to bring in.

Latest competitive twist in network radio: CBS is offering midweek packages of minute announcements on a run-of-schedule basis.

Gross rate for a package of **10 such minutes is $7,000,** as compared to the price of **$1,350 per fixed minute.**

Buyers of the R-O-S package are guaranteed **85% clearance of 200 stations.**

What might have spurred the $700 pricing for a radio network minute: **a morning minute on CBS TV now sells for as low as $2,000.**

Mutual is offering the Army-Navy game at a package price of $30,000, and in the process is quoting an audience of 4 million homes.

Added inducements: **a free luncheon** for 100 invitees by the client and agencies, plus **free game tickets** to all attending.

It looks at the moment that NBC TV will be going to bat this fall with the same daytime programing lineup: hence, it would be interesting to scan the network program prices being asked per quarter-hour.

These half-hour strips, points of origination and net tariffs are:

PROGRAM	PRICE	ORIGINATION	NOTES
Say When	$1,000	Live New York	Class D Rates
Play Your Hunch	2,800	Live New York	Class D Rates
The Price Is Right	3,000	Live New York	Color
Concentration	3,000	Live New York	
Truth or Consequence	2,825	Live Hollywood	
It Could Be You	3,000	Live Hollywood	Color, double crossplug
Jan Murray Show	1,000	Tape New York	20% Bonus Plan, double crossplug
Loretta Young	2,500	Film reruns	
Young Dr. Malone	1,000	Live New York	
From These Roots	1,000	Live New York	20% Bonus Plan
Make Room for Daddy	2,500	Film reruns	20% Bonus Plan
Here's Hollywood	1,000	Tape Hollywood	Double crossplug

Something substantive is being done by the SRA to help agencies minimize th chances of film commercials getting to stations too late for broadcast.

The action: an SRA subcommittee, headed by Lloyd Griffin, is compiling a brochure no ing the **procedure that agency shipping rooms might follow for maximum efficiency** It will also contain the **specific address for each station recipient.**

The latest oldtimer to come out of hibernation as far as radio is concerned Clark Bros.' Teaberry, Cinnamon and Tendermint Gums (Gardner New York).

It hasn't been around radio at all since 1950.

Back in the '30s and '40s it was a staple, never spending an overwhelming amount money but **something that always warranted a reps trip to Pittsburgh.**

In fact, KDKA had Clark Bros. as a sponsor in the mid-'20s.

Nylon and rayon bidders for the tire manufacturing business have cause to lool over their shoulders as they carry on their battle of claims and counterclaims.

The steel people see tire making as a new outlet for their product, advancing th theme that a mixture of steel and rubber will provide longwearing and the sort of support tha will lessen the amount needed.

Hence in the near future advertising may see institutional campaigns for tires directed fro three directions: **DuPont, Tyrex and U.S. Steel.**

McCann-Erickson has solved a ticklish problem with regard to the Humble Oi account by transferring one of its upper-ranking executives to the Houston office.

The Humble boys, despite the fact their company is now nationwide, are **reluctant abou getting headquartered too close to the parent corporation, Standard Oil of N. J.,** an so the agency is cooperating advertisingwise by buttressing Houston with key men out of Inter public.

The discount department stores are taking a leaf out of the supermarket's book they're granting more and more concessions to rack jobbers.

And a highriding reason for this is a **shortage of merchandising specialists.**

Unlike many of the supermarket chains, the discount store operators have become incline to single out certain **merchandising management operations for themselves and leav the merchandising brainwork to rack jobbers** who function as chains without chains.

It may be largely due to the summer business situation, but agencies report tha more and more tv stations in the smaller markets are offering their primes in plan or package, form.

Certain reps admit that adoption of this strategm has tended to bump business up, bu they make a point of adding that **their station only went for it because the competitio was doing it.**

DuPont's textile division has bought a mess of Monitor spots in NBC Radio' Monitor for the Labor Day weekend to sell motorists on the auto safety belt, to whic the division contributes the raw product.

If the campaign clicks, it will be tried again on other holiday weekends.

For other news coverage in this issue: see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 60; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Ra dio Newsmakers, page 68; and Film-Scope, page 56.



ATEWAY TO THE HEART OF SOUTH CAROLINA:

The 257,961 people who make WIS-television's home market the state's largest metropolitan area (and a close second in the *two* Carolinas after a 8.% increase in the 1960 Census) give Channel 10 their major time and attention, not to say devotion. This adds up to a 78.5 share of audience, ays ARB (March 1960). And throughout South Carolina, WIS-television's 56-foot tower, tallest in the South, delivers *more* of the state, *more effectively.* han any other station. In short, South Carolina's major selling force is

WIS television NBC/ABC—Columbia, South Carolina

Charles A. Batson, *Managing Director*

A TATION OF **THE BROADCASTING COMPANY OF THE SOUTH**

G. Richard Shafto, *Executive Vice President*

WI -television, Channel 10, Columbia, S.C. • WIS Radio, 560, Columbia, S.C. • WSFA-TV, Channel 12, Montgomery, Ala. / All represented by Peters, Griffin, Woodward, Inc.



The trend thunders on.

Nielsen rounds up the figures for the week ending July 9 and figures ABC-TV for first place in average audience.*

This measurement, it should be noted, is in the toughest competitive arena—the markets where *all 3* networks vie for the Viewer's eye. The breakdown is illuminating: 5 out of the top 10 shows, 40 firsts or seconds out of 49 half hours programmed.

Summer or no...the trend to ABC-TV, than which there is nothing harder to stop, continues unstoppable.

ABC Television

*Source: Nielsen 24 Market TV Report, average audience, week ending July 9, 1961, all commercial programs originating between 6-11 PM (N.Y. time) Monday thru Sunday.

JWT
Y&R
BATES
McCANN
BBDO
B&B
BURNETT
D-F-S
ESTY
AYER
COMPTON
K&E
L&N
FC&B
C-E
C&W
SSC&B
EWR&R
GREY
NL&B

TOP 20 AIR AGENCIES: THEIR MEDIA ANATOMY

Survey brings to light recasting of functions in the leading radio/tv shops

taking its periodic look at who's wo and what's what at the leading rdio/tv agency media departments, SONSOR notes some recasting of functins. Conspicuous by their increased iportance in the ever more complex ndia field are such specializations a planning and analysis. At the byer level, on the other hand, gene lization in the form of all-media bying gets into the act to a greater dgree.

While most of the top shops maintai the conventional account group aproach to planning, with an associte media director assigned the prinry responsibility, there are insnces of berths created for planners snewhat removed from the specific acount level. For example, BBDO hs formed a separate Media Planning & Analysis section which stands ready to examine the needs of any account at the agency. The planning unit works on concepts, basic rules of how to look at media. It brings together the different languages of each medium into the language of one plan in which each medium is examined in terms of the others, according to the unit's head, associate media director Ed Papazian.

Lennen & Newell has established six planners (assistant media directors—contact) who are responsible for specific accounts, but removed from the buying and other details. They work out strategy in conjunction with one of the agency's two associate media directors and the director, passing their determinations on to the assistant media director responsible for buying. A recent reorganization at Grey Advertising reflects similar division of functions.

All-media buying is practiced across the board by Young & Rubicam, Benton & Bowles, and Cunningham & Walsh, and in certain instances by Campbell-Ewald, BBDO, and J. Walter Thompson. At C-E they maintain broadcast and print specialists for the giant Chevrolet account, all-media buying for less massive clients. BBDO utilizes all-media buyers for accounts spread more or less evenly over all media, specialized buying for those heavily weighted in one.

Those agencies holding the line on the traditional specialized buying show little sign of veering toward the all-media approach, once touted as likely to sweep the industry. Adamant

commentary in favor of specialization is to be encountered among officials of these agencies. Compton media director Frank Kemp has this to say on the subject:

". . . We do not believe that a buyer who has to handle all media can be an expert in any. Additionally, we feel that an important part of a buyer's job is to see media representatives. If a buyer has to handle all media, he has to see reps from all media and this we feel is a great drain on his time. Or else, he has to skimp on the number of people he can see."

Or, in the words of Frank J. Gromer, Jr., v.p.-director of media at Foote, Cone & Belding, "The buy function is a very complex and hig personalized one and we feel tha first-rate buying job requires speci zation in a single media ty Gromer adds, "At the same time, encourage each of our buyers to come familiar with all-media conc by having them sit in on ove

AGENCY	RANK	(MILLIONS) AIR BILLINGS	TOP ECHELON PERSONNEL AND PARTICULARS
JWT	**1**	**151.4**	v.p. & media director, *Richard P. Jones;* media manager, *Robert D. Lilien;* media research director, *Jack Green;* associate media directors, *Anne Wright, Ruth Jones* (broadcast supervisor), *Robert Welty, James English, Samuel Scott, Thomas Glynn, Harold Wilt*
Y&R	**2**	**112.7**	v.p. & director, *William E. Matthews;* v.p., *Henry L. Sparks;* associate director & administrative officer, *G. Kirk Greiner;* associate director & manager of outdoor div., *Thomas Skelton;* associate directors, *Thomas Lynch, Charles Buccieri, Henry Sparks, Frank Coulter, James Scala, Joseph St. Georges;* media account supervisors, *Rodney Holbrook, Robert Kowalski, Frank Grady, Frederick Weiss, Arthur Meagher, Joseph Ostrow, Seymour Drantch, Russell Young, Kay Brown, Robert Gleckler, Justin Gerstle, Arthur Jones Jr.;* manager of spot coordination unit, *Raymond E. Jones, Jr.*
BATES	**3**	**105.0**	senior v.p. in charge of media, *Edward A. Grey;* associate media directors & v.p., *William J. Kennedy, William T. Krammerer, Winston W. Kirchert, Martin J. Murphy, Robert P. Englke;* media supervisors, *Norman A. Chester, Albert Skolnik, Christopher P. Lynch, Bruce Small, Edwin A. Kirschner, Paul M. Reardon, Conant Sawyer, Francis K. Thompson;* assistant media supervisors, *Henry Peterson, Nathaniel Gayster, John J. Sinnott;* manager media relations, *Donald W. Severn*
McCANN	**3**	**105.0**	v.p. media services, *H. Nevin Gehman;* v.p. & media manager, *Kelso Taeger;* associate media directors, *John Crandall, William Fricke, Thaddeus Kelly, Alfred Sanno;* manager of media research, *Robert Coen*
BBDO	**5**	**92.5**	media director, v.p., *Herb Maneloveg;* associate media directors, *W. Bests, J. Clinton, M. Donovan, J. Harris, E. Koehler, E. Papazian* (media planning & analysis); media supervisors, *E. Tashjian, E. Fleri, A. Hornell, S. Rosenfield, L. Millot, H. Duchin, P. Tocantins, J. Marting, L. Keane, N. Holden, W. Borchert, J. North, G. Nuccio and J. McManus* (media planning & analysis); *L. Goldberg* (tv programing liaison); *T. Brew* (network time buying)

dia planning sessions and attend- both print and broadcast sales sentations."

The feeling at all-media buying ps is that buyers ought to be lified to make recommendations so how a client should divide his get among the media. All-media ers are considered potential media supervisors and above, in keeping with a growing tendency to promote from within rather than look to other agencies for officer material.

Media departments are playing a larger role in the purchase of network programing in conjunction with the spread of spot carriers. At the rate this approach to network sales is taking hold, it is expected to encompass well over 50% of prime evening hours when the coming season gets underway.

This compares with 25% last year, 15% the year before, and 11% in 1958 (SPONSOR-SCOPE, 29 May 1961). Among the agencies whose media departments hold sway in the

AGENCY	RANK	(MILLIONS) AIR BILLINGS	TOP ECHELON PERSONNEL AND PARTICULARS
B&B	6	88.0	senior v.p. in charge of media & television programing, *Lee Rich;* manager of the media department, *Lee Currlin,* associate media directors, *Bern Kanner, Rudy Maffei, Milt Kiebler, David Wedeck;* assistant media directors, *Dick Gershon, Roger Clapp, Ed Green, Paul M. Roth, John Collins, Sam Haven*
BURNETT	7	65.6	v.p. charge of media, *Thomas A. Wright, Jr.;* v.p. charge of media & program analysis, *Dr. Seymour Banks;* manager media department, *Harold G. Tillson;* media group supervisors, *David Arnold, Joseph Hall, Richard Coons, William Oberholtzer, Gus Pfleger, George Stanton*
D-F-S	8	62.0	v.p.-media director, *Louis T. Fischer;* associate media directors, *Shelton Pogue, Kenneth P. Torgerson, Peter Triolo*
ESTY	9	60.0	v.p.-media, *Walter Smith;* media director, *Mark Byrne;* associate media directors, *Hal Simpson, Frank Mahon*
AYER	10	57.0	v.p. in charge of the media department, *Leslie D. Farnath;* media director, *George S. Burrows;* supervisors, *Frank Carvell, Chalmer C. Gates, William J. Kane, George M. McCoy, Jr., Harlan B. Radford, Robert P. Rowen, Isabel V. Ziegler*
COMPTON	11	50.0	media director, *Frank Kemp;* associate media directors, *Julie Brown, Walter Barber, Tom Carson, Henry Clochessy, Robert Liddel, Maurice Sculfort;* head buyers, *Graham Hay, Ray La Bonne*
K&E	12	47.6	media director-v.p. director media relations, *Joe Braun;* associate media directors, *Brendan Baldwin, Marvin Antonowsky,* media supervisors, *Jack Caplan, Louis Kennedy, Harold Sieber*
L&N	13	45.1	media director *H. Zeltner;* associate media director planning development contract & analysis, *J. Van Emmerik, E. Bertolino,* assistant media director-contact, *W. Christman, M. Narva, P. Zappert, J. Kelley, A. Hampstead, C. Ford;* assistant media director-broadcast buying, *F. Howlett;* assistant media director-media services, *M. Keshin*

purchase of net participations are Sullivan. Stauffer. Colwell & Bayles. William Esty. and Cunningham & Walsh.

A notable exception to this trend is Y & R where the radio-tv programing department maintains its traditional role in network buys. "However. as soon as a program-time purchase has been made. the procedure of setting up station lists. arriving at time costs. and securing clearances become the responsibility of the media group on the account," points out William E. Matthews. v.p. and director of Media Relations and Planning at the agency.

Benton & Bowles' unique approach to the media-programing overlap uation has been to place both de ments under the leadership of man, Lee Rich. Whereas his n background might lead to the sumption that the programing u role has been reduced. he points that each department maintains autonomy.

AGENCY	RANK	(MILLIONS) AIR BILLINGS	TOP ECHELON PERSONNEL AND PARTICULARS
FC&B	**14**	**44.1**	v.p. and national director of media research, *P. Gerhold; v.p.* an director of media, *F. Gromer;* associate media directors, *C. Hofmann A. Pardoll;* media supervisors, *C. Hofmann, R. Pickett;* coordinato of media services, *E. Barz*
C-E	**15**	**36.0**	v.p. media director, *Carl Georgi, Jr.;* assistant media director, *J. M Moynihan;* assistant media director. broadcast, *Robert Crooker* manager, net radio-tv, *W. H. Kennedy;* manager, spot radio-tv, *W. I Schweikart;* manager of broadcast, specific accounts, *Norm Jackma*
C&W	**16**	**34.5**	senior v.p. and director of media, *Newman F. McEvoy;* v.p. an associate media director; group media directors, *John Lucinatell William G. White,* media supervisors, *Jeremy D. Sprague, Robert Palmer, Herman A. Braumuller, Jr., James J. Ducy*
SSC&B	**17**	**32.0**	v.p. and director of media *Frank Minehan;* v.p. and departme manager, *Lloyd Harris;* associate media directors, *Walter J. Bow Edward Fonte, Ira Gonsier, Bertram Wagner;* broadcast supervisor *Vera Brennan;* network analyst, *Nat Stone;* media research directo *Richard Puff;* market and media coordinator, *Richard Dunne*
EWR&R	**18**	**29.1**	media director, *Marvin Richfield;* media supervisor, *William M Hunter;* head timebuyer, *Richard Bunbury*
GREY	**19**	**26.2**	v.p. director of media strategy, *E. L. Deckinger,* v.p.-associate medi director, *Hal Miller;* supervisor of media planning & assistant medi director, *Phil Branch;* assistant media director-network buyin *Helen Wilbur;* spot broadcast supervisor, *Joan Stark*
NL&B	**19**	**26.2**	media director, *Balir Vedder;* media supervisors, *Gordon Buc Everett Nelson, Robert Powell, George Riedle;* director of broadca facilities, *Arnold Johnson;* manager of broadcast facilities, *Joh Cole;* director of media research, *Thomas McMurtrey*

For details on agency structures, see page 52

SING-ALONG PROGRAMING IS HOTTEST '61 RADIO TREND

About 50 radio stations across the country have opped on sing-along bandwagon with varied formats

Stations say sing-along lends itself to merchandising nd promotions. Trend is likely to continue through '62

ack in tv's infancy it was com- o practice to adopt popular radio ograms to tv shows. But rarely has successful tv show provided the rat for a cross-country radio ed the way Mitch Miller's *Sing- log with Mitch* has.

present, about 50 radio stations s the country are programing nalong in one way or another. eral stations have adapted it as a along format while others have such formats as one sing-along selection every 15 minutes. Regardless of the format, it's caught on.

How long it will last is hard to say. Right now, station managers seem to agree it is in a boom period. It is considered to have good, standard, universal appeal. And it lends itself readily to merchandising and promotion tie-ins.

The most popular of these tie-ins seems to be the sing-along song book or song sheet which is generally distributed by the station or tied-in with a specific client.

Sing-along as a full time radio format originated last October at WEBR, Buffalo, according to Bill Schweitzer, the station's programing and promotion manager. Schweitzer terms sing-along "much more than a programing format. In order for it to be successful," he said, "it must serve as the basis for the station's promotional effort.

The station is on the air with sing-along seven days a week, eight hours a day.

Schweitzer explained that at WEBR a number of advertising campaigns revolve around the sing-along concept. Several were sold on the basis of a creative sing-along idea.



THEY'RE SINGIN' ALONG

These stations are among those currently programing sing-along. At left, Mitch Miller presents plaque to Bill Schweitzer, WEBR, Buffalo, for station's sing-along pioneering. It kicked off last October.

WMAL Washington, D. C.
WMOX Meridian, Miss.
WAPI Birmingham, Ala.
WILI Willmantic, Conn.
WEEL Fairfax, Va.
WSLS Roanoke, Va.
WGEM Quincy, Ill.
KZIX Fort Collins, Colo.
KTUL Tulsa, Okla.
WJBW New Orleans, La.
KAPE San Antonio, Tex.
WWRL New York
WEBR Buffalo
WMEX Boston, Mass.
KCRG Cedar Rapids, Ia.
CHUB Nanaimo, Vancouver
CFBL London, Ontario
WMNI Columbus, Ohio
WMIL Milwaukee, Wisc.
KVIL Dallas, Tex.
KQV Pittsburgh, Pa.
WCUE Akron, Ohio
KDKA Pittsburgh



How KTUL, Tulsa, promoted sing-along

- Circulation of 130,000 eight-page sing-along special section. The section features lyrics to 78 standard songs; contests; stories and pictures of the station disk jockeys.
- Ran 50 taxi posters, on alternate weeks.
- 26 jumbo and tail-light city bus cards.
- 26 24-sheet billboards ran for one month.
- 20,000 stick-on bumper stickers distributed by local service station chain. Listeners were induced to procure stickers, and cars bearing them were stopped by station mobile units, and drivers were awarded prizes.
- 20,000 paper coasters used in restaurants, taverns, etc.
- Saturation tv spots.
- Teaser newspaper ads.
- Special jingle series produced by Commercial Recording Co. of Dallas, used as 45 rpm give-away.
- Remote broadcasts staged at shopping centers, stores, etc.
- On-the-air tie-ins with frequent time and weather checks as follows: "(hour) sing-along time . . .—degrees, sing-along temperature."

He cited two examples of Buffalo advertisers who tie in with their sing-along sponsorship. These are Sattler's, a local department store, and The Sample Shop, a ladies retail outlet.

Sattler's tied-in with an intensive four-day promotion called "Sing A Song of Savings Sale." The store issued serial-numbered sing-along song books at various in-store locations. Then, 12 times daily for four days, WEBR broadcast the winning numbers. Prizes included albums, stereo equipment, trips to New York, a meeting with Mitch Miller, and others.

There were also remote broadcasts done from Sattler's window.

The Sample Shop, which has five outlets in Buffalo, sponsors a weekly half-hour live sing-along session at different theatres near Buffalo high schools. After the on-the-air sing-along segment, the store continues with fashion entertainment such as shows, lectures, etc., geared to the high school girl.

WEBR also had success with sing-along in the public service area. Last February two hour-long sing-along shows were broadcast on behalf of the Heart Association of Erie County. The first broadcast, called "Sing-Along Spell Down For Heart Campaign" consisted of unnamed songs containing the word "heart" in the title. Government bonds were awarded to those who submitted the greatest number of correct titles. "Sizably increased donations could be traced directly to the first program," a Heart Assn. spokesman said.

The Heart program was an adaptation of a regular weekly WEBR sing-along show called *The Sing-Along Spell Down.*

Although sing-along is unquestionably identified wtih Mitch Miller, stations integrate many other vocal groups, choruses, even solo performers into their sing-along format. Miller records are played in nearly every station's sing-along schedule, but intervals of anywhere from five to minutes.

At KDKA, Pittsburgh, "Sin Along" days have become popul this summer. The station stages ga sing-alongs on behalf of clients suc as East Hills Shopping Center ar North Hills Shopping Center. KDK disk jockeys lead the community sin and there is competition by amate groups and barber-shop harmon groups. On each sing-along day, t station plays records of this type e clusively on all of its music shows.

A few months ago the Tarlow st tion group became interested in t sing-along trend and decided to "te market" the format on their Ne Orleans outlet WJBW.

During the day, the station playe regular pop music or top 40 show but in the evening, during the mont of May, it instituted sing-alon programs. "Although we haven't ha time to conclusively evaluate the r sults, vice president and general ma ager Allan W. Roberts said, "I ca tell you we did find good audien and client reaction."

The decision to program sing-alon on all Tarlow Associate's other thr stations is still in the works. Th group is considering creating an i age around a girl named "Sal" (*sin along*) to be used for out-of-static as well as on-the-air promotion.

One of the most successful rad sing-along ventures was undertake not by a station, but by a jingle pr ducer, Commercial Recording Co., Dallas.

CRC has produced two volumes 15 sing-along station promotion ji gles which have been bought by stations to date. The jingles vary length from 30-seconds to over minute.

One of CRC's customers is WAB New York. The station alternat these jingles with others. When sing-along jingle is due on the air is usually preceded by a Mitch Mill sing-along recording.

Here's an example of a CRC sin along jingle, produced for WABC: (to the tune of "Oh, You Beautif Doll")

Oh, that beautiful sound, that gre
big beautiful sound.
Music all New York is singin', tun
to keep a city swingin'
Oh, that beautiful sound of WABC

u can hear the music everyone loves best
ery hour you're a welcome guest
y tuned to seventy-seven
, that beautiful sound.

WABC also got its feet wet with g-along programing about six nths ago. At that time the station s about to undergo a complete w sound." Sing-along was used in wo-day splash just before the sta-n's new format got underway, sort to wash away any trace of the d sound" and clear the air for the v one.

For two solid days the station yed nothing but sing-along type sic. According to vice president l general manager Harold L. Neal J., "mail response was tremendous l the event was a success." Subse-nt sing-along shows have been sidered but no definite plans are for WABC.

n general, stations report that lo-advertisers are "hotter for radio sing-along" than are the national spot buyers. This stands to reason because of the ways in which the format lends itself to merchandising and promotion.

Although local advertisers like sing-along, a major encouragement to station managers in the sing-along area hasn't been from advertisers, but from audience reaction. Few stations report a tremendous inflow of new business since sing-along.

KTUL Tulsa. (see accompanying box) reports, however, that several of their larger advertisers such as Coca-Cola, Falstaff Brewing and Busch-Bavarian, have capitalized on sing-along with their own singing commercials.

Several KTUL advertisers utilized sing-along as a tie-in by requesting announcers to invite listeners to sing along with their singing commercials. Maryland Club Coffee, for one, produced their own five-minute sing-along programs featuring the Johnny Mann singers.

Most other stations report, however. that there hasn't been "any rush of over the transom sing-along buyers," but generally there is good reception from regular station advertisers and those sing-along advertisers already in the shop.

Here is how several stations program sing-along:

• WGEM Quincy, Ill.—Starting in January of this year, WGEM scheduled an average of one sing-along selection per quarter hour throughout the broadcast week. This was designed to take advantage of the tv version which was carried by WGEM-TV. Within three weeks, over 2.500 requests for sing-along song pamphlets were received. Newspaper and on-the-air spots were used to promote both the tv and radio versions.

WGEM expects the sing-along trend to last "as long as there is the proper amount of exposure" and an-

(*Please turn to page* 48)

Stations agree on sing-along regalia







Straw hats and striped jackets are the order of the day at stations promoting their sing-along formats. Entertaining crowd at KDKA Pittsburgh sing-along day (top left) are d.j.'s Clark Race, Bob Tracey, Jim Williams, Art Pallan. Another sing-along special, KTUL's Sing-Along Night, bring's d.j.'s Darrel Huddleston, Gene Harden, Mike Miller out in striped finery (bottom left). Adding pulchritude to the popular garb are KAPE (San Antonio) Kaper girls (above). Many stations programing sing-along have come up with stripes and straw outfit for personal appearances on behalf of station or clients



OBVIOUSLY wrapped up in his work is Bernard Goldberg, executive v.p. of Schenley Import Co., shown here with "Dubonnet Blo (Deidre Lesage) (left) and "Dubonnet Red" (Francesca Fontaine). The two young ladies figured prominently in the Dubonnet wine promo

In New York they're lapping it up

✔ Schenley Import's radio/tv test for its Dubonnet apertif in the N. Y. area this spring, pushes sales up 22%

✔ Success of air media venture paves way for large-scale invasion of other major markets for Dubonnet

To wine merchants in the New York area, the broadcasting media have suddenly taken on the awesome proportions of a well-endowed glamour girl.

This new found fascination is the direct result of a first-time radio/tv plunge by Schenley Import for its apertif, Dubonnet, early this spring.

The campaign, which broke mid-April over two New York City tv stations—independents—and five radio outlets, was brought to a climax just last week. And, because of the rate metropolitanites are lapping up the French beverage, the air test has proved itself a potent eye-opener to both retailer and manufacturer.

To the wine maker, the New York venture has brought about a complete revision in advertising schemes. Although for more than a decade, the apertif had been heavily played up in national slicks, to the tune of a quarter of a million per year, in the future, only a small portion of the money will go down that way. The bulk of the budget will go into radio and tv, and according to Schenley Import executive vice president, Bernard Goldberg, at the moment, a radio-tv expansion program is being readied for California as well as other major wine markets for early September. (For Goldberg's comments on the air media venture—see box on opposite page).

For the dealers, the campaign was particularly impressive. Instead of an anticipatory falling off in sales due to a simultaneous jump in product price (from $2.45 to $2.99 per bottle), sales began to soar. By June, less than three months after the campaign took to the air, Dubonnet exceeded last year's total business a substantial 22%.

"The retailers" says Schenley's "for the first time, are sitting up taking notice of radio and tv." Wh more, they're impressed with the that customers explain that they h heard—or seen—the Dubonnet c mercials. The New York test begun after a test of the metro n ket showed a definite sales activit the middle-income sections where viously the demand for wines of Dubonnet class had been small negligible. Since it's introductio the United States, Dubonnet had b sold mostly to women, especially those in the upper economic str "This base, however, is beginnin expand rapidly," says Goldberg, " this naturally leads to a considera broadening of our marketing c cepts for the brand."

The Dubonnet wines (there two, the more popular red an blonde colored apertif) is curre finding favor with two other group groups that represent a market some two and a half million peopl New York City alone. The

oup is made up of businessmen who d regular cocktails a wee bit too ong for their palate but are reluct nt to forego the camaraderie of so- l drinking. Studies in these areas, ow that 41% of the Dubonnet pur- ases in restaurants, clubs and hotel rs are made by these businessmen. represents a rise of more than 30% i the past decade.

The second group is comprised of ing young career women—buyers, searchers, publishing assistants, odels—as well as housewives from iddle-income and lower middle in- me homes. These women wish to sociable but prefer a gentler, re fashionable drink.

In essence, Schenley is out to bring e European drinking culture—sip- ng an apertif (and it might as well Dubonnet)—to the United States d to make it an American way of le.

Furthermore the wine maker is tting lock, stock, and barrel on the emise "in wine sales, as New York es, so goes the nation."

"If we can get more society folk, siness executives, career women d housewives in New York to order bonnet then we have a good chance influencing the 14 million society ople, business executives, career men and housewives who flock to ew York City each year from all rts of the U.S.," comments Gold- rg.

The results of the just concluded ew York City ad test would indi- te that Dubonnet has taken the ght "influencing" tack.

The influencer, in the New York gamble, included weekly sponsorship of a major tv program—a musical variety show featuring the bland music of master musician Mantovani with a good sprinkling of name guest stars like Vic Damone, Connie Francis, Patachu, Joni James, the Hi-Lo's. Entitled *Dubonnet Time*, the show was seen over WNTA with simulcast over the station's sister radio outlets —WNTA and WNTA-FM.

Although the show's time slot—Saturday night at 10 p.m.—had it facing up to such unnerving competition as CBS's popular *Gunsmoke*, *Dubonnet Time* cultivated a following of its own.

On tv, the Dubonnet campaign was fortified with a good smattering of spots. Using the same soft-sell musical commercial (with a little touch of French dialogue thrown in for effect) the spots were seen on WNTA's *Play of the Week; Mike Wallace News; Picture of the Week; New Movie; Mike Wallace Interview;* and *Open End.* It added up to daily exposure.

On WOR-TV, the schedule shaped up like this: *Million Dollar Movie; Treasure; Sneak Preview; Crime Does Not Pay; Playboy Penthouse; Hy Gardner;* and *In Art Theater.*

The radio saturation, 20's, 30's and minutes represented a total of 65 spots per week at the rate of nine or 10 daily. They were heard over WOR, WABC, WINS, WMGM and WNTA, slotted during heavy traffic times, and during morning and nighttime hours.

Dubonnet's agency was Kleppner and the campaign was worked out under the direction of Schenley's v.p. Goldberg and advertising and promotion manager I. Scott (Scotty) Romer.

The campaign however, did not get off the ground without a bit of difficulty. The trouble spot was Schenley's "seal of elegance" which is flashed on the screen briefly at the end of the program.

Two other New York City tv stations, the CBS and NBC outlets, flatly turned down the Dubonnet commercials because of the Schenley Import connection with hard liquor. Although no mention is made of Schenley's connection and the Schenley seal is seen fleetingly, the commercials were given a thumbs down treatment by these stations because they felt it came dangerously close to flirting with the tv code.

Schenley Import's executive v.p. Bernard Goldberg had this to say about the air campaign versus print:

"The money we have spent for air time in both radio and tv for Dubonnet, has returned great dividends in an amazingly short period of time. On the basis of this N. Y. success, we are expanding our radio/tv program."

What effect the Schenley seal will have on the proposed tv advertising program in other markets, remains to be seen. The possibility exists that this emblem may be discarded—or at any rate—revised, in order to smooth the way for the extensive ad campaigns now under consideration.

Currently, taking a hiatus until Labor Day, Dubonnet's air debut was backed up by newspaper ads and a flood of attractive, and colorful mailers, filled with news of what the company was doing on the airwaves and on tv, went out to the dealers. Also, post-card recordings of the Dubonnet musical message with instructions to put this on your record player right away." The campaign was bolstered by the addition of a so-called "task force" comprised of three attractive New York City models. Posing as

(*Please turn to page* 19)

S A SPECIAL tie-in, Schenley honored Chrysler's new Dubonnet colored car by sending t Dubonnet kiosks to the dealers. Shown here with the R. W. Dawsons, first couple to buy r at Buccheri Motors are (l-r) J. Buccheri, L. Buccheri, L. Baer, Schenley's Bernard Goldberg

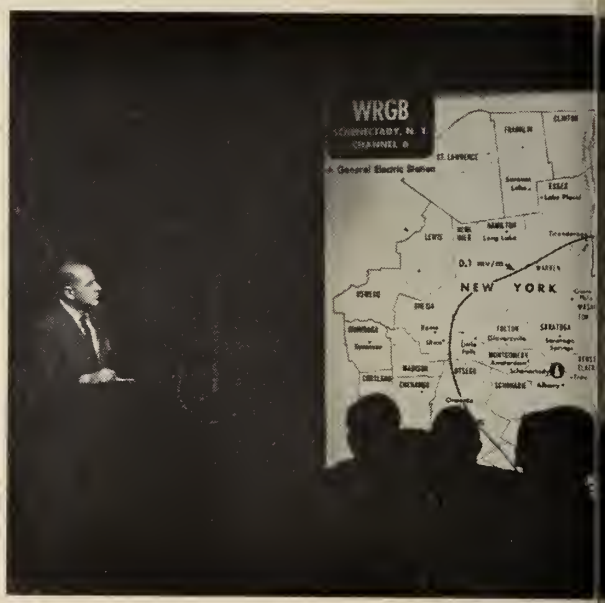


HOW STATIONS INDOCTRINATE NEW REPRESENTATIVE FIRMS

In-depth training programs at WTOP-TV, Washington, D. C. and WRGB (TV), Schenectady, show what happens when new rep takes over client formerly handled by net sales organization



WRGB (TV) (1) Katz Agency personnel arrive at Schenectady in rain for 9:30 a.m. meeting that begins an all-day productive indoctrination session at station WRGB (TV)



(2) By 10 a.m. they are deep in a skull session with Robert manager of marketing, on the special features, area, and major characteristics of the upstate WRGB (TV) broadcast m



WTOP-TV (1) TvAR contingent descends on Washington. George F. Hartford, WTOP-TV v.p., gen. mgr. greets Robert McGredy, TvAR exec. v.p. and general manager



(2) Robert A. J. Bordley, general sales manager for WTOP-TV, (second from left), gives detailed explanation of WTOP-TV's atings, sales policies and other station practices to TvAR perso

The FCC order that networks stop presenting tv affiliates in national spot business (except their owned-and-operated stations) has produced numerous changes in station rep alignments. When major outlets are involved, mass migrations of a rep firm's staff filled with the zeal and dedication of pilgrims off to Mecca, are standard operating procedure. Here in picture stories SPONSOR shows in graphic fashion how the staffers of two station rep organizations helped to familiarize themselves with their new stations' programing, sales, and promotional activities. In the case of WTOP-TV, Washington, D. C., the station switched from CBS Television Spot Sales to TvAR last month. With the changeover the parties involved began a series of earnest huddles. First of these meetings was held in New York (headquarters for TvAR) between executives of both organizations. Policies and practices of each group were thoroughly kicked around. Next step was to have the TvAR staffers examine, first hand, facilities, programs, sales practices and promotional activities at Broadcast House, WTOP-TV's building in Washington. This called for an intensive two-day meeting. Half the TvAR reps visited WTOP-TV in April, the remaining half in May.

The TvAR representatives viewed



(3) Other before lunch meetings included a tour of the station's numerous facilities. In this instance, Charles King, WRGB manager of production, shows rep group the control room video tape unit



(4) The business session was interrupted for a very fast lunch and immediately after, the executives of the General Electric station gave the station representatives additional inside views of station



Robert M. Adams, director of promotion for WTOP-TV, points out the station's coverage area in his presentation to the TvAR sales representatives during the recent in-depth two-day meeting



(4) Following the coverage area presentation, John Ward, director of merchandising activities, describes station's facilities for aiding advertisers in moving their important products and services

videotaped recordings of all the station's live programs—news, children's programs, public affairs programs. They also examined the station's formats for local film programs. Hardly a nook and cranny of the station was overlooked by the sales representatives. Studios, videotape facilites, remote units, film library, telecine, and many other areas were shown and fully explained to the station representatives. They also made a complete tour of the Washington market from Arlington County, Va. to the Wheaton Shopping Plaza in Montgomery County, Md.

The Katz Agency made a similar orientation visit to WRGB (TV), Schenectady, N. Y. The station was formerly represented by NBC Spot Sales. The entire New York office sales force, part of the Chicago and Detroit offices and the Katz man in the Boston office attended the meeting at the station and the tour of market. The Katz Agency men m the visit to WRGB (TV) on Sat day, 10 June and assumed full re sentation of the station on 1 J All but the Chicago group drove from New York and in order to rive by 9:30 a.m. they had to le the city and suburbs by 5:30 a It was an all-business session t added up to some 16 hours of ind trination with the station's credo.



(5) A bus tour of the station's market area was part of the all-important visit for Katz Agency staffers. Here, Robert Reid takes over loudspeaker chores from George Spring, manager of sales



(6) End of a 16-hour working day indoctrination came for b the Katz Agency reps and station execs when J. M. Lang, gene manager, bid Scott Donohue, Katz agency vice-president good-l



(5) Jim Silman, director of programs for WTOP-TV, shows the TvAR sales representatives through station's studios and carefully reviews the station's present and extensive future programming plans



(6) Another important phase of the presentation was a trip throu the WTOP-TV market. Here a group of TvAR sales representati pile into limousine to see the capital's mushrooming market a

Another in a SPONSOR series

LAST YEAR, the editors of SPONSOR, reporting on the program revolution that has been shaking the radio business began a series of articles on "Radio's big new burst of creativity" which attracted much industry attention. This special two-part story by Elmo Ellis, program director, WSB, Atlanta, is another in the series on radio's creative rebirth. It was originally delivered as a speech to the North Carolina Broadcasters' Association. Part I, which appeared in the 17 July issue of SPONSOR, discussed what Ellis calls the greatest challenge faced by broadcasters—"how to combat boredom, resentment, antagonism, fear, and fatigue." His practical suggestions, based on experience on programing a highly successful radio outlet, will be of great interest, not only to radio station men but to advertiser and agency executives who use the medium. Ellis is the co-author, with J. Leonard Reinsch, of the textbook, "Radio Station Management."



ART II OF TWO PARTS

RECIPE FOR CREATIVE RADIO

Elmo Ellis, WSB Atlanta, lists 15 points, including ome surprising "don'ts" for first class radio stations

His No. One rule for making money, pleasing the ght people is to "forget and ignore your competitor"

f you want to run a good first-ass station that will make money—d please the right people—includ-g Mr. Minow—let me suggest these conventional *points* for your con-leration:

1. Forget your competitor—Ignore m. Don't listen to him. If some-dy asks me—what are your chief mpetitors doing — I can honestly y—I don't know. I'm much too sy running my own station and ying to do the job right—to spend me seeing what other stations are ing wrong.

2. Don't play the songs that are lling best. This only means that these records have attracted record buyers in record stores. You can create your own hit list by spotlighting the songs you think sound best for your type operation.

Furthermore, don't even bother about playing the hit versions of records. Often there are equally good or better versions, and often they sound more like the type station you wish to represent. And believe me, you must decide what you want to sound like, for the public will draw its own conclusions, whether you do or not.

3. Don't try to be *first* with the news. This means nothing actually because the audience invariably will ask the question: First with *what* news?

We had a station in Atlanta that was *first* to report the death of two policemen and one gangster in a 100 mile-an-hour cops and robber chase. The only catch was—after this station had gotten all this information from one of its listeners—and had duly reported it on the air—our newsman checked the real facts and found the story was completely erroneous. The two policemen reported killed were at home asleep. And the listener who had called this station with the original fake story, was found to have given them a phony name and address.

So I would say: don't try to be *first* with the news; try to be *right.*

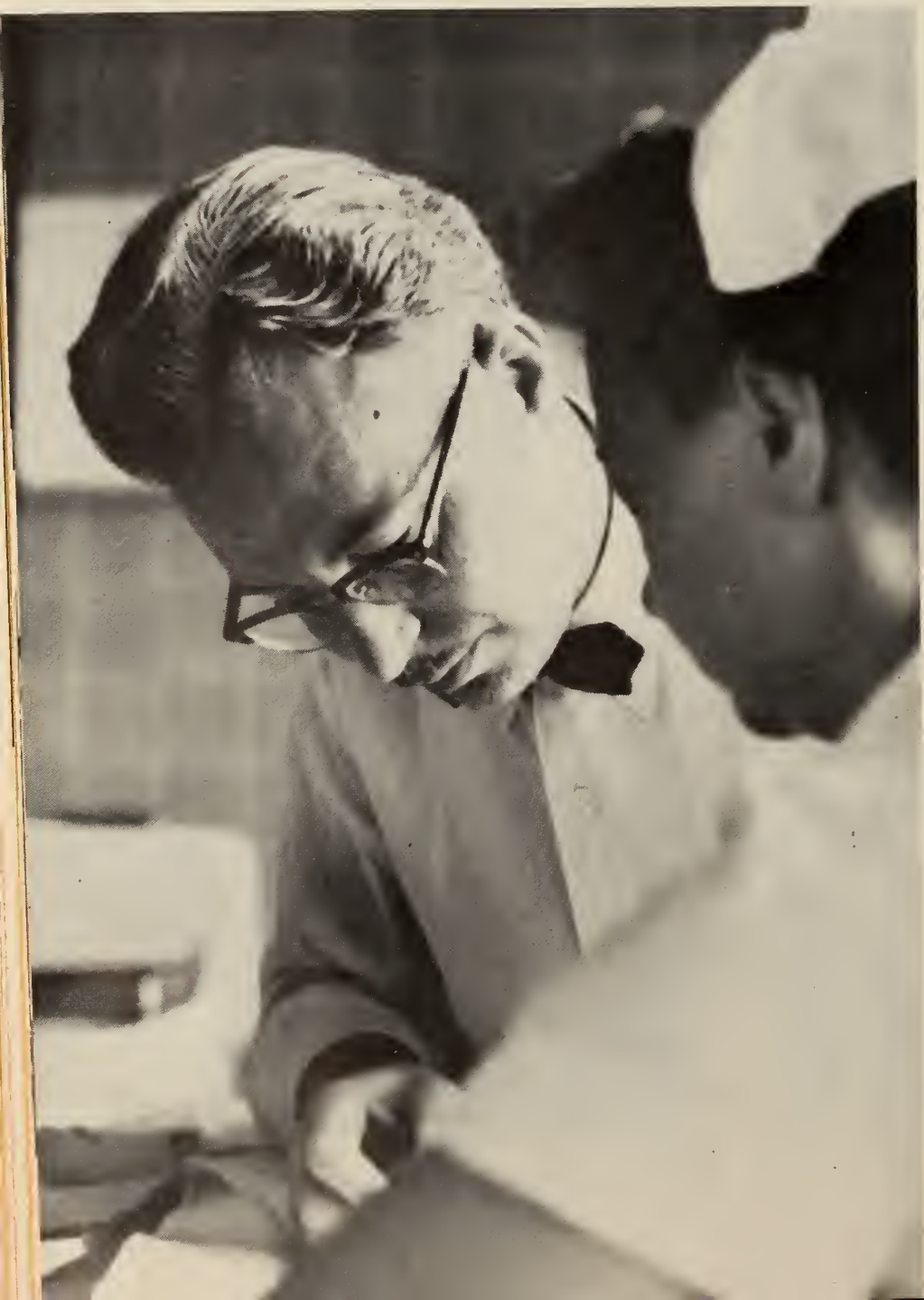
4. Another don't. Although women comprise a very high percent of the radio audience—especially during certain hours—*don't program to*

(*Please turn to page* 49)

ETHICAL DRUGS DON'T KEEP THIS ADVERTISER OUT OF TV

- Merck Sharp & Dohme spends $150,000 on one-shot network tv show for medics without a sales pitch

- Pharmaceutical firm spends large sum each year to play up medical profession as public service tribute



Last month, a major pharmaceu cal house picked up a $150,000 for its first net tv show and star a lot of talk around the country. T talk is important—to both netw and sponsor, and both are keepin close ear to the ground. For whet or not another move is made in t direction, depends largely on wha being said.

The discussion target is Me Sharp & Dohme's most recent, a largest salute to the nation's med —the hour-long, plug-free, Dr. B d umentary seen over 120 NBC-TV s tions, 27 June.

For the past three years, as p of its professional relations progra Merck Sharp & Dohme has shel out a substantial sum on educatio tv shows filled with information medical problems with nary a pl for its own vast store of pharm ceutical products. (For a look what has been done in the past a the stations bought—see box oppos page.) The programs, some on ta or live, but mostly on film, were ha hour in duration. The Dr. B sh was the first major full-hour prod tion with a mass exposure.

Whether or not the drug firm w go into something quite like t again, depends largely on how w the Dr. B show went over—not o with radio/tv critics, but with t medical profession itself.

Although it will be at least t months before enough medical co ments are rounded up to shape the situation. the majority of ne paper columnists had nice things say about the documentary. Th were a few. however, who took a d view of the production.

Scripps-Howard syndicated colu nist Harriet Van Horne had o

LEAD ROLE of Dr. B. was played by r life doctor, A. John Bambara, of Flemi ton, N.J., shown here in film story w patient. Film showed medic on daily rou



BEN PARK, now executive producer for Westinghouse Broadcasting C. Productions, Inc., was producer of Dr. B film while at NBC. Film was temporarily shelved when he left during a reshuffling of personnel



JAMES NELSON, manager of NBC special events, is shown here with Art Oppenheim (at left) of the NBC press department going over plans for publicizing Dr. B film

rsh words for Dr. B. She wrapped up like this: "a quite insufferable cumentary" and, "the words were tte, the observations commonplace" ad, "a clumsy but well-meaning ac-unt of a general practitioner's inding life."

Miss Van Horne said she thought t America's family doctor de-ved a much better tribute.

The general tone of the reviews, wever, follow along the lines of ese words by UPI's Fred Danzig, worthwhile hour because it had a mendous asset going for it," and e feelings expressed by Bob Wil-ms of the Philadelphia's *The Eve-ng Bulletin*, "it is such a program this that television measures up its boundless potential."

Dr. B was produced by Ben Park th the cooperation of Hunterdon edical Center, Flemington, N. J. was done while Park was with BC. He is now executive producer r Westinghouse Broadcasting Co. oductions, Inc.

The film which was shelved for a ne when Park left NBC during a shuffling of personnel there was cked up by Merck Sharp & ohme early this year, in coopera-n with the American Medical As-ciation.

The telecasting was scheduled to be with the A.M.A.'s annual meet-g in New York City, in keeping ith its policy of presenting, initially, l programs at the time of the an-al meeting of the cooperating so-ety.

The program which showed an

(*Please turn to page* 51)

MERCK'S PLUG-FREE LOCAL SHOWS

DATE	SHOW	MARKET	STATION	HOUR (P.M.)
June 10-11, 1959	AMA Daily Bulletin of the Air	New York, N. Y.	WOR-TV	W & Th: 10-10:30
June 11-12, 1959	AMA Daily Bulletin of the Air	Boston, Mass.	WBZ-TV	Th & F: 7:30-8
Nov. 18, 1959	Life Begins at 65	Atlanta	WSB-TV	W: 10:30-11
Nov. 22, 1959	Life Begins at 65	Baltimore	WBAL-TV	S: 3-3:30
Nov. 22, 1959	Life Begins at 65	St. Louis	KPLR-TV	S: 9:30-10
Dec. 3, 1959	Other Side of the Sun	Houston	KHOU-TV	Th: 8-8:30
Dec. 3, 1959	Other Side of the Sun	Dallas	KFJZ-TV (Ft. Worth)	Th: 8-8:30
	Other Side of the Sun	Phoenix	KPHO-TV	S: 8-8:30
Dec. 7, 1959	Other Side of the Sun	Salt Lake City	KSL-TV	M: 10:30-11
March 23, 1960	Many of Every Hour	Philadelphia	WRCV-TV	W: 7-7:30
March 27,	Many of Every Hour	Buffalo	WGR-TV	S: 5:30-6
April 3, 1960	Many of Every Hour	Baltimore	WBAL-TV	S: 3:30-4
April 5, 1960	Many of Every Hour	Madison	WISC-TV	T: 6:30-7
April 10, 1960	Many of Every Hour	Cincinnati	WLW-TV	S: 6-6:30
April 11, 1960	Many of Every Hour	Milwaukee	WTMJ-TV	M: 10:15-10:45
April 3, 1960	Let's Look at Ourselves	San Francisco		S: 1:30-2
June 14,	Medicine USA Show 1, 2, 3, 4	Miami	WCKT-TV	10:30-11 10:00-10:30 9-9:30; 8:30-9
June 28, 30, July 5, 7	Medicine USA Show 1, 2, 3, 4	Milwaukee	WTMJ-TV	S: 5:30-6
June 26 July 3, 10, 17	Medicine USA Show 1, 2, 3, 4	Madison	WISC-TV	T: 6:30-7 Th: 10:30-11 T: 6:30-7 Th: 10:30-11
Oct. 19	Safe at Home	Chicago	WNBQ-TV	9:30-10
Oct. 19	Safe at Home	Madison	WISC-TV	10:30-11
Oct. 23	Safe at Home	Milwaukee	WITI-TV	10:30-11
	School for Doctors	St. Louis	KTVI-TV	10:30-11
Nov. 2	School for Doctors	Madison	WISC-TV	10:30-11
Nov. 13	School for Doctors	Milwaukee	WITI-TV	5-5:30
Nov. 30	School for Doctors	Wash., D. C.	WTTG-TV	9:30-10
April 19, 1961	The Careless Ones	Miami	WCKT-TV	10:30-11
April 28, 1961	The Careless Ones	Milwaukee	WITI-TV	6:30-7
May 9	The Careless Ones	Madison	WISC-TV	10:30-11
May 10	The Daily Grind	Miami	WCKT-TV	10:30-11
May 22	The Daily Grind	Milwaukee	WITI-TV	9:30-10
May 31	The Daily Grind	Madison	WISC-TV	10:45-11:15
June 27, 1961	Dr. B		NBC-TV Network	

SPONSOR ASKS:

WHAT'S THE OUTLOOK FOR RATES IN THE NEXT SIX MONTHS? (PART 1: T

Those replying to this week's question are:

- **Thomas J. White,** Avery-Knodel, Inc., New York
- **Otto A. Ohland,** Blair-Tv, New York
- **G. William Bolling,** The Bolling Co., Inc., New York
- **James F. O'Grady, Jr.,** Young-Tv, New York

Thomas J. White, *v.p. for tv, Avery-Knodel, Inc., New York*

The competitive nature of fall business will bring about many changes in price structures. The 40-, 30-, and 20-second announcement time categories will obviously change cards considerably. These new categories will bring new problems to the national spot field.

Will additional prime time investments reduce the fringe time invest-



The situation is fluid but there will be rate changes for breaks

ments? Will more prime time investments reduce smaller market activity? These questions will remain unanswered until the industry sets rates for these new announcement times and until the period of experimentation is completed by agencies.

A definite problem in the national spot field which must be looked at by all is the adoption of sectional rate cards which tend to reduce total market budgets. Most stations holding rates are doing their best to present an equal rate to all advertisers for like time delivered with no gimmicks.

The general problem of rate increase or decrease must be considered, however, on a market-by-market, station-by-station basis and a generality cannot be expressed with spot tv as it exists today in such a fluid state.

Otto A. Ohland, *Blair-Tv Rate Card Committee, New York*

Spot television rates in the next six months will not increase except in rare instances where individual station adjustments may take place. Because of the increase of approximate-



There may well be rate decreases because of 54% more prime time product

ly 54% in the prime time product this fall, there may well be a decrease in rates through the increased offering of plans and preemptible spots in prime time. Competition will be keener than ever with this increase in available spot time plus the infringement by all the networks with their stepped up program of selling participations. Competition, plus an increase in available spots, does not call for an increase in rates. There is no doubt about the fact that spot tv advertisers will continue to enjoy the relative low cost of this highly productive medium. Those using the standard 10-second and 20-second announcements in prime time this fall will further enjoy an increase in efficiency by reaching more people with their message for the same dollar spent.

G. William Bolling, *asst. to president, The Bolling Company, Inc., New York*

It is our considered opinion that spot tv rates will undergo more changes over the next six months than any other summer period in the last three years. The two biggest influences affecting these changes are: the *new NAB Code* reducing subscribing stations from six to four commercial messages per half hour; and the new availabilities created by *extended station breaks.*

We all know that tv operators are caught in the profit squeeze like most other businesses. The new code limits on the number of commerc pretty much indicates, therefore, t fewer broadcast units must indi ually produce more revenue if tions are to maintain and impr their levels of service. This, course, means rate increases wh advertisers should not find too h to take in light of lessened comp tion for viewer-attention to comn cials. Many operators have i cated their willingness to run as as two commercials per half hou advertisers agree to pay proporti ate increases. To date, howe there have been few, if any, will advertisers.

Ever since ABC TV and CBS announced their extended stat break plan we've been counsell with stations, major advertisers (ver, P&G) and agencies (Bates, Y& all of whom are trying to arrive a sane approach to utilize and pr the new commodity.

Many stations now price pri 20's at 80% of the minute rate bu gets a bit thick when we consi running two 20's in a break and h 40-seconds cost out 60% more t a minute. The solution apparen lies in special rate categories for 20, 30 or 40 seconds in the extenc breaks.

Those advertisers overly concer with dilution of viewer impact due more units being run in the extenc breaks may well have to change th commercial approach or use lon spots to insure effectiveness.

Overall we feel we are in for



There'll be more changes rates than a summer in the past three years

creases in prime unit costs and t creation of new categories to keep with the times. For this reason are in the process of advising c

(*Please turn to page* 53)

Thinking of buying a sports package?



Everybody is these days—and to kep "in the swim," to use a sports t:m, you should be thinking of ce, too.

Here's just about the best sports package available. Takes you to eery ball park, every week—the lading pro football, basketball, bckey games—race tracks—every tp golf match—lots of unusual f-beat sports—the major overseas ents—great coverage on food, avel, apparel—the whole works.

Reaches more than 1,100,000 dult men every week—640,000 dult women—540,000 teen-agers. amily-type show throughout. hat's just primary coverage. Rating service we know credits it with 6,000,000 total, but we're inclined to discount that.

But then you could *double* these figures if you wanted to. The median income of these families is $10,835 a year. The median income of run-of-the-mill U.S. families, when there are 53 paydays in the year, is $100 a week. That's why most of the real customers, for items like cars, insurance, appliances, air and sea travel, are found among SPORTS ILLUSTRATED families—who have *double* the U.S. median family income.

The 13-time rate for the national package is $76,050—for 26 weeks, $145,730. Also comes in color—figure about 35% more. Regional rates available on request. Merchandising—goes without saying.

Of course, your full-page campaign in SPORTS ILLUSTRATED will have some competition. In fact, only 4 magazines carried more consumer ad pages in 1960 than did SI. But don't worry about "viewer interest" or "long-term recall" in *this* medium. Readers have been known to take SPORTS ILLUSTRATED *with them* to the icebox and never lift their eyes from the page.

Sports Illustrated

L. L. Callaway Jr., Adv. Director,
Time and Life Bldg., N. Y. 20.

Capsule case histories of succe
local and regional radio campa

RADIO RESULTS

AUTOMOBILES

SPONSOR: Mishawaka Gates Chevrolet AGENCY: Direct

Capsule case history: Three weeks ago, Mishawaka Gates Chevrolet decided to get rid of eight 1960 Chevrolets, four new and four demonstrators. As usual, they called the local newspaper, but found that Thursday was the earliest that the ad could appear in the paper. They then called WNDU radio, and bought about 10 one-minute spots per day for a week. Tuesday morning the first announcement was made, and that same morning, during the early sales meeting, the phone began to ring . . . and it didn't stop ringing all day long. The client got so much traffic from the WNDU spots. that it decided to put its lower price models "for a slightly higher cost than the '60 cars" on the floor. In one week's time the dealer sold all the demonstrators, plus 30 1961 models. Virgil Van Meter, sales manager for Mishawaka Gates, says, "The immediate results and the power of radio in sustaining sales all week really amazed us. We will be back for more WNDU radio time in the future."

WNDU, South Bend Announcements

SUPERMARKETS

SPONSOR: Sure Way Super Markets AGENCY: Direct

Capsule case history: In 1952, when Sure Way Super Markets was in fourth position in Green Bay, Wisc., in terms of retail grocery sales, it started sponsorship of a 15 minute radio program, *The Sure Way Telephone Quiz*, on WBAY, Green Bay. The program, placed in the 9:30-9:45 a.m. segment Monday through Friday, features telephone calls made from the WBAY studios at random to people in the area. If those called answer the questions correctly, they receive an award. The correct answers to all questions are posted in each of the six Sure Way stores. Sure Way says that as soon as a new answer is posted, they notice a decided influx of shoppers in the stores. Sure Way is still sponsoring the shows and today the chain is in number one position. J. J. Van Essen, vice president and advertising manager of Sure Way, says a "considerable portion of our success is definitely attributable to WBAY."

WBAY, Green Bay, Wisconsin Program

WINE

SPONSOR: Gallo Wine Company AGENCY: D

Capsule case history: Three months of 24 radio spots e week was the strategy of the promotion for Thunderb wine, according to Eugene Pio, district manager of the Division of the Gallo Wine Company. In the Pennsylva campaign, Pio chose KQV Pittsburgh as the major medi to reach this concentrated area of the state market. At end of the campaign—which included other media—announced that "KQV was the key to the success of Th derbird in this market." By spacing the announcements reach each segment of the wine-buying public during periods of greatest listening concentration for each gro the Gallo Wine people felt they were best able to take adv tage of radio's sales impact in the Pittsburgh area. winery, which has concentrated its advertising budget radio over the years, plans to make even greater use of medium in the future. "Radio today is more suited to needs than ever," Pio said.

KQV, Pittsburgh Announcem

METAL PRODUCTS

SPONSOR: Allen Metal Products Co. AGENCY: Di

Capsule case history: Allen Metal Products Co. brok sales record recently in Winston-Salem, N. C., and it happ credits the feat to WSJS radio. Harold Allen, owner president of the company, bought two 60-second announ ments per day, Monday through Friday, on the station, awaited the results. He didn't have to wait long for, at end of the first six weeks of the campaign, the value of sales to customers mentioning WSJS totaled $7,000 wo of aluminum awnings, storm windows, and storm doo With the station covering a four-county area, Allen that WSJS reached more people than was possible other media and the metal products company has b a continuous and satisfied advertiser on WSJS since. "J dio has been and still is my best form of advertising throu out the year," says Harold Allen.

WSJS, Winston Salem, N. C. Announcem

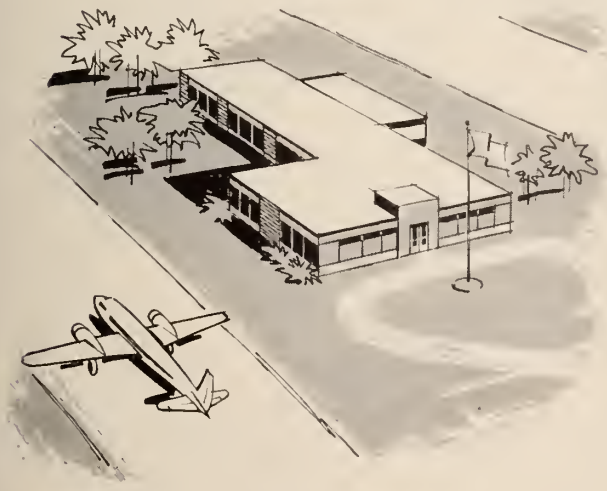
On the ground . . .

"Thank you for forwarding to me your station's editorial in recognition of the superior manner in which a member of the Force carried out his duty on a recent occasion. The officer referred to in your release has been identified as Private Daniel D. Boccabella, and he has been commended by his supervisory official for the action taken. I am particularly pleased that you used your facilities to convey this act to the public. Your editorial will be forwarded for the information of Officer Boccabella and his Commanding Officer and placed in his personnel folder."*

ROBERT V. MURRAY, Chief of Police
Government of the District of Columbia



*Officer Boccabella rendered full assistance, including first aid, to a pedestrian who slipped on an icy street and injured himself. Boccabella used his own winter overcoat, gloves and hat to keep the victim warm and comfortable.



. . . and in the air

"I want to thank you for your editorial "Air Force Damage to Private Property." You are doing us a great service to bring this deplorable situation out in the open. We are faced with still another major problem: the danger and noise disturbance to our elementary school. Due to the construction of these runways, our school now finds itself midway between the centerline of the 2 runways in an area that will experience noise levels of over 100 decibels. The noise is so great that instruction is interrupted many times every day. We are appealing to our Congressman, Prince Georges County officials and the P.T.A. to relocate our school."

MRS. GRETCHEN KLEE

. . . *the station that keeps people in mind*

As a public servant, we believe in being of public service. That's why, several years ago, we were the first station in Washington—and one of the first in the nation—to express our views through the medium of the radio *editorial.*

We don't pussyfoot. We speak out on all manner of subjects concerning our listeners and community—from praising a policeman to frowning at the Air Force. Controversial issues are grist for our mill—not because they are controversial, but because they are important. We may not be always right, but we call them as we see them—and we seem to have the respect of our public. They've made us far and away *first* in ratings.

The station that keeps *people* in mind? That's us—for you—in the rich Washington market.

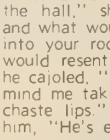


WWDC *Radio Washington*

REPRESENTED NATIONALLY BY JOHN BLAIR & CO.

And in growing Jacksonville, Fla.—it's WWDC-owned WMBR

WTRF-TV STORY BOARD



THE PRETTY YOUNG THING had convinced her ardent young man of her purity, and that way kept him somewhat in check. However, as they parted one night, he begged her for "just one good night kiss." T R Effic' "But I can't kiss you here in the hall," she replied, "Someone might see and what would they think?" "Then let's step into your room," he pursued. "My roommate would resent that," she assured. "Oh, now," he cajoled, "I'm sure your room mate wouldn't mind me taking just one sweet kiss from your chaste lips." "You're wrong there," she told him, "He's extremely jealous of me."

wtrf-tv Wheeling

SULTAN (at entrance to his harem): "A loaf of bread, a jug of wine and eenie, meenie, minie, moe . . ."

Wheeling wtrf-tv

HER HUSBAND refused to let her drive the family car. He rents one for her. Would you call it His and Hertz?

wtrf-tv Wheeling

CY ACKERMANN SEZ: "It's nice to be a gentleman but it's an awful handicap in a good argument!"

Wheeling wtrf-tv

BEATNIK SALAD RECIPE: Combine lettuce, tomatoes, cucumbers and green peppers. Add a dash of marijuana and the salad tosses itself.

wtrf-tv Wheeling

FROM WHEELING, WTRF-TV sells for 7,500 retail outlets ringing up 1¾ billion dollars annually. Want your share of the big Wheeling TV Market? Just ask our National Rep George P. Hollingbery for all the specifics.

Wheeling wtrf-tv

HANGOVER a toot ache? Vice Versa is a dirty poem?

CHANNEL SEVEN NBC WHEELING, WEST VIRGINIA

DINING
at New York's elegant
MALMAISON
is a delightful experience



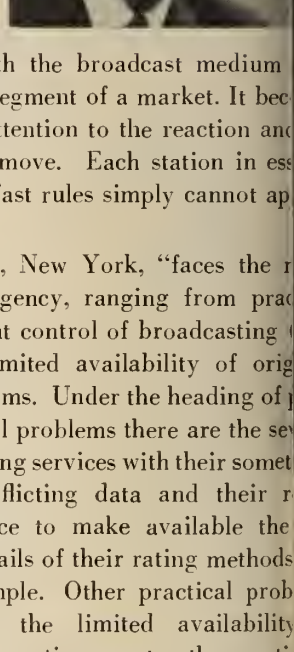
MALMAISON
RESTAURANT

10 East 52nd St., New York

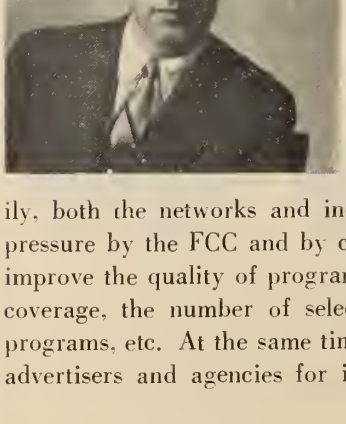
LUNCHEON . . . COCKTAILS . . . DINNER
At the piano: Jules Kuti, 5 to 11 P.M.
PLaza 1-0845 • Closed Sundays

Timebuyers at work

Edward D. Kahn, timebuyer at Victor A. Bennett, New York, that "the platitudes and generalities that are thrown about so give a false picture of the media-buying responsibilities. media-buying problem is individual. The short-range and range advertising objectives, the nature of the advertising theme appeal, the integration among the various media being used, these among other things, are the variables and considerations which must be taken into account. All the evaluating factors which we must be aware of—particularly in radio and tv—have varying degrees of importance, depending upon the particular product and objective involved. The so-called slide rule factors are more or less important in each instance. However, basically we are concerned with the broadcast medium vehicle to reach a market or specific segment of a market. It bec all the more important that we pay attention to the reaction an pression of the people we are out to move. Each station in es has an image of its own. Hard and fast rules simply cannot ap



Jack McDougal, timebuyer at K&E, New York, "faces the broadcast buying problems of the agency, ranging from pra to long-range questions as Government control of broadcasting sorship), paid television, and the limited availability of orig experimental or special interest programs. Under the heading of tical problems there are the se rating services with their somet conflicting data and their r tance to make available the details of their rating methods sample. Other practical prob are the limited availability prime time spots, the conti prevalence of triple spotting, new extended station breaks. H ever, I feel the most urgent p lem lies in the area of certain l term programing trends. Pri ily, both the networks and individual stations are under incre pressure by the FCC and by certain influential and vocal grou improve the quality of programing; to increase the amount of coverage, the number of selective audience programs, educati programs, etc. At the same time, these media are under pressur advertisers and agencies for increased effectiveness of air me





or—Pravda could teach him... Let's face it. If we don't teach them, someone else will; and the facts may come out distorted. > The Advertising Federation of America works to see that the youth of America get expert and up-to-date instruction on the American economy. They recognize that some day soon this economy will be run by today's youngsters. > AFA's Bureau of Education and Research, as well as the American Academy of Advertising and AFA and Advertising Association of the West's network of 180 advertising clubs throughout the nation all participate in this work. > They develop instruction techniques, upgrade marketing curricula, offer vocational guidance to thousands of high school and college students and instructors. And—*have you heard about their career-guidance program?* You should. Lend your leadership to this work of educating the businessmen of 1964. Invest in a membership in AFA-AAW. Write—now!

PREPARED BY:
THE ADVERTISING FEDERATION OF AMERICA
655 MADISON AVENUE NEW YORK 21, NEW YORK

FOR THE AFA AND
THE ADVERTISING ASSOCIATION OF THE WEST
FERRY BUILDING SAN FRANCISCO 11, CALIFORNIA

The Advertising Federation of America and the Advertising Association of the West and their 60,000 members marshal the forces of the advertising industry to protect its freedoms, to promote education in, for and about the profession, and to conduct public service activities through its media.



How SSC&B is making Providence turn green

Seems like everyone in Providence is either giving or saving Green Stamps. Darned if it's not an epidemic — caused in no small measure by those fine radio commercials out of Sullivan, Stauffer, Colwell & Bayles.

Have you heard them? We have, of course. At WICE we schedule them often — interspersed between our fantastically popular music, news and public service programs (modest, aren't we?).

We're sure SSC&B won't mind if we snitch a smidgen of the credit for Green Stamps' stomping success. After all, WICE *is* the live wire station in Providence. Ask anyone who knows this oh-so-opulent market.

WICE
PROVIDENCE
AN ELLIOT STATION
Representatives: Avery-Knodel

Sponsor backstage (*Continued from page 1*

combination, which he said we would all be using in the '70's. It a chuckle, but the General has made seemingly wilder predicti which have come true.

Bobby, or Syd Eige's press department, or both did a good job behalf of tv programing in the *Saturday Evening Post* piece as t to Stanley Frank. Bobby presented a bunch of statistics showi that the programing imbalance is, in truth, not nearly what tv's verest critics claim it to be. I think the mere fact that so strong printed media competitor of tv as the *Post* ran the piece at all is t most noteworthy aspect of the situation. At any rate I can't ve well do a column agreeing with an article by Bobby. . . .

Entertainment fare: an increasing problem

What I would really like to discourse on is the theme that te vision programers, motion picture producers, Broadway showm record manufacturers, book publishers, sports promoters, any a all of us who are in the business of supplying entertainment to t public have an increasingly tough job in knowing what to provi

It becomes increasingly tough because of the simple fact of t increased competition between us all for the public time, attenti and money. Many entrepreneurs in businesses other than tv, course, have fallen into the easy habit of blaming a good deal their box office failures on television. And still, the other day, the fourth of July, a most dramatic example of the shallowness this argument was seen. At the Yankee Stadium, the home club n the first place Detroit Tigers in a double header. Close to 75,0 people jammed their way into the ball park, and another 6,000 we turned away. The day's battle for the league lead drew more peop than all eight teams in the National League combined. And the S dium event was telecast in full. It gets back to the simply stated, b not too ofen achieved, truism that if you've got the attraction and surrounding conditions are right you'll do business. Or as that m Shakespeare put it, the play's the thing.

At any rate, the crowd was the biggest at the Stadium for a game, regular season or World Series, since May of 1947. And all remember that tv wasn't too big an influence fourteen years ag

What about radio-tv eulogy for Hemingway?

Talking about attracting audiences, I wondered—when the shoc ing story of Ernest Hemingway's death broke—why I hadn't se (and still haven't for that matter) any plans for a radio and/or show based on the great writer's life. I realize it wouldn't be t easiest kind of a show to put together, but I'd love to see some cap ble writer like my old friend Dick Hanser tackle it. There has sure never been another American writer quite like Hemingway and seems shameful to me that television and radio do not present deep and tasteful tribute to him.

The happiest item of programing news of the season for me is t fact that Burr Tillstrom is bringing Kukla and Ollie and the friends back to network tv on a regular Monday through Frid basis next fall. Fran Allison, who is one of my all time favorit will only work with the kookie Kuklapolitans once a week, and t show is only scheduled as a five minute segment, but that's bett than nothing as far as I'm concerned.

And still no idea for a column.

National and regional buys in work now or recently completed

SPOT BUYS

TV BUYS

Pt Milk, St. Louis. is placing half-hour programing in southeast rkets. The special series. *Grand Ole Opry*, will be produced by tl agency and will break in 26-week schedules. Agency: Gardner, S Louis. Buyer: Mary Howard.

Btternut Foods, Omaha, will break with a spot campaign for cfee on the west coast only. The schedules are for news programs. ency: D'Arcy, New York. Buyer: Floyd Warman.

Quaker Oats, Chicago, will break for Quaker puffed grains in a l-week spot schedule starting 11 September. It is going into 30 rkets seeking strictly an adult audience. Segments are to be ghttime minutes and chain breaks. The company will mount the sne campaign for Quaker Muffets except that it will go into 40 rkets. Agency: Compton, New York. Buyer: Edith Hanson.

nerican Dairy Assn., Chicago. for ice cream, is buying a two-ek schedule in scattered markets. They will use nighttime I.D.'s ad will begin the campaign 3 September. Agency: Campbell-thun, Chicago. Buyer: Katy Thulin.

Sell Oil, New York, is testing some new tv I.D. and minute com-rcials in six tv markets and is exploring the use of some new radio mmercials in other markets. Altogether, the test effects 12 markets. gency: Ogilvy, B&M. New York. Buyer: John MacLaughlin.

leublein, Hartford, Conn., will open a campaign for its Maypo reals in about 50 top markets. Daytime minutes and chainbreaks ll be used with an eye out for kids and some women. It begins October and goes through March. Agency: Fletcher Richards, ew York. Buyer: Francis John.

ristol-Meyers, New York, will go into schedules for Vitalis which ill run from August through October. They will use prime and inge minutes in nighttime. This should include at ltast 30-40 arkets. Agency: DCSS, New York. Buyer: Pete McLain.

RADIO BUYS

u Pont, Wilmington. Del.. will launch the company's annual buy r anti-freeze, which involves over 200 markets. The four week ights will begin, as is routine, with the weather. Traffic time will e used. Agency: BBDO, New York. Buyer: Bob Syers.



has TWICE as many adult listeners

THAN any other station in the nation's 28th radio market.

Source: 32-county area PULSE:

WPTF	**55.1%**
Station B	**24.1**
Station C	**5.2**
Station D	**9.2**
Station E	**6.4**



WPTF

50,000 WATTS 680 KC

NBC Affiliate for Raleigh-Durham and Eastern North Carolina

R. H. Mason, General Manager
Gus Youngsteadt, Sales Manager

PETERS, GRIFFIN, WOODWARD, INC.
National Representatives

WPTF 32-County Area Pulse Aud. Comp., May, 1960

SING-ALONG

(*Continued from page* 31)

ticipates it should be even stronger during the fall-winter season when the tv program returns. The station reported no specific demand from timebuyers to get into sing-along.

• WMNI Columbus, Ohio, started programing sing-along on March 9 of this year. They are currently on the air with 20 sing-along hours a week. The station starts off the day with sing-along until 9 a.m. when they pick up Breakfast Club.

"It's a little early for a true impact picture yet," commented station president William R. Mnich, "however, we have received more mail since we went into our new format than we have received in the past three years in the way of unsolicited complimentary mail."

Mnich sees "no drop off in sing-along interest in the near future because it's a good standard appeal type of music." His station plans to continue sing-along for some time on the basis of its present effectiveness.

• WSLS Roanoke, Va.—This station devotes approximately 105 hours weekly to what they call sing-along. (They are on the air 131 hours). Their interpretation of sing-along includes "most music to which we feel our listeners can either sing, whistle or hum."

Unsolicited mail in favor of sing-along increased rapidly, the station reported. WGEM promotes its sing-along format continuously on the air, calls itself the "sing-along station." They also cross promote on WSLS-TV, use taxi back posters, have printed sing-along song sheets.

• KAPE San Antonio, Tex.—KAPE started its sing-along in mid-January. The station schedules sing-along throughout the day, on the basis of one sing-along number every 30 minutes. "Sing-along has not increased ratings, but then what will?" commented Charles D. Lutz, general manager. However, he explained, "our mail count has increased and our listener promotions have had more participants, and winners, since we started sing-along.

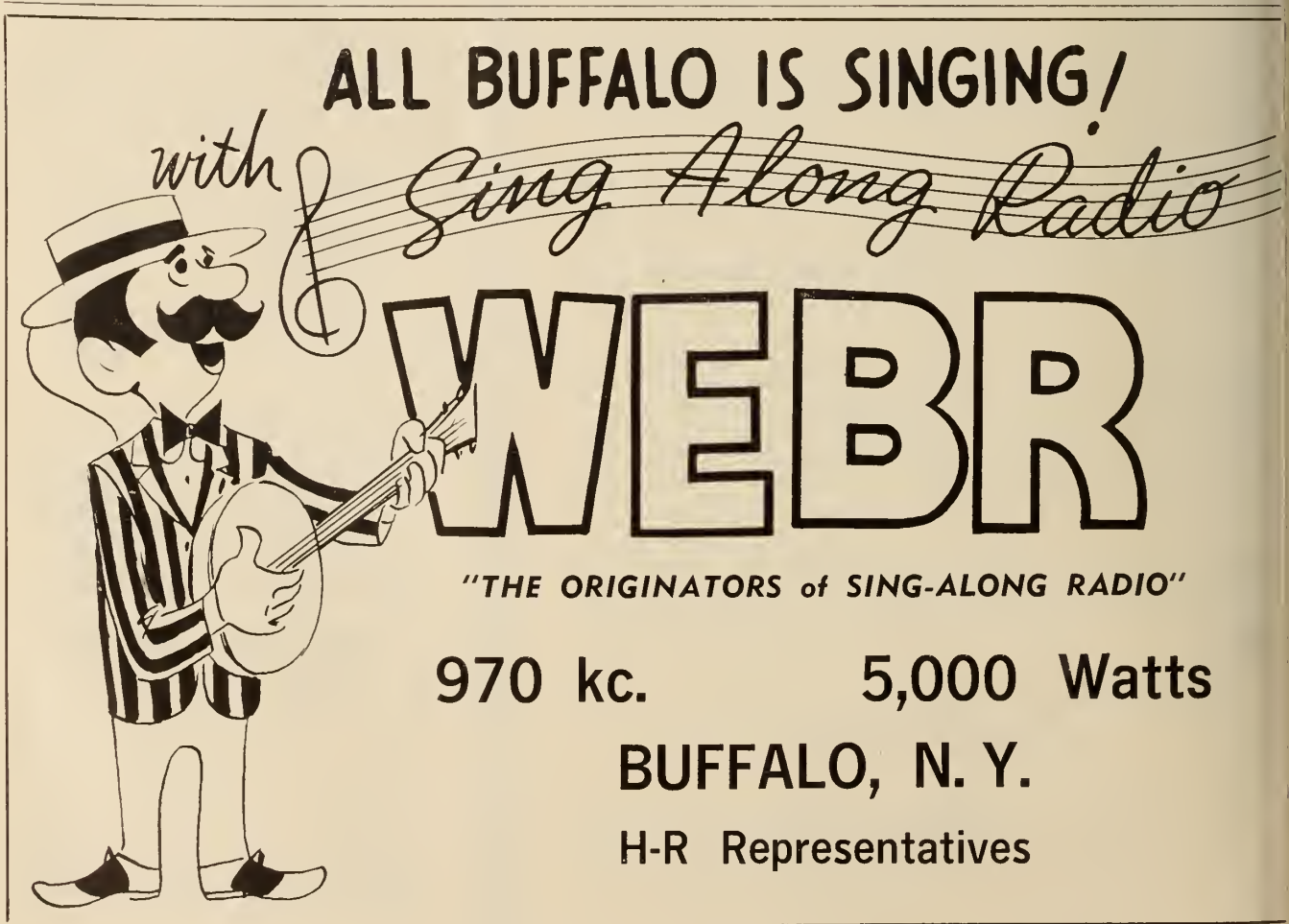
KAPE promotes itself as the station that brought sing-along sound to San Antonio. They use newspaper, direct mail and other promotion pieces. They recently celebrated their first year on the air and as first year "gimmick" gave away 2(Mitch Miller albums to clients ar prospective advertisers.

One of the most popular sin along promotions was staged sever months ago by WCUE Akron. Tl event was a unique beard growir contest. It was unique in that co testants didn't necessarily need grow a beard to enter, they just ha to submit novel reasons why any sp cific person should grow a bear Winners received sing-along album

Meanwhile WCUE disc jocke staged an intra-station competitic for the longest, largest beard.

WCUE had one all-day sing-alon session just before the contest, an due to audience response on tl beard business, they plan more.

At WWRL New York, a Woodsid L. I. outlet, there has been "terrif audience response" to the *Herma Stevens Gospel Sing-Along*, a ha hour show heard each mornin Stevens leads the audience gosp singing, and accompanies himself the organ. The station hasn't sold as yet, is "holding out for two fiftee minute segments," doesn't want t break it down any other way.



UBONNET

(Continued from page 33)

"lademoiselles Dubonnet," the young women traveled the Dubonnet retail circuit participating in various merchandising tie-ins.

Some $400,000 went into the air media buy, from April until July. A budget of $600,000 is being allocated for the September promotion.

In keeping with the intensive invasion of other wine markets this fall, a switch in agencies has also been made.

Schenley has engaged Norman, Craig & Kummel who, according to Goldberg will handle extensive air media campaigns.

What is Schenley looking for in the way of a major tv advertising vehicle come fall? The Mantovani program again says Goldberg. Or, "something similar."

No matter what, one thing is certain, the program will not again be seen on a Saturday night. "Any night but Saturday or Friday" says the Schenley executive." "We've learned." It says "that those weekend nights are not really the best for something like this. Those are not stay-at-home evenings."

REATIVE RADIO

(Continued from page 37)

omen. The girls resent being treated differently. They want the same news and features and radio fare as the men get.

5. Don't guess or operate in the *ark.* Seek out answers. Think a moment about this problem. Who are you trying to attract and please? The listeners of your community. So who knows best what the people of your community want to hear on the air? *The people themselves.* So, make surveys, seek out ideas and opinions, write letters to leaders of organizations. Make phone calls. Have informal conferences with small groups. Use your microphones to talk directly with the public and invite listeners to express program preferences. Better yet—let the people of your hometown participate on these shows. There's a good interview in every person in your town).

We've had outstanding success in Atlanta with letting listeners pick music for some of our most popular daily programs . . . and perform as musicians and singers . . . and work as announcers on our regular shows (when we dedicate the day to a community project or service, such as "Community Chest Day"). And every day we put our local citizens on the air talking about the things they know best—or happen to be most interested in at the moment.

Audience gets to call and ask questions directly.

Furthermore, our Family Fair program is an open Forum-of-The-Air for sampling local public opinion on a daily question of importance.

Many times it takes only a phone call or a note from a listener to result in our doing anything from an interview or a news story to a full program—or even a full day's programing devoted to a single theme.

One day recently when a Salvation Army Official came by to ask if we would mention Salvation Army Week—I said, "We'll do much better than that. We'll have Salvation Army Sunday and devote the entire day to saluting your great organization." Well, needless to say—he was overwhelmed—and even more so when



YOU'RE ONLY
HALF-COVERED
IN NEBRASKA

IF YOU DON'T USE KOLN-TV!

This is Lincoln-Land — KOLN-TV's NCS No. 3. Figures show percentages of TV homes reached weekly, day or night.

KOLN-TV DELIVERS THE MAXIMUM AUDIENCE IN NEBRASKA*

Gunsmoke	74,700 homes
Red Skelton	56,700 homes
6:00 p.m. News	40,300 homes
10:00 p.m. News	58,500 homes

*November Lincoln ARB

No matter how you slice it, you'll find there are just two big, "prime-cut" television markets in Nebraska — the extreme East and Lincoln-Land.

Three top TV stations split the Eastern market three ways as they battle for viewers' attention. But Lincoln-Land is different. Here one station completely dominates this big market—that's KOLN-TV!

During prime 6 to 9 p.m. viewing time, latest Nielsen reports more than 50,200 Lincoln-Land homes tune in KOLN-TV! See how this compares with any other Nebraska station.

Avery-Knodel has the full story on KOLN-TV — the Official Basic CBS Outlet for South Central Nebraska and Northern Kansas.

The Fetzer Stations
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
WWTV — CADILLAC-TRAVERSE CITY
KOLN-TV — LINCOLN, NEBRASKA



KOLN-TV

CHANNEL 10 • 316,000 WATTS • 1000-FT. TOWER
COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET
Avery Knodel, Inc., Exclusive National Representatives

he began to hear from people everywhere who heard the salute and let the Salvation Army officials know.

6. Give your advertisers a voice in programing your station. Now I know that one will shock you. But let me explain.

If your advertiser is a successful business man it very likely is true that he knows something about how to attract customers—or to put it in the best Dale Carnegie fashion—how to win friends and influence people.

Engage this successful business man on the subject of broadcasting —not as an expert—not even as one of your advertisers—but merely as a listener—a man with common sense.

Find out what he likes or dislikes about radio—and more specifically, about your station.

If he knows you sincerely want his opinion—he may give you a thousand dollars worth of free advice—and better still—follow it up with a renewal order.

7. Which brings me to this next *don't. Don't sell air time.* You really don't have it to sell in the first place. You merely have the allegiance of a certain number of listeners—so program in the way to please that audience best—and then allow your advertisers to reach that audience through your microphones.

What I'm saying is—sell what you program—don't sell time—.

8. Don't try to teach your audience anything. This is a myth anyway. You can't *teach* a person by radio any more than you can teach in a classroom. We know that you can only help an individual find the truth for himself.

That is the closest we ever come to teaching anyway. And believe me —there is a vast difference between these two.

Example: Police skeptical about helicopter. The day it helped them personally they *learned for themselves* its value.

9. Don't coddle listeners. Respect them but don't pet them. Insist that your listeners be active listeners and active participants in your broadcasts. I have found that the public will respond at the level you ask for response. If you sincerely request mature, serious cooperation, you will get it. And you don't have to pamper your public.

Example—don't ever repeat on the air. This merely encourages lazy listening. Tell it clearly and briefly the first time. If it's lost—They'll listen closer next time.

10. Don't glibly accept the popular edict that your station must editorialize in the traditional manner.

Whoever said that a man—sitting up reading an opinion about something—and calling it an editorial—is *the* one right way to editorialize.

In the first place—I think you should have something to say—and the time to prepare properly what you want to say—and I think there should be some earnest feelings behind what you say.

Many radio stations are missing the chance to be a powerful editorial voice simply because they neglect reporting conditions in their own community and state.

Example: I feel definitely that our willingness to dig into the problems of desegregation—in depth—helped prepare Georgia for the developments of recent years—and to handle them peacefully.

But we did it with documentaries —we did it with facts and opinions reported by the people themselves.

You know—when a man makes a hard-to-swallow statement, I feel I have a right to ask two questions: Who told you? How do you know it's correct?

I feel a documentary comes closer to substantiating its information in the minds of the listener—than the mere reading of an editorial—which may be labeled as the opinion of the station but which ends up sounding like one man's opinion—the opinion of the man who reads it.

11. Don't try to make your staff so comfortable that everybody will want to remain permanently. This encourages deadwood to sit and stay.

Treat your staff with fairness. courtesy. and consideration. But insist on a full day's best effort for each day of pay.

And let it be known that you are happy when members of the staff are able to move up to better positions elsewhere. And demonstrate by your station's philosophy and policies that the employee who puts forth the best effort is the one who will be assisted in obtaining better positions—regardless of whether it be at your station or elsewhere.

I think this creates a wide-awake, healthful atmosphere. And to get the best effort from your staff—work more on improving communica inside your own station. If y people understand one another be —you'll begin to see improved c munication with the general pul

12. Don't be afraid of a netw A network can be a good thing your station and your commun Dependable world-wide news serv sports, special events, discussion some concerts and documentarie these are network services you use to advantage in building image of sound, dependable radio.

13. Don't turn thumbs down the word "Education." Take pr in the fact that you have a radio tion that is an educational force the community. Being an egg-h is becoming more fashionable all time—as we realize the serious n for everybody to be better inform (Example — Book Reviews — M Book.)

The well-run, well-programed, spected station—gets listeners an gets advertisers—which brings me this point:

14. Don't sell your station cheaply. Virtually every radio s tion in America is under-priced.

You don't need to apologize asking a fair price for your ra spots. If they will produce satisf tory results for the advertiser t they are worth the price you a And when you set a rate stick to No one will respect a rate unless broadcaster himself respects it.

And while you're at it—d crowd everything into 7-9 A.M.

Set your limitations. The N Radio Code says a maximum of minutes per hour.

And when you've filled that h —close it up—and tell advertis that's all you can accept unless the move into a later or earlier time.

It's the finest way to make otl hours more desirable—and also enhance the desirability of your s tion.

I never saw a station suffer cause it insisted on limiting comm cial availabilities. Instead, it pro because it is able to raise its ra and increase its total revenue.

We hear a great deal about pub service programing. Especially p lic service spot announcements.

My advice to you today would

15. Don't worry so much ab the public service time you are l ging. And worry more about t

kid of public service your station presents to the community.

There is a vast difference between *using* public service and *being* a public servant.

I think we should ask ourselves at frequent intervals:

How well is my station serving the needs of the community?

Are you an information center, a prime moving force in civic undertakings, a voice of authority where differences of opinion exist?

In summing up—You cannot assume that people like or know or care about your station or what you have to say.

You can only find out by action—and then carefully studying the reaction.

Be sensible to comments of all kinds—the letters, phone calls, personal interviews, surveys, panels, the stray comments of friend or stranger.

Remember that our intentions—and the image we project—may be very different.

We in the broadcasting business are not what *we* think we are. But what others *think* we are.

If you wish to be more popular, perform in such a manner that the public feels you are more popular—and proves it by tuning in.

And remember always—an image can be improved—or it can be harmed.

An audience can be increased in numbers and quality—or it can be decreased and weakened—and in many cases it can actually be completely destroyed.

We do not *own* our audiences. We cannot force them to listen. We can only perform in such a manner that the audience will want our service and will pay for it by listening.

I once heard Archibald McLeish—the eminent poet and philosopher—say to a group of broadcasters—that "every program you put on is an act of commission and will have a consequence. . . . It will work for harm if it doesn't work for good. . . ."

He went on to explore for us the area of broadcasting where our potential is greatest—Our ability to appeal to the imagination. . . . How long has it been since you used your own microphones to appeal to the imagination of your listeners?

Mr. McLeish reminds us: "A free society lives *in* and *by* the imagination. Freedom itself is an imagined thing . . . a vision always about to be made true. To quicken the imagination should be the great end of a society which moves toward freedom."

And I say to you today that no instruments ever devised hold such promise for that quickening as radio and television. But we must approach the dual responsibilities of entertainment and information not in a defensive or negative manner—but in a positive and imaginative manner.

We must program not to fill time—but to fill minds with constructive ideas and emotions.

We must *sell* not merely to meet the payroll—but because we have a dynamic sales voice that can reach and persuade a multitude of people every hour of the day.

We must provide public service not merely to compile statistics for a favorable FCC report — but because these are individual needs and community needs that we are obligated to serve.

If we do these things—we will find the foolproof Broadcasting Formula working beautifully. C + S = L + R + M-I-B . . . Creativity and Service will produce *Listeners* and *Response*, plus *money in the bank.*

ETHICAL DRUGS

(Continued from page 39)

actual day in the life of a general practitioner, was filmed by a hidden-camera technique—the largest technique used by NBC for a documentary, according to a spokesman. The doctor in the film was A. John Bambara, M.D. of Flemington, N. J.

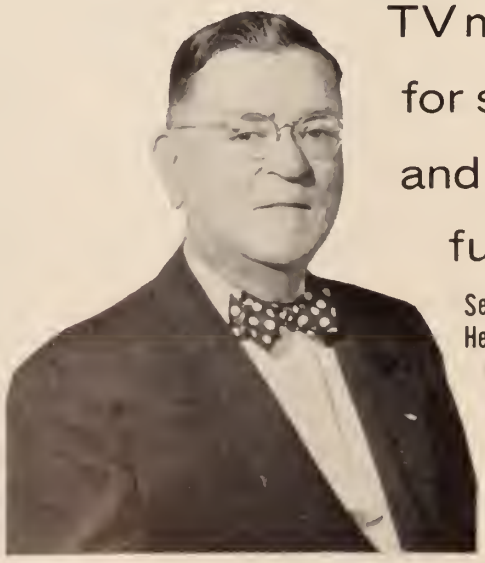
Instead of commercials, the ethical pharmaceutical firm presented five-minute messages. One discussed the pressing need for doctors; the other a short accounting of the role of the doctor in medical research.

The sponsor's name was mentioned only twice during the hour-long show: once at the close of each message. (The production of the "non-commercial" messages were made by The Troy-Beaumont Company, Inc.)

According to a spokesman, Merck Sharp & Dohme, which has put considerable time, money and effort behind its post graduate education of the physician, is constantly on the look-out for a better way to tell the doctor story to the public. They're looking for what they call a "good format" with fewer facts presented in a more interest-holding manner.

During 1960, eight 30-minute pro-

"Look South for new economic strength . . . look at the Jackson TV market area for solid growth and a sound future."



Served, 1954-1957, as Head of Largest World-wide Masonic Organization (Royal Arch Masons)

TOM Q. ELLIS

Clerk, Supreme Court of Mississippi

WLBT Hollingbery 3

WJTV Katz 12

Serving the Jackson, Miss., Television Area

Media department details about eight of the 20 air agencies

Y&R	Coverage of accounts is handled primarily through six divisions, each headed by an associate director, with two media account supervisors. and a group of all-media buyers, usually numbering about ten. The six divisions are served by a spot coordination unit which gathers tv and radio availabilities information and handles general problems with stations and reps.
McCANN	Agency's Media Services Div. is divided into three major departments. In the Media Dept., four associate media directors, who report to the department's manager, supervises one media group apiece. Reporting to the associates are media supervisors (mostly all-media), buyers and estimators, broadcast or print specialists. Media research and media planning round out the division.
BBDO	In addition to five associate media directors who handle specific accounts, department includes a sixth associate who heads the separate Media Planning & Analysis section which is available for all accounts. Analysis was moved from research to media, while planning evolved with the growing complexity of media problems. Also outside of the specific accounts are sections devoted to network time buying, tv programing liaison, outdoor, special services operations, and special projects.
BURNETT	Fields six media groups headed by a media group supervisor and staffed with associate media group supervisors, time buyers, and space buyers. Groups concentrate on their one or more assigned accounts. Supervisors and associates are all-media men.
L&N	Utilizes six "assistant media directors—contact," each doing the planning for an account group. Withdrawn from many of the front-line distractions, each works in conjunction with one of the two associate media directors and the media director in the development of strategy.
SSC&B	Department essentially consists of two basic media groups and a broad media services area, which includes both the estimating and media research functions. Research group, in addition to work on all media types is responsible for advertising allocation comparisons, competitive ad activity reports, etc.
C&W	Maintains five levels of planning and buying authority. Accounts are divided into four groups, each headed by a media supervisor responsible for the actions of his group's media buyers. Supervisors report to one of the agency's two group media directors, who in turn report to the two top echelon officials.
NL&B	Four media supervisors interpret pertinent marketing and consumer information and determine broad forms of media to be used, establishing the general terms under which each will be bought. The buyers, under supervision of the director of broadcast facilities, base their selection on the strategy handed down.

ams were produced and broadcast twelve tv stations. A total of 24 casts reached a combined audi- ce of approximately 4 million.

Three additional programs are ng prepared for this year. One designed to alleviate the fears of dren in connection with hospitals nerican Hospital Assn.); one ling with teen-age medicine Southern Medical Assn.); and the rd on various diseases of children nerican Academy of Pediatrics). ocal stations will be bought for se showings.

Although in general, stations snap the shows as a good deal—both blic service wise, and as a sale—VD has, in the past, encountered ne resistance. "Some of them," id a spokesman, "refuse the sale, en at regular station time rate be- use they don't want to lose viewers o prefer something like *Gunsmoke*."

These are in the minority, this ne source told SPONSOR. He had h praise, however, for these sta- ns: WCKT, Miami; WISC, Madi- n, Wis.; WTMJ and WITI, both Waukee, which went all out in king the program.

SPONSOR ASKS

(*Continued from page 40*)

stations in a special study of the nation.

James F. O'Grady, Jr., *executive v.p., Young-Tv, New York*

We believe that rate cards will re- ct a tendency toward simplification ring the next six months. An ef- t will be made at both station and



A number of factors will be pushing up and simplifying tv rates

presentative levels to make easier buying of spot television to facili- e agencies' use of this medium.

One method of doing this, obvious- is to standardize rate cards and ke them easier to understand. We nk, for example, that more and re stations will round out the dol- s involved instead of carrying frac- nal units, i.e., if a rate computed a percentage basis amounts to $5.13 it will be $25 flat.

More and more stations will elimi- nate frequency discounts and utilize weekly plans, such as the six-plan, nine-plan, 12-plan, etc. With this system, of course, advertisers receive discounts if they use a multiple num- ber of spots during the course of one week. Since today advertisers seek to measure the value of each dollar spent by the immediate audience-efficiency potential rather than future benefits, buyers all but disregard the reward feature of frequency discount rates.

There is a strong trend in multi- station markets of a more even dis- persion of audience among the three affiliates. This is due primarily to stronger ABC TV programing, good new programing such as *PM East—PM West*, and the continued popular- ity of movies. Naturally, the stations which were previously in last place are adjusting their rates upwards.

Other predictions are:

1) Updated tv penetration data shows that many markets and sta- tions are underpriced. Rates will be adjusted upwards to a level warrant- ed by increased potential.

2) The cost of programing is up. So stations must increase rates.

3) In general, rate increases will affect the price of individual units and not all spots. The availabilities reflecting increased audience will get higher rates. There will be a possible extension of preemptible type of rate cards. Sectional rate cards establish a relationship between spot price, spot value, and demand. Such cards permit an immediate adjustment of rates (either up or down) in any an- nouncement for all advertisers when a significant change in popularity oc- curs. Franchise rates for franchise spots have a number of advantages. The results of this system are a) more satisfied advertisers; b) no gen- eral increase of overall costs to ad- vertisers; c) increased income through sale of more units.

4) Eliminating discounts that do not induce greater expenditures.

5) A more realistic appraisal by advertisers of their media philoso- phy. For example: a combination of low-rated and high-rated spots might be more efficient than a schedule of high rated spots because of the du- plication factor and cost.

6) The 10-second break or the doubling of prime time availabilities won't truly affect prime time rates for 20-second advertisers.

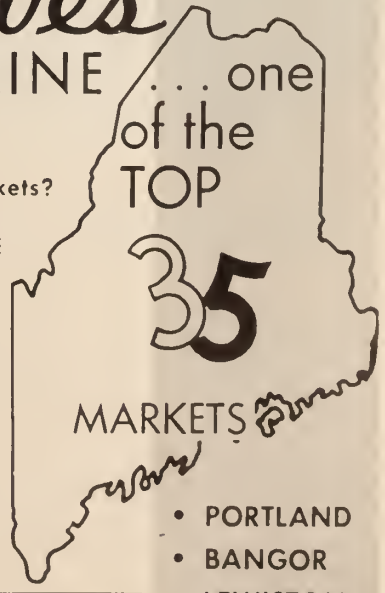


LOBSTERADIO
serves
MAINE . . . one of the TOP 35 MARKETS

WLOB

Buying the top "35" Markets?
Then you must include
"Lobsterland" — MAINE

- Uniform product distribution
- Single Medium Coverage — LOBSTERADIO
- $1.6 billion Consumer Spendable Income
- Nearly One Million Consumers
- Ratings as high as 7.6
- Rates as low as $28 for minute spots



- PORTLAND
- BANGOR
- LEWISTON
- WATERVILLE
- CARIBOU
- AUGUSTA
- RUMFORD
- SANFORD

1 RADIO ENTITY WITH
8 TRANSMITTERS

LOBSTERADIO
EXECUTIVE OFFICES:
Columbia Hotel,
Portland, Maine
TEL. SPruce 5-2336
MANAGER: MEL STONE

REPRESENTED BY:
Devney-O'Connell Co.
BOSTON
George Eckels & Co.



SPECIAL EFFECTS: 1001 special reasons why your commercials should be on SCOTCH® BRAND Live-Action Video Tape!

There is nothing new about special optical effects in TV. What is new . . . excitingly new in video-taping special effects on "SCOTCH" BRAND Video Tape is the instantaneous speed, ease and economy with which tape does the whole bag-of-tricks . . . does 90 per cent of them merely by pushing a button! No waiting for days, weeks, while lab work and processing laboriously create an "effect." On video tape you create electronically, instantaneously. And "1001" is just a number—in creative hands there is no limit!

By pushbutton and an electronic special-effects generator you can create thousands of variations . . . wipes, dissolves, fade-outs . . . you can matte a person or product from one scene into an entirely different one . . . combine several images of the same person on the screen . . . introduce pixie or giant characters with normal-size people . . . do split-screen "before and afters," or a montage of different scenes . . . combine photographs, miniature sets, drawings, cartoons, movies, with live or tape scenes . . . produce pop-on overlay effects, faces, product labels . . . do limited animation of titles, cartoons, as well as smoothly integrating film animation with tape . . . create rain, snow, fire, smoke, even dream sequences—you name it!

And special effects are just the dressing on the salad. Basic video tape advantages for black and white and color, include: (1) new picture quality, "real-life" presence, (2) immediate playback that eliminates errors . . . provides "how're we doin'?" feedback, (3) time and money savings.

Get the tape story! Next TV storyboard you produce, take to your local video tape house for analysis—and a bid that will surprise you. No cost or obligation. FREE ILLUSTRATED BOOKLET: "Techniques of Editing Video Tape"—a sampling of ideas used by video tape editors in building shows from tapes, splicing and special effects. Send to: 3M Company, St. Paul 6, Minn.

"SCOTCH" is a registered trademark of 3M Company. © 1961, 3M Co.

MINNESOTA MINING AND MANUFACTURING COMPANY
. . . WHERE RESEARCH IS THE KEY TO TOMORROW

3M COMPANY

24 JULY 1961
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SPONSOR
PUBLICATIONS INC.

What's happening in U. S. Government that affects sponsors, agencies, stations

WASHINGTON WEEK

The FCC relented in a challenge to license of KORD, Pasco, Wash.; however, it was only to emphasize the threat to all broadcasting stations.

So serious does the FCC regard its KORD decision that all am-fm-tv stations are to be mailed copies of the precedent-making action.

KORD had been **challenged on the new promise-vs-performance measure.** It had been accused of doubling its commercials and reducing its public service programing to zero, as compared with promises made to the FCC.

The Commission accepted the KORD contention that new standards were being applied to old activities, and gave the station a one-year renewal. It thereupon put **all stations on notice that they must put their programing houses in order or face the consequences.**

Mailing of the KORD decision was by way of warning every last station in the nation that future applications for license renewal will be screened on the basis of **actual performance during the preceding license period.** Measure will be what the stations promised to do the last time, not what they promise to do in the renewal period being applied for.

The FCC told stations they would do well to check their performance before coming in for a renewal. If there is any gap as compared to previous promises, there had better be a good explanation, or at the very least evidence of tangible steps to correct the discrepancy.

On another front, the recall of Dean Roscoe L. Barrow signifies more FCC action against networks: it brings to life all of the sweeping "Barrow Report" network recommendations which were swept under the rug almost before the print had dried.

Barrow headed the FCC's network study staff, and the studies leading up to the controversial report bearing his name. He returns with the title of "consultant" on network study matters, **but the innocuous title fools nobody.**

On a WOR-TV interview with Rep. Emanuel Celler (D., N.Y.), chairman Newton Minow let one cat out of the bag. This was the fact that the FCC would revive and consider **limiting networks to ownership of three TV stations,** in place of the five now permitted.

The networks dropped "must buy" voluntarily, following the Barrow Report. A ban on option time was considered by the FCC, but it was decided last year to settle for a half-hour cut. Now the FCC has started proceedings **aimed at banning the practice entirely.**

The nationwide series of station sales and trades, featuring but not confined to NBC and RKO, is still being delayed.

Chances are it will be further delayed, well into the time when the **FCC might start proceedings on multiple ownership.**

The Barrow report recommendations weren't aimed solely at networks, but also **at other multiple owners as well.**

Schedule for the NBC-RKO series begins with consideration of various applications involving the NBC Philadelphia stations. Other station applications involved, in other cities, would begin only after the end of the Philadelphia phase. The whole complicated package would wait for approval or disapproval until the end of all separate hearings. By the time all of this is accomplished, **there could be a lower limit on multiple ownership.**

FILM-SCOPE

24 JULY 1961
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One of the few shows to do healthy renewal business this season is CBS Film Deputy Dawg, which just signed up 58 second year markets for an estimated $1. million.

Biggest of the renewals is *Lay's Potato Chips* (Liller, Neal, Battle & Lindsey of Atlant for its 46 markets for 26 weeks over 52, continuing from October.

An important station group renewal on Deputy Dawg is for January 1962 from the fi **Metropolitan stations:** WNEW-TV, New York; WTTG, Washington; WTVH, Peori KOVR, Stockton, and WTVP, Peoria.

Other station renewals are these: KPIX, San Francisco; KTTV, Los Angeles; WHD TV, Boston; WFAA-TV, Dallas; WISC-TV, Madison; WKST-TV, Youngstown; KGNC-T Amarillo, and KPLC-TV, Lake Charles.

Lay's has been using the cartoons as a half-hour show but gave segments to stations in library for **extra local use as a clearance inducement.**

Ziv-UA's Aquanauts scored its first re-run sales this week.

Thirty-two episodes of the full-hour off-network series were sold to WNEW-TV, N York; WGN-TV, Chicago; KGO-TV, San Francisco; WTTG, Washington; KMSP-TV, M neapolis; WBAP-TV, Dallas, and WOAI-TV, San Antonio.

These re-runs are being handled under Al Goustin's special plans division.

Incidentally, Goustin revealed that Stanley Florsheim is back with Ziv-UA as a sal executive.

Mickey Spillane's Mike Hammer is going into additional re-runs with hard an indication that re-exposure is damaging its ratings effectiveness.

Two years of production went into re-run last year and added runs now being offer by MCA will be its **third or fourth in most markets.**

Here are ARB rating averages during the three years in syndication of the MCA serie

MARKET	RATING	MARKET	RATING
Albany-Troy	20	Jacksonville	26
Bakersfield	28	Kansas City	29
Baton Rouge	25	Las Vegas	24
Boise	28	Little Rock	32
Buffalo	19	Madison	23
Cedar Rapids	28	New Orleans	25
Charlotte	29	New York	19
Cincinnati	23	Peoria	28
Columbus	23	Rochester	52
El Paso	24	Shreveport	37
Eureka	32	St. Louis	23

Average shares were 50 or more in 12 of the markets above and were above 40 in eigl additional cities; the remaining two shares were in the high thirties.

The power of post-1948 feature films to make an independent station fully competitive with the networks during certain time periods is demonstrated by KTVU, San Francisco with Seven Arts' Warners Films of the '50's.

Since January the station has shown the same picture on successive Sunday and Monday nights in a double exposure pattern.

From December to February KTVU's ARB share in the four-station market rose from 2% to 24% on Sunday and from 4% to 11% on Monday; the features are shown 7-9 p.m. Sunday and 7:30-9:30 p.m. Monday.

The National Bowling League, which gets started this October, isn't overlooking the possibility of a tv series of its own.

The league ordered a tv pilot, to be made by Sports Network of New York, of a Kansas City exhibition 24 July.

Member cities in the profcssional league are New York, Los Angeles, Dallas, Fort Worth, Kansas City, San Antonio, Fresno, Omaha, Detroit, and Minncapolis-St. Paul.

MGM is doing more business in tv but its income has hardly risen on account of it.

For the 40 weeks ending 8 June MGM grossed $14.5 million in tv compared to $10.9 million in 1960, a hefty increase.

But here's the profit picture: $7.8 million net income on that 1961 gross, compared to $7.5 million last year on a much smaller gross.

First special color tv audience measurement for a feature film was done for High and the Mighty on WOR-TV, New York.

On 20 June the Seven Arts feature earned a 35.7% color tv rating in a Trendex study; it was seen by 50% of local color tv homes.

Screen Gems—until this February a wholly-owned Columbia Pictures subsidiary —went on the American Stock Exchange this week.

Some 288,400 shares of Screen Gems stock, offered to Columbia stockholders last February, have now begun to be traded.

For the statistical-minded, Screen Gems' inventory runs to 1,020 owned programs, interests in 1,500 others, and distribution rights to **1,400 feature films besides.**

The biggest agency name to be lured over by a commercials producer is Warren Schloat, v.p. and creative director of Compton, who moves to Robert Lawrence Productions with exactly the same titles.

Before joining Compton in 1955, Schloat was involved in film production activities for Walt Disney, Y&R, and Esty.

Advertisers are watching the vogue of cartoon characters in shows and are using such characters for their commercials this season.

Bar-S meats, for instance (Miller, Mackay, Hoeck & Hartung of Seattle) is using a sheriff character developed by Animation, Inc.

Note that all three of its spots are **40 seconds for the new breaks.**



A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

24 JULY 1961
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Judging from reports, it wouldn't be surprising if ABC TV some day set up a separate division to encompass its programing operations and brought in a prominent figure in the agency field to head up the division as president.

The quest for the man when it happens will, it is speculated, be first in the direction of the currently **No. 2 power in an upper-rung agency.**

Deserving more than just noting for the record: Brown & Williamson's assignment of its new king-size straight brand to Compton Chicago.

Getting a cigarette account into the shop has been a **strong ambition of Barton Cummings ever since he took over the Compton presidency,** and even though the brand's budget looks like $2-2.5 million it's still a **foot in the door of what is still a growth industry.**

The actual foot has apparently been that of **Dean Landis, Compton's Chicago manager,** who at one time worked on the B&W account.

Don't take that recent Robert Sarnoff article as an indication that the Saturday Evening Post has gone soft and sweet on tv.

This fall the SEP—which, it's reported, is headed biweekly—will publish a **three-part anti-tv blast** calculated to shake the competitive medium.

If you've been puzzled how come the Tv Academy pulled out of the international tv festival, here's one reason bruited about the trade:

The sponsors of American participation were reminded that artists unions outside the U.S.A. are mostly communist controlled.

Bringing the subject around to Life magazine, untoward murmurs are being heard among Madison Avenue agencies regarding the weekly's new format which puts the accent on bulking the ads together.

Snorted one officer of a toprung agency: "And they (Life) have been dishing it out to tv about **triplespotting and other like practices!"**

You've been around the business a long, long time if you can recall when:

- The Blair operation was known as **Blair, Greig & Spight.**
- **Soap opera writers got $50 an episode** and the typewriter jockey on Tom Mix and His Sixshooters drew down **$25 per script.**
- **Kraft sponsored Paul Whiteman** in a two-hour program to debut **Miracle Whip.**
- The score racked up on **boxtops** was more important than **ratings.**
- **The chieftain of one network** would refer only to his competitor as **"that cigar-maker."**
- **Rate cards were so simple** that trainees became expert **timebuyers over night.**
- **Agencies** were the chief source of **program ideas** and **personality development.**
- The highpoint of an NAB convention was when some **stormy petrel of an affiliate teed off on the floor against network tyranny.**
- **The FRC threw the book at a Chicago station for airing nothing but racetrack stuff.**

1-2-3-4

see pages 66 and 67

SPONSOR WEEK WRAP-UP

NEW OWNERS of KIDA, Des Moines, are feted by Meredith Publishing. (l to r) James C. Dowell, v.p. and general manager, KIDA; Payson Hall, exec. v.p., Meredith; George Bolas, pres., Star Brdcst.; Thomas C. Harrison, v.p., John Blair & Co.; Gilbert Swanson, board chairman ,Star; Don Bell, d.j., KIDA; Fred Bohen, Meredith; Clair Gross, v.p. Bozell & Jacobs



SAFETY FIRST, but beauty isn't much less than first as WBT, Charlotte, S. C., Pat Lee discusses the finer points of water safety with two swimmers, both of whom the audience asked to meet. Pat brought the entire morning radio show to the municipal pool of Charlotte, as part of the station's summer safety campaign, on Friday before the Fourth of July weekend



Advertisers

Ideal Toy is getting away from t strictly kid show in its tv activi

Starting 1 October, the toy mal will participate in ABC TV's M erick.

Reason given for the buy: the c pany's experience in spot tv duri 1960 for its model construction k disclosed a sharp interest amo adults in "authentic and intricat hobby kits.

In other words, adults were buyi them for themselves as well as t kids.

Campaigns: Several important fo stores and manufacturers, such *Safeway, Daitch-Shopwell, Ehlers* c fee, etc., will step up their use radio as they go into new saturati schedules. This was announced Lester L. Wolff, president of Ordinated Marketing agency . . *Knorr Soups* (D-F-S) out of Co

165,000 PIECES of mail came to K Pittsburgh, in eight weeks when the stati and Top Value enterprises staged a two m lion tv stamp Give-Away. Listeners were vited to go to certain stores and pick entry cards. Shown are: (l to r) announc Dave Scott, Larry Aiken, and Henry DaBoc receptionist Carol Robinson holds the si



ɔducts' Best Foods, is expanding ɔ all major eastern and central rkets this month. The campaign l include web tv as well as spot . . . *Alberto Culver* (Compton, T) will have a record budget of 5-million, most of which will be d for tv. The company will use three networks with a group of S programs added to the schedule. e first web buys were with NBC d ABC was added in 1959.

versification: *J. B. Williams mpany* has acquired Landers, ary & Clark, 119-year-old Conn. mpany, manufacturers of Univer- household appliances.

rnings: R. J. Reynolds an- unced earnings for the first six nths and the second quarter of 61 were the highest for any such riods in the company's history. The t for the first six months of 1961 are estimated at nearly $57 million as compared to $49.02 million for 1960, up 16.3% . . . Also **Pillsbury** announced a year of record sales, earning for the fiscal year ending 31 May, 1960 showed an increase of 20.8% over the previous fiscal year, up $7.91 million. Sales were up to $385 million, an increase of $11 million.

PEOPLE ON THE MOVE: Alfred J. Scalpone to v.p. in charge of advertising, Schick Safety Razor . . . **Charles J. Wade** to v.p. of Lanolin Plus . . . **Richard H. Danielson** to assistant advertising manager of the newly expanded American Oil . . . **David J. Mahoney, Jr.,** to executive v.p. of Colgate-Palmolive . . . **Frederick J. Griffin Jr.,** to general advertising manager for New Jersey Bell from assistant advertising manager-sales in the public relations department, A.T.&T. . . . **Paul J. Allen** to director of marketing, American Sugar Refining.

Agencies

Cunningham & Walsh has sold its Chicago Office to Ivan Hill, the firm's executive v.p., and a group of his agency associates.

The new agency will be known as Hill, Rogers, Mason & Scott, as of 31 July.

The present staff of about 50 persons will be increased; and it is expected that the present accounts will remain with the new agency.

(For details of C&W's revamped management structure see SPONSOR WEEK, page 11.)

Agency appointments: Catherine Clarks Brownberry Ovens products to **Johnson & Lewis,** San Francisco . . . Butterfield Foods to **Applegate Advertising,** Muncie, Ind. . . . Rambler Dealer's Association, Kansas City to **Merrit Owens** . . . Dubonnet-Schenley to **Norman, Craig & Kummel,** from Kleppner . . . Ken's



HE WINNER of the "Iowa's Favorite Farmer's Daughter" contest, Marcia Lee Beck, poses th Sutherland Dows, Jr. (l) of Iowa Electric Light and Power and Bill Alford, WMT, Cedar apids, Farm editor. The contest was sponsored and promoted by both the utility company d the station throughout the state of Iowa, resulting in 446 entries of rural beauties



A 25 YEAR WATCH is presented to Paul J. Miller, managing director of WWVA, Wheeling, W. Va., wih the station for 30 years. William E. Rine, v.p. administration, Storer, who honored six staffers for at least 25 years' services, makes the presentation



WING FLING DAY at LeSourdsville Park made the biggest Saturday the park has had, along with participation of WING, Dayton, O., to entertain station fans. The station's Jim Smith, Rod Williams, and Stan Scott spent most of the afternoon in a cool bath in the park's fountain, in 'year one' suits

At Copley, Boston Restaurant, to **Ingalls Associates** . . . Sabra Motors of America, eastern distributor of the Sabra, Israeli automobile, to **Miller Advertising** . . . Romero Drug, Dixie Meat, KUKA, San Antonio, and KUNO, Corpus Christie, all to **Cusick-Schwerke & Wild,** San Antonio . . . Plastics & Resins, Inc., to **Yardis** . . . Dubonnet Aperitif wines and vermouths to Norman, Craig & Kummel.

PEOPLE ON THE MOVE: Garth N. Montgomery rejoins K&E's creative services from v.p. and creative director at Compton . . . **Paul T. Bohn** to Opinion Builders, Inc., from public relations staffer, Cleveland Electric Illuminating . . . **James R. Sanders** to v.p. and account supervisor, North's Toni Company brands . . . **James H. Graham** to v.p. and account supervisor, B&B, from v.p. and account supervisor, Mc,J&A . . . **Ralph Countryman** to regional marketing staff, D'Arcy, for Anheuser-Busch . . . **Donald A. Ecker** to Ingalls Associates from George J. M. Riseman . . . **Lee Hughes** to account executive, DCS&S, from JWT . . . **Donald M. Mullen** to account executive at Zimmer, Keller & Calvert, Detroit.

Account resignations: GMM&B has resigned the **Lewyt account.** Lewyt recently became a division of Signal Manufacturing, Salem, Mass.

New quarters: North Advertising has moved to larger New York offices at 770 W. Lexington Ave.

Happy birthday: Beckman-Koblitz, L.A., celebrates its 12th anniversary this August. The agency now has a staff of 15 and annual billings in excess of two million dollars.

Corrected omission: In listing account transfer during the first half of 1961 SPONSOR-SCOPE failed to note that **Doherty, CS&S** was given a goodly share ($600,000) of the U. S. Tobacco business. The products going to DCS&S were Encore, Model cigarettes, Copenhagen, Old Briar and Dill tobacco.

Stations on the Move

The expiration of an agreement for the purchase of WMGM, New York, by Crowell-Collier Broadcasting from Loew's Theaters Broadcasting, was announced.

This came about as the FCC failed to approve the assignment of the radio station license within the time provided in the agreement.

TOTAL STATIONS ON THE AIR
(as of 1 July)
AM: 3,602
FM: 889
TV: 543

BOUGHT/SOLD/APPROVED

Sold: KLAK, Denver, Colo., to Ed Scott from Lakewood Broadcasting Service, holders of which are Maurice J. DaVolt, Julia W. DaVolt, and Edythe Sweeney Walker. The price: $310,000 . . . **WCNG,** Canonsburg, Pa., to Tommy Sutton, Dayton, from Lowell Williams and Dick Berg. The price: $86,500. Brokered by Blackburn & Company, Washington, D. C.

United Printers and Publishers Inc. will ask its stockholders, at a meeting 3 August, to approve the acquisition of two tv and radio companies.

The companies and their stations are: WSTV, Inc., which o&os WSTV-TV, Steubenville, O.; KODE-TV, Joplin, Mo.; WBOY-TV, Clarksburg, W. Va.; WRGP-TV, Chattanooga, Tenn.; WSTV-Radio, Steubenville, O., KODE-Radio, Joplin, Mo.; and WBOY-Radio, Clarksburg, W. Va. WPIT, Inc., which o&os WPIT (AM-FM), Pittsburgh, Pa.; WSOL-Radio, Tampa, Fla.; and WRDW-TV, Augusta, Ga.

Associations

Ken DeVaney has been appointed managing director of the California Broadcasters Association.

DeVaney, with a record of 13 years in broadcasting and a graduate of Hastings College of Law, will assume his new duties 1 September with headquarters in Sacramento.

The goal is to develop a more effective program of legislative advocacy with the California S Legislature.

The American Management sociation will meet 28 August the Hotel Astor, New York, N

The purpose of the meeting is present the most comprehensive proach to date of programed lea ing and teaching machines, and th broad educational and social im cations.

The two day special conference a exhibit will also involve the appli tion of these training devices in dustry. Representatives of comp ies making use of this new technic in training will report on their fi ings and discuss where and how th programs are being applied.

A decision by the Kansas S preme Court that "official cou proceedings should not be us as program material" for broa casting is being protested Thad M. Sandstrom, president the Kansas Association of Broa casters.

Justice Robb made the decision his opinion on a kidnapping ca tapped by WIBW-TV, Topeka, Ka sas.

After consulting with the chief a torney of the NAB, the KARB fe they must take issue with the opinio which they believe is contrary other such events and is not in t public interest.

PEOPLE ON THE MOVE: Mik Schaffer, director of promotion ar advertising, WFIL, Philadelphia, wa elected to the board of directors the Broadcasters Promotion Associ tion . . . **James Kiss,** director public relations for TV Guide, wa named to the post of associate mem bership chairman, BPA.

Tv Stations

Social note: WLOS-TV, Asheville N. C., gave a helping hand to Smok Mountain Distributors as the launched their annual Schlitz "Goo Living Go-Togethers" campaign b playing host to a large group of foo and media men.

PEOPLE ON THE MOVE: Wil liam R. Seth, Jr., to director o

nadian TvB from the Colgate-lmolive tv unit, L&N . . . **Walter McCroba** to regional sales man-er, WRDW-TV, Augusta, Ga., from count executive, WSTV-TV, Steu-nville . . . **Jerry Bess** to executive istant to Hathaway Watson, v.p. charge of broadcast operations, O General, from executive v.p., kwright Advertising . . . **Robert . Breckner,** v.p. and general man-er, KTTV, L.A., elected to the ard of directors, Times-Mirror oadcasting . . . **Thomas S. urphy** to executive v.p., Capital ties Broadcasting, Albany, N. Y. . **Harry Kirk** to station manager, BY-TV, Coos Bay, Ore. . . . **harles Martin** to account execu-e, KTTV, L.A., from merchandis-g manager, same station . . . **Dick ckson,** national public relations rector for AFTRA, has resigned to t up his own firm, Public Relations Dick Jackson . . . **Jim Patterson** account executive, KVOO-TV, lsa, from administrator of man-gement development and training, BC, L.A.

udos: Carl Evans, sales manager, KJG-TV, Fort Wayne, Ind., has en elected president of the Sales xecutives Club of the Fort Wayne rea.

Radio Stations

AB surveyed consumers on the ighways and found that 80.5% elieve radio does a better job elling about new products than illboards.

The report, called "Inside Out-oor," covered consumers who spend ime each day in a car.

Some of the factors which helped ring about these results: (1) The rowth of car radio count went from 4.8 million to 42.6 million in the ast decade. (2) Increase of car peed which allows little time for bill-oard reading. (3) Growing resent-ment on the part of consumers to-ard roadside junk heap created by ver-abundance of billboards.

Ideas at work:

• **WTCN,** Twin Cities, gave live coverage to the annual Minneapolis Aquatennial "popular Sing Contest" and water events of the popular aqua festival.

• Between games of a Sunday doubleheader with Detroit and Los Angeles, these were some of the sportscasters and disc-jockies who took part in an exhibition game: Mark Avery, WJBK; Doug Lacy, WCHB; Don Wattrick, WXYZ; Ben Johnson, WEXL; Paul Winter, WXYZ; J. P. McCarthy, television personality, WJR; Johnny Ginger, WXYZ-TV; Chuck Lewis, WPON; Lee Alan, WKMH; H[illegible] Kaye, WJBK; Jack Riggs and Joe [illegible]Goff, CKLW.

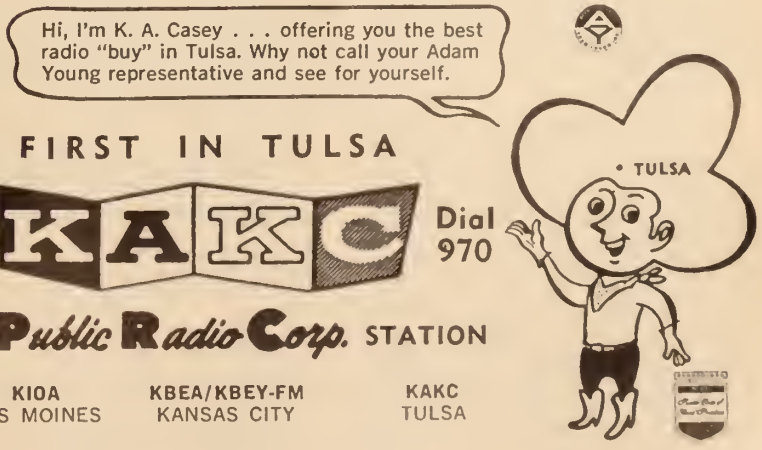
• **KOKE,** Austin, ran a "[illegible] Race" contest in direct competition with another radio station. As sales were rung up at Fulford's Appliance store customers were asked to vote for their favorite disc jockey.

• **WHIO,** Dayton, Ohio, has a campaign going aimed at selling the benefits of advertising and answering some of his critics. A series of five one-minute educational commercials



Yes sir, and to top it off, advertisers who use the new KAKC are selling like never before because the new KAKC is not only the "Quality" station in the Tulsa market but also the "Quantity" station. Yes, you get the best of everything when you use the new KAKC. It's the best "IMAGE BUY" in Tulsa and Northeastern Oklahoma, too. It's been that way quite awhile . . . and we intend to keep it that way.

**According to Hooper and Pulse.*



produced by Kircher, Helton & Collette, calls for ten spots to be aired Monday through Friday, for five weeks. The series is aimed at supporting all segments of advertising and all media. It follows a two week tv campaign on the same theme run on **WHIO-TV.**

PEOPLE ON THE MOVE: Reed Maxwell Badgley to marketing and and sales promotion manager, WKMH, Dearborn, Mich., from account executive at Grey . . . **Arnold Smith** to national sales coordinator, WFYI, Garden City, N. Y., from sales presentation and promotion, CBS Radio . . . **Robert B. Gordon** replaces **William Dalton** as business manager, WIP, Philadelphia, and Dalton will join the sales staff, same station . . . **Jack Flynn** to account executive, WABC, New York, from A.M. Radio Sales . . . **E. Jonny Graff** elected to the presidency of the broadcast properties WNTA (AM-FM), Newark, N. J. . . . **Herman Maxwell** to sales manager, WINS, New York, from director of sales, WNBC-radio . . . **Jack L. Clover** to sales executive for WLW-C, Columbus, O. . . . **Dick Stone** to account executive, WINS, New York, from account executive, Avery-Knodel . . . **A. J. LaFrano** to executive director, KHJ-Radio, Hollywood . . . **Frank H. Minner, Jr.,** to comptroller, Rollins Broadcasting from accountant, same firm . . . **Joseph A. Giurato** to director of sales, The Stephen Company, from district manager, Richard Hudnut.

International side: WRUL, Worldwide Broadcasting's international short-wave radio station, has signed six advertisers, including the Latin American edition of Time, life International, and U. S. Camera, for 13 week schedules.

KBS made a study and found that its reach goes out to 83% of all U. S. counties.

The radio network, with 1,125 affiliates, reaches listeners in 2,547 of the nations 3,069 counties.

Of the 51.1 million total U. S. radio homes, Keystone stations cover 27.4 million or 54% of all radio homes.

Networks

CBS Radio offered over 100 top agencies the chance to air the important role they play in Americana.

Fred Ruegg, CBS v.p., sent a letter to agency heads inviting them to put their thoughts on tape or disc as a one-minute message.

The message will deal with the role advertising plays in our economy, standard of living, and its ability to bring people and vital products together.

CBS Radio will present the messages 12 times each on all seven o&o stations across the country.

PEOPLE ON THE MOVE: Everett H. Erlick to v.p. and general counsel of American Broadcasting-Paramount Theaters.

Radio sales: CBS Radio has sold the *Bing Crosby-Rosemary Clooney* show to Kitchens of Sara Lee (Cunningham & Walsh) for a thirteen-week schedule for two weekly segments.

Tv sales: CBS TV has sold a two-hour special to Quaker Oats (Lynn Baker). The on-the-scene program, entitled *The Tournament of Roses Parade and Pageant*, takes place on New Year's day, 1962, in Pasadena, Cal.

Network programing: Carol Burnett and Richard Hayes will join forces in a new musical variety program, to be presented on CBS Radio, Monday through Friday, 7:10-7:30 p.m., EDT, beginning 4 September.

New affiliations: WEPA-TV, Erie, Pa., will join ranks with NBC-TV on 1 October. The station is now under construction.

Representatives

Rep appointments: WFGM (AM-FM), Fitchburg, Mass., to Walker-Rawalt . . . **WOKW,** Brockton, Mass., to Kettell-Carter . . . **KWHK,** Hutchinson, Kansas, to Spot Time Sales . . . **WIST,** Charlotte, N. C., to Advertising Time Sales . . . **KBEA (AM-FM),** Kansas City, to Avery-Knodel . . . Five new appointmen to Weed are: **WAVA,** Washingto D. C.; **WEAW,** Chicago; **WBO** Boston; **WBMD,** Baltimore; a **KCKN,** Kansas City.

PEOPLE ON THE MOVE: Dav H. Sandberg to office manager Weed, San Francisco, from his ov rep firm . . . **Richard Beesemy** to sales manager, ABC-TV Nation Station Sales in L.A., from sales ma ager, KNXT-TV, L.A. . . . **Jam Osborn** to sales manager, Fris office of ABC-TV National Stati Sales from general sales manag KXTV, Sacramento . . . **Desmon C. O'Neill** to New York tv sales st of Katz, from group media directo K&E . . . **John Brennan** to manag of the Minneapolis office, Katz.

Promotion note: Avery-Knod has made two new studies of marke which are being distributed to a vertisers and their agencies. T titles are: "Topeka, An Even Bett Place To Reap Profits" and "T Quad Cities, One of America's Gre Tv Markets."

New quarters: Advertising Tim Sales is opening a New York offic and headquarters to be located 247 Park Ave. Telephone number MU 7-5040.

Expansion: Weed is expanding i operation on the West Coast wit the appointment of James C. Gat and Henry (Hank) Stanley to th Los Angeles sales staff. Gates wa formerly a partner in his own firm Sandberg-Gates; Hank Stanley ha been associated with Gates at th same firm.

Editorial note: Eastman spoke u on the awareness of a certain statis tic: aside from the growth of radi sales with clock radios, portables, an transistors, the rep firm wonders i its customers are aware that radi homes have increased 23%.

Film

Feature film sales of post-1948's moved along steadily this week

Some of the principal transaction were these:

• WGN-TV, Chicago, bought Scv- Arts Volume II of Warner Bros. lms of the 50's. It is 28th station buy the second group; Volume I is 94 sales.

• KHOU-TV, Corinthian station Houston, extended its already avy emphasis on feature films with e purchase of the post-1950 Para- ount package handled by Colorama.

iyark Films' *Bozo the Clown* re- ewed contracts with three sta- ons last week.

The stations involved are: WWJ- V, Detroit; WHDH, Boston; and CCO, Minneapolis.

***ll Star Golf* will be among the shows that will turn to color uring this coming season.**

Henry G. Saperstein, president of len Films, pointed out that it was e apparent upswing in color inter- t that prompted him to give this rticular program color.

larence Greene and Russel ouse, producers of *Tightrope* ries for Screen Gems, is pre- aring a new show, *The Seekers*.

Aimed at the 1961-62 season, the ries will depict human adventures ncountered by a group of research ientists.

creen Gems now has its own ock listing on the American tock Exchange.

The company is not only a pro- ucer, but owns tv distribution rights 1,400 feature length pictures orig- ally produced for theatrical show- g.

EOPLE ON THE MOVE: Bar- ey W. Broiles to southern sales irector, Filmaster from Ziv Tv . . . **ack Rhodes** to central division les manager, ITC, from account xecutive, same company . . . **Her- ert L. Miller** to national sales man- ger in charge of Wiljon Sales Corp. r Bill Burrud Productions . . . **oseph J. Jacobs,** industry attor- ey, to director of program and tal- nt negotiations, Ziv-United Artists . . **C. P. (Pete) Jaeger** to assistant the president of Official Films, rom executive v.p. of Flamingo ilms.

Public Service

WCAU, Philadelphia, will come to the aid of poultry and egg farmers in a campaign to promote the use of fresh eggs.

The promotion, to run for one week from 13 August, is entitled *Eggs 'Round the Clock.*

The station will devote two minutes an hour, 24 hours a day, to persuade the public to use eggs around the clock.

WEJL, Scranton, Pa., has initiated a policy of editorializing.

The first in a series designed for this purpose will deal with the NAB radio code, urging all non-subscribing stations to subscribe to, and adhere to, the NAB code of good practices.

Public service in action: WLW, Cincinnati, saluted the National 4-H Foundation's Farm Youth Exchange when the station played host to former and present IFYE participants at its Everybody's Farm near Cincinnati. The occasion was an alumni gathering from the three state area of Ohio, Indiana, and Kentucky . . . **KHOU,** Houston, ran a prime-time documentary, *So You're Going To Have An Accident*, treating the rights of citizens involved in accidents and walked off with the State Bar Journalism Award in an all-media competition . . . **WWLP,** Springfield, Mass., presented the 8th annual Servants of the Public awards in a special telecast to citizens who have made special contributions to their community . . . **WONE,** Dayton, O., has completed its 1961 Scholarship Awards in presenting a $500 scholarship to five students representing the five school systems in the area . . . **WJAS,** Pittsburgh, Pa., will expand its award-winning program, *Profile Pittsburgh*, a special series on fair housing practices, broadcast Monday through Friday, 6:05 to 6:30 p.m. . . . **KOL,** Seattle, Wash., has begun its annual game, the result of which will be cleaner beaches. Station, in running an annual campaign for cleaner beaches takes advantage of the fact that Seattle abounds with lakes and beaches, so the trick is to promote a treasure hunt for bottles which the station drops in the area's waters by plane. Each bottle contains a cash certificate, or gift certificate from participating advertisers . . . **WSB,** Atlanta, Ga., in observance of Watermelon Weekend, presented a truckload of watermelons to the Bethlehem Community Center in Atlanta—winner of the **WSB** Good Neighbor Award for the day . . . **WMT-TV,** Cedar Rapids, Iowa, weather consultant, Conrad Johnson, ran an off-duty broadcast with a 100% listenership. Here's what happened: two people were trapped aloft in a private plane when a series of thunderstorms surrounded them. The FAA lacked the equipment to locate the storms exactly and could not give them a flight plan to escape. Johnson jumped on his radar screen, pin-pointed the storm, and during 75-minutes outlined a storm-free route which was radioed to the pilot via an FAA operator.

Kudos: WNBQ, Chicago, has been awarded a Freedoms Foundation honor citation for "outstanding achievement during 1960. The award was for the station's *Drama of Democracy*, a 16 week Monday through Friday series on the American political system during the election year of 1960. The station and program were cited as "an outstanding achievement in bringing about a better understanding of the American way of life during 1960."

Trade Dates

RAB has announced dates and locations of eight management conferences for member stations.

Time and places are:

7-8 September	Haddonfield, N.J.
11-12 September	White Sulphur Springs, W. Va.
18-19 September	Sea Island, Ga.
21-22 September	Dallas, Texas
28-29 September	Des Plaines, Ill.
5-6 October	Omaha, Neb.
9-10 October	Palo Alto, Calif.
12-13 October	Detroit, Mich.

Other trade dates: 6-8 August. **Georgia Association of Broadcasters** will hold their 26th annual convention at the King & Prince Hotel, Simon's Island, Ga.

the simple facts about business magazine advertising & readership are these

1

In the 20 years since 1940, advertising dollars invested in trade publications have increased from $64,000,000 to almost $600,000,000 annually—a rate of growth second only to television.

2

Readership of business publications, according to McGraw-Hill study, is up sharply since 1950. The reason: Greater demands on the knowledge and ability of business executives who must keep up with the pace and competition of American business.

3

Today a great need exists for alert, courageous, professional business publications in every field —publications that really reach their fields.

4

The top book in th average trade fiel according to widely-quoted M Graw-Hill study, d livers 66% of th executives allied t that trade categor The top three pul lications delive 92%. It was note that an increase cost-per-qualifie reader and a re duced-degree-of-in fluence accomp nied each publica tion in descendin order.

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SPONSOR's page rate ($625) is about 8% less than the magazine that rates second in most surveys.

2

The busy ad executive is kept fully posted and protected with one broadcast book specializing in the things he wants to know. Its new SPONSOR-WEEK, added to the eight yellow pages, interpretive articles in depth, and informative departments, provide agency/advertiser readers with a complete weekly package.

1

Thus, SPONSOR is the one publication fully keyed to your spot sales objectives. It's the shortest distance between buyer and seller.

SPONSOR

Shortest Distance Between Buyer And Seller

Review, please, the latest accepted survey of your choice:

ANY or ALL!

The unbelievable Family audience in the Louisville Metro Area belongs to **WKLO**

Need we say more?

Call Bill Spencer

or

robert e. eastman & co., inc.

Other Air Trails Stations:
WING, Dayton, O.
WCOL, Columbus, O.
WIZE, Springfield, O.
WEZE, Boston, Mass.

Tv and radio NEWSMAKERS



David J. Mahoney, Jr., has been elect an executive v.p. of Colgate-Palmolive. H was, most recently, president of Go Humor. Mahoney began his business c reer in 1946, following service in the U.S Army, with Ruthrauff & Ryan Advt. I 1950 he established his own agency whe he remained until 1955. He is a graduate the University of Pennsylvania, and Ha vard Business School. At Colgate-Palmolive his new responsibiliti will involve all phases of the company's domestic markets.



Jerry Bess has been named to the new post of executive assistant to Hathaway Watson, v.p. in charge of broadcast operations for RKO General. Bess left the post of executive v.p. with Arkwright Advertising, New York, to accept the assignment. For the past 13 years he has worked with the account of Robert Hall Clothes, supervising all radio and television advertising. Previously, he was with Emil Mogul advertising and Louis Cowa Productions. At RKO he will work with broadcast operation



Herman Maxwell has been made sale manager of WINS, New York. He replace Leon P. Gorma, who has been made assis tant to the president of Gotham Broadcast ing. Prior to his position as director o sales at WNBC, New York, Maxwell wa local sales manager for that station fro 1956 to 1957. From 1953 to 1956 he wa account executive with WNBC. A veter broadcasting figure, he started with WOR in 1930, where he re mained for 20 years. During World War II, he served in the Navy



Jack Donahue has been appointed general sales manager at KTLA, Los Angeles. This follows a three year tenure at the station, the past two as national sales manager, following a stint as assistant general sales manager. Donahue's background in broadcasting includes 18 years that began in 1941 when he joined the CBS o&o, KNX, Los Angeles. After serving as a pilot in the USAF, he returned to California for a variety of station and agency assignments. In 1951 he again joined CBS and KNX.

frank talk to buyers of air media facilities

The seller's viewpoint

Pointing a critical finger at the television medium is hypocricy personified," concludes Ray Simms, director of promotion at H-R Television, Inc., ation representative. "The time has come, and is in fact long overdue, for ose in the industry to speak up, wherever they may be, when they hear a itical word on the subject of television. The industry needs an army of efenders to combat the many erroneous conceptions being wafted into eryday conversations by those in competing media, and those who just like gossip. A concentrated optimistic effort is needed."



Come to the defense of tv!

We in the television industry seem to have shirked a ry important responsibility. The defense of the televion medium rests upon spokesmen in our industry who ould oppose the concentrated newspaper and magazine ti-television campaign which has been well-planned and rried out over the past two years. Very few of our instry leaders are outspoken enough to have cited the any great facets of the television business.

Aside from Max Wylie, well known author and lecturer, d a qualified advertising agency executive, there have en far too few critiques either written or spoken in dense of the greatest medium of our times.

It would appear that the favorite pastime of the cocktail set is making hypocritical statements about the medin. They are carried away by some of the more erudite levision critics and seem to mouth many of the phrases at these critics have put into print at the behest of their blisher bosses. How hypocritical can people get when ey say, "we don't allow our children to view television"? ot only do their children view television in their own mes, but they view television in the homes of their iends. Far too few of the excellent testimonials from rent-teacher organizations, from civic organizations, and mmunity groups have been publicized by the networks d stations that have received them.

One of the most indicative of surveys recently taken in e Midwest, shows that those people who demanded more blic information programing were in actuality people ho had rarely, if ever, watched the large number of pubc information programs available to them each week.

Every one concerned in the broadcasting business, specifically of course, television, should assume the responsibility of being an optimistic spokesman and a defender of television. Too many of us have been carried away by what we have actually seen in newsepapers and magazines, which, after all, are our arch competitors. We don't take an aggressive enough attitude to counteract the flimsy arguments which dwell on "the tremendous number of westerns and brutality programs" of which television has many. If it were only pointed out to the people that we ourselves come in contact with at various social or group functions, that television has brought the greatest drama, and the greatest educational vehicles to a larger number of people than any other medium in the history of the world, and at the same time has provided us with many hours of excellent entertainment, we would certainly be well along the road to dispelling some of the propaganda that the fourth estate has been repeating in a well-organized campaign against the television medium.

Without going into much greater detail, if you look back on all forms of entertainment, opera, drama, etc., we will find that violence is basically the background of entertainment. Therefore, to point the finger at the television medium is hypocricy personified, and we should all be well aware of it, and make our firm stand in defense of television. I contend that many of us have shirked our responsibility to the television medium because we are not aware of the great features that television is able to deliver on a transcontinental basis and to all levels of our economy. A lot of homework enabling us to have facts and figures in defense of the medium is indicated for all of us.

SPONSOR SPEAKS

More on the rating rat race

"Radio Station For Thinking Men Dies" read a recent headline in the *San Francisco News-Call Bulletin.*

The occasion was the announcement by Sherwood W. Gordon of his decision to sell his good music station KQBY because it couldn't compete in the "Hooper-Pulse-Nielsen rating rat race" and attract national ad dollars.

According to Gordon, "Our attempt to pioneer a completely unique radio station perhaps was born too soon for an industry so fraught with basic problems and shallow standards. We are sorry, but we will not compromise quality."

Such statements, of course, are bound to strike sympathetic chords in the hearts of many radio men who feel themselves blocked and frustrated by rating madness.

And it is always a disheartening thing when an idealist in any field has to accept a bitter defeat.

But, though we sympathize with Sherwood Gordon, we do want to caution against letting such incidents lead to overemotional thinking about the rating problem.

SPONSOR believes, and has said for years, that the infatuation with ratings is a terrible broadcast evil.

But let's not kid ourselves. The only way in which the industry can rid itself of its rating chains is by providing some *better standard*—some more satisfactory measurement for advertisers and agencies who buy time.

Unless and until the industry can provide this—and *can get it accepted by its commercial customers*—we're afraid that the ratings, with all their evils, will continue to plague us.

The key to the problem is—what better can we offer?

The FCC warning

The recent action of the FCC in granting a limited one-year license renewal to station KORD, Pasco, Wash., and the care it took in sending copies of its KORD decision to all broadcast licensees, was by its own admission "unusual."

But it should be ample warning to all station men of an increasingly tough Washington climate, and of the certainty that, in future, programing promises must be matched by program performance, if an FCC renewal is expected.

10-SECOND SPOTS

Stumps the experts: "Whisp 'crisp, cool lettuce' until you can heard across the room." That's wh a speech therapist advised Frank M Gee to do to correct what he call a big sound pocket in the back of h throat, which he said was causi echoes. McGee told Bert Burns the N. Y. *World-Telegram & S* that at that point he had been rea to give up a not-yet-begun radio career. Next fall McGee launches h *Here and Now* show on NBC T *Right back where he started, lettu wise.*

Banned in Boston: Those portio or "cuts" of long playing recor that aren't considered appropria for family listening are so mark and kept off the air by WCBS, Ne York. The station's morning ma Jack Sterling, relates that he heard a song plugger who danced abo madly screaming, *"I've got a hit, I' got a hit—CBS deleted nine out my record's 12 cuts!"*

Subterranean culture: "Ada Wade will now sing 'The Subwa Platform Blues,' announced Bo Howard, d.j. at WNEW, New Yor The song Wade sang: "I See th Writing on the Wall."

The name's the same: In Detro for a taping session at WXYZ-TV Don Ameche related the comment o the New York musician who ove heard a couple of colleagues appre hensively discussing the Berlin crisis *"Irving's sick?"*

Impact: Comedian George Jessel, t illustrate his feeling that tv violenc goes too far, told this joke at the FC hearing: A father walked up to hi son and said, "Sonny, I have ba news for you. Your old grandpa jus died." The boy's reply: *"Who sho him?"*

New category: Not an actor, not a dancer, singer or comedian. That' what the *What's My Line* panel had learned about the evening's mystery guest (NBC's Bill Cullen) when Jayne Meadows came to the conclusion, *"With those credits, you must be a tv star."*

CREATIVITY . . . wfmy-tv creates sales in the nation's 44th market*

This intricate mosaic based on the sculpture of Queen Nefertite is an example of one of the oldest known forms of art . . . the creation of a design from many small pieces of stone.

For the creation of sales, depend on WFMY-TV to bring together 2.3 million viewers and produce results for you in the nation's 44th TV market.*

For full details about WFMY-TV's creative abilities in the growing Industrial Piedmont, call your H-R-P representative today.

*Source: Television Magazine, 1960 Data Book



SEAL OF GOOD PRACTICE
CHARTER SUBSCRIBER

wfmy-tv

GREENSBORO, N. C.

"NOW IN OUR 12TH YEAR OF SERVICE"

Represented by Harrington, Righter and Parsons, Inc.

CHANNEL 2 CBS



Why is approximately 80% of the local TV money in the Des Moines market invested on **KRNT-TV?**

KRNT-TV *makes cash registers ring!*



The quality of our quantity of audience is apparent to local advertisers who live here and who must prosper here. Their cash register *must* ring — they have no alibis! Their cash register is their copy tester!

The believability of the exclusive KRNT-TV personalities (we have more than all other stations) is shown by the cash register and by the Central Surveys.

Month after month, year after year, KRNT-TV ratings are high. Highest Newscast ratings in the nation! Highest sportscast ratings! Highest local personality ratings!

If you want to find out more about this unusual station, we suggest you check any business man in your line of work in Des Moines. Ask him about KRNT-TV. You, too, can get outstanding results by advertising on . . .

KRNT ch. 8 TELEVISION

DES MOINES, IOWA

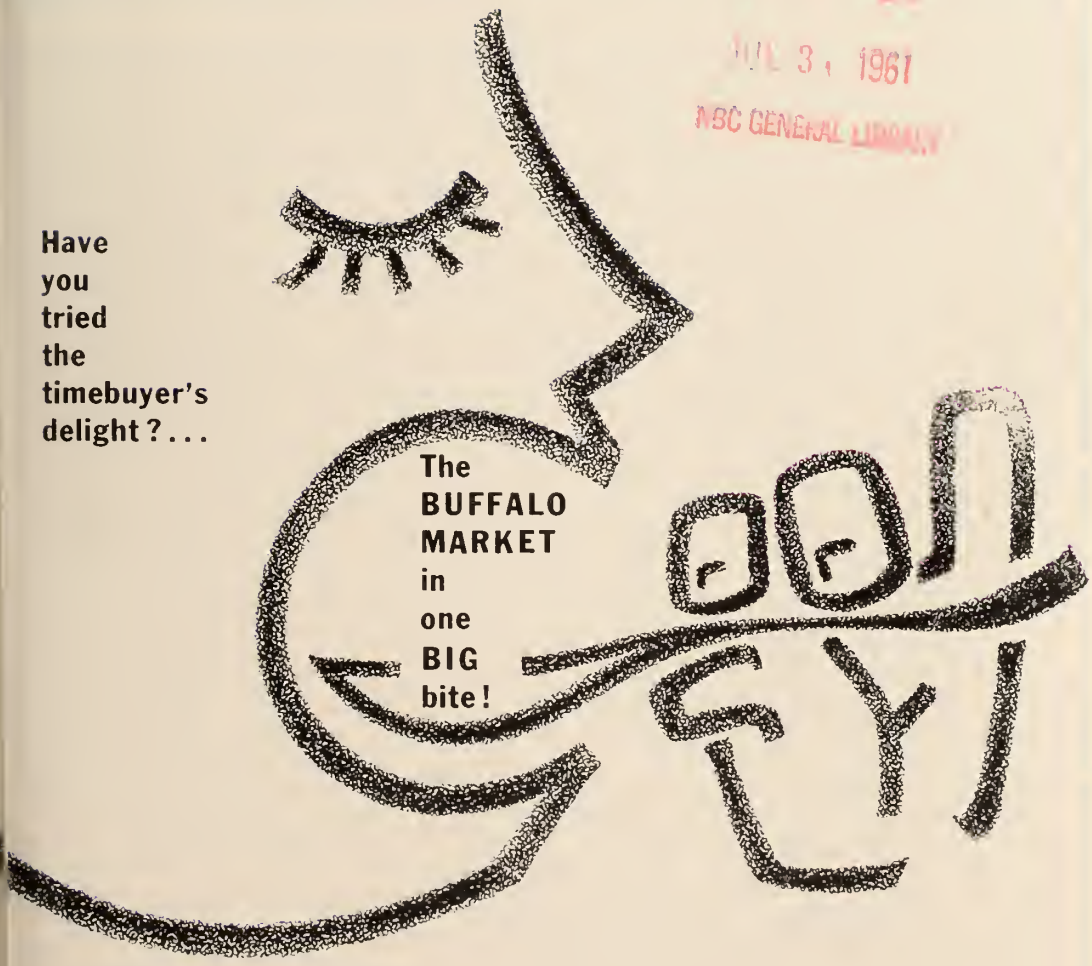
An Operation of Cowles Magazines and Broadcasting, Inc.
. . . and represented by The Katz Agency, Inc.

31 JULY 1961
40¢ a copy • $8 a year

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SUPERMARKETS—A SUPER CHANCE FOR RADIO & TV

$34 billion supermarket business is prime opportunity for more ad dollars

Page 27

8 firms that test tv commercials for major ad agencies

Page 33

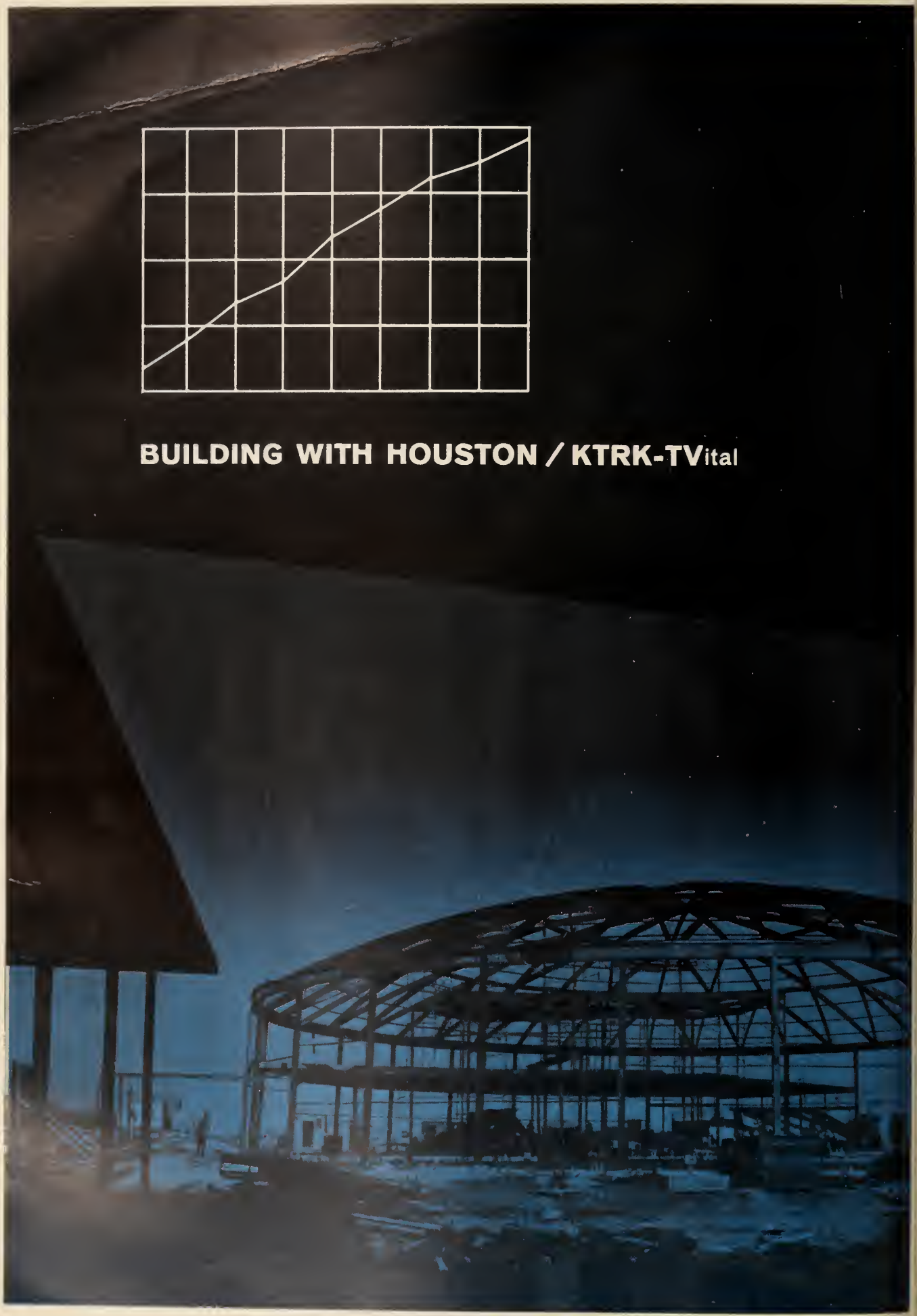
Pay tv, yes—but is it really culture?

Page 36

What radio nets are offering for '61-'62 season

Page 38

DIGEST ON PAGE 4


BUILDING WITH HOUSTON / KTRK-TVital

IN RADIO

IT'S THE SALES CLIMATE THAT COUNTS

WPEN

PHILADELPHIA

ATTRACTS ITS AUDIENCES WITH MODERN PROGRAMMING

GOOD MUSIC

WARM PERSONALITIES

AWARD WINNING NEWS

SKYWAY TRAFFIC REPORTS

AND

25 VIGNETTES DAILY

THE WORLD WE LIVE IN ■ FOOD TIPS ■ MARKETING REPORT ■ HOME IMPROVEMENTS ■ MEDICAL NEWS ■ CHILD CARE ■ NEW PRODUCTS ■ WHERE TO GO ■ MAGAZINE REVIEW ■ COMEDY CORNER ■ NATIONAL CITIES TEMPERATURE ■ FAMOUS FIRSTS ■ LIGHT SIDE OF THE NEWS ■ WEATHER & SPORTS ■ HOUSEHOLD HINTS ■ LETTERS TO THE EDITOR ■ HAPPY TALK ■ HOLLYWOOD ■ I GET LETTERS ■ FAMOUS PHILADELPHIAN ■ UNUSUAL OCCUPATIONS ■ SPANISH LESSONS ■ SIGNAL 95 ■ COLUMN CORNER ■ SPACE REPORT

WPEN

PHILADELPHIA

REPRESENTED NATIONALLY BY **GILL-PERNA**

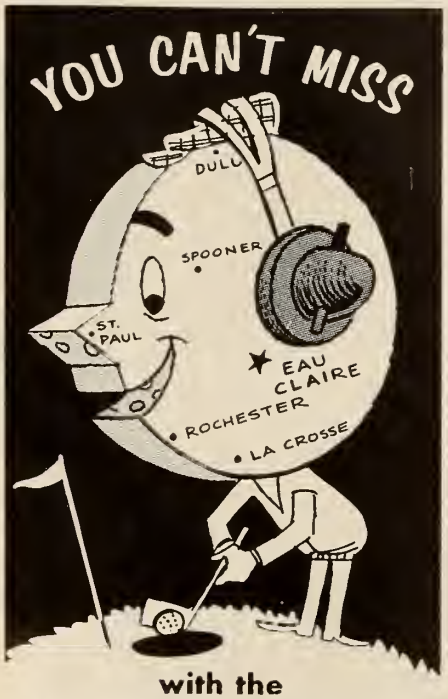
Judy Anderson, say it ain't so!

Judy Anderson of McCann-Erickson can't see us for beans. Yet, we'd so much like to help her advertise those cars she buys media for.

Judy knows that the Tidewater area is growing 2½ times faster than the nation as a whole. She knows, too, that WHIH has the hottest format and the best darn news shows in Virginia. But what stations do you think she buys? (We won't tell you).

Judy, you're a hard-hearted Hannah, but we love you and we'll keep plugging. Same goes for any others who don't yet share your view that the sun rises and sets on WHIH.

WHIH
FORMERLY WLOW
TIDEWATER, VIRGINIA
AN ELLIOT STATION
Representatives: Avery-Knodel



with the "BIG CHEESE" in Wisconsin

Not only ¾ million people but 2 million cows.

WEAU-TV
EAU CLAIRE, WISCONSIN

© *Vol. 15, No. 31* • **31 JULY 1961**

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

ARTICLES

When will radio/tv crack the supers?
27 $34 billion supermarket industry is opportunity for more radio/tv dollars —but expansion depends on new ideas and fresh approaches, say experts

Radio brings groceries to life
31 In the New York area, Safeway and Daitch Shopwell supermarket chains reap benefits of institutional approach to radio, build personalities

8 firms that test tv copy
33 A rundown of the services, methods, theories, and basic charges of the eight major tv commercial testing outfits, how they operate, how they differ

Pay tv—but is it culture?
36 Hard-sell ads for upcoming programs in Toronto's Telemeter test offer juicy fare at $1 per viewing, but raises questions about cultural values

Strike-out Sam wins new friends for radio
37 On Kansas City, Mo. sandlots, pint-sized, aspiring Whitey Fords are testing their pitching prowess and winning over new friends for radio

On network radio this fall
38 Despite curtailed programing, the radio nets are offering wide variety and many rate plans. Advertiser buys are healthy for this time of year

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WHO Radio should be No. 14 on any "Top Market" radio list!

50,000-Watt WHO Radio Covers 865,350 Homes In Iowa PLUS!

EVERY time your marketing strategy calls for radio in America's top *radio* markets . . . 50,000-watt WHO Radio belongs on the list!

There are only 13 markets in America in which any radio station reaches a larger audience or more buying power than does WHO!

WHO Radio reaches 865,350 homes in "Iowa *PLUS!*" (96 of Iowa's 99 counties *plus* a number of counties in neighboring states). 75% of all Iowa retail sales are made in counties you reach with WHO. (Metropolitan Des Moines accounts for only 9% of Iowa's retail sales. All eight of Iowa's leading metro areas, including Des Moines, account for just 33%.)

Many surveys, for 24 consecutive years, have measured the Iowa radio audience, and have *proved* that WHO is Iowa's most listened-to radio station. A 93-county area Pulse (March, 1961) gives WHO the No. 1 position in every weekday quarter-hour surveyed over 94 other stations.

Next time you make up a "top radio market" list, be sure No. 14 is WHO Radio! Ask your PGW Colonel for the latest information on "Iowa Plus."

Sources: Pulse (March, 1961), NCS No. 2, SRDS.

WHO

for Iowa PLUS!

Des Moines . . . 50,000 Watts

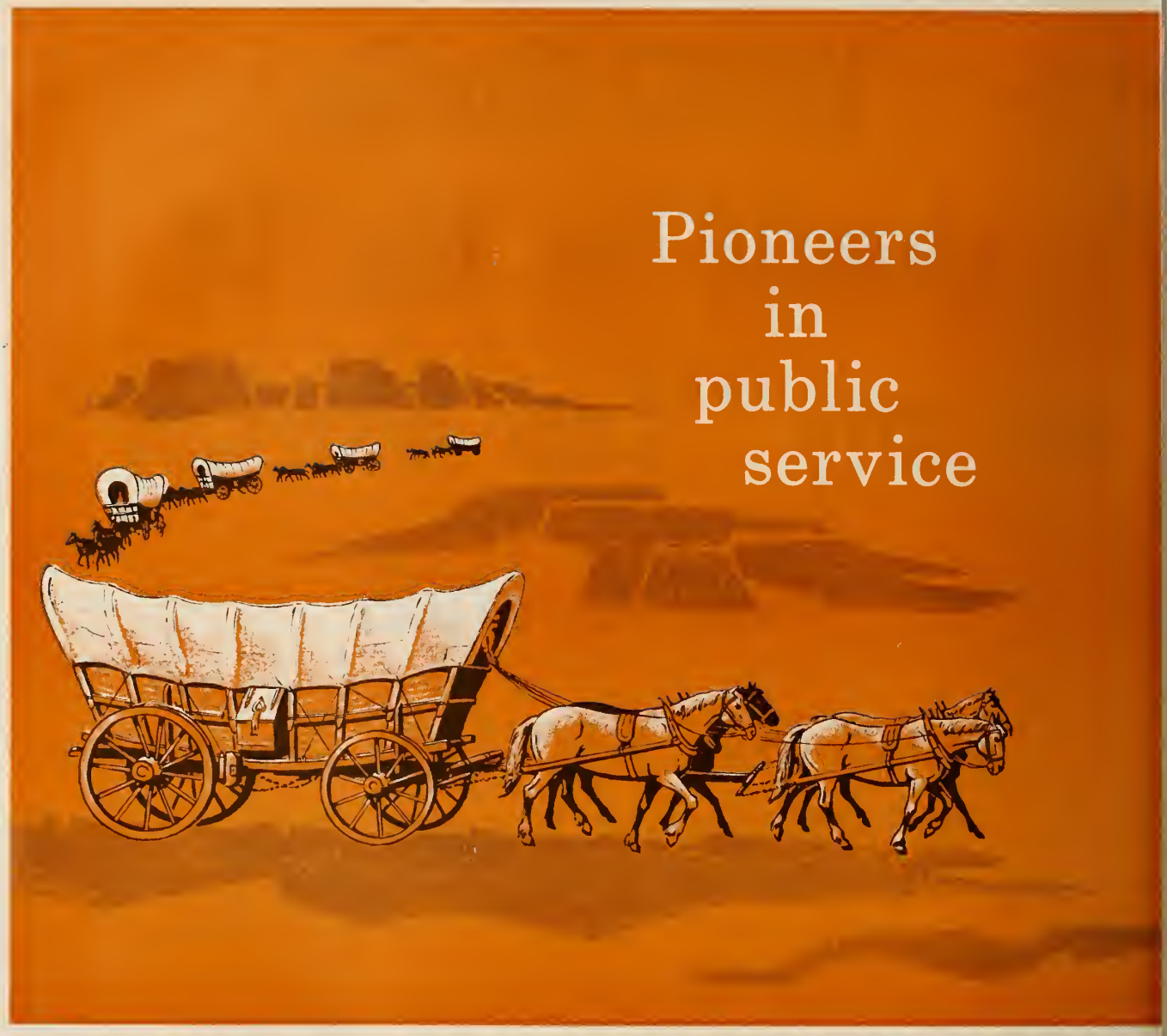
NBC Affiliate

WHO Radio is part of Central Broadcasting Company, which also owns and operates WHO-TV, Des Moines; WOC and WOC-TV, Davenport



Peters, Griffin, Woodward, Inc., *National Representatives*

Pioneers in public service



The Conestoga Wagon, a pioneer in transportation, originated in Lancaster County, Pennsylvania. It was the principal medium of westward travel, prior to the railroads.

WGAL-TV, a pioneer station, introduced television to a sizeable area of Pennsylvania. Since its inception in 1949, WGAL-TV has firmly maintained its pioneering principles by being constantly alert to new and better ways of serving viewers throughout its coverage area.

WGAL-TV
Channel 8

Lancaster, Pa.
NBC and CBS
STEINMAN STATION
Clair McCollough, Pres.

Representative: The MEEKER Company, Inc. New York • Chicago • Los Angeles • San Francisco

31 July 1961

Latest tv and radio developments of the week, briefed for busy readers

SPONSOR-WEEK

DAYTIME'S NEW VIGOR

Tv networks upgrading daytime tv for fall with news strips and women's service shows; news for teenager

The push to invigorate daytime tv is on.

Each of the networks is amidst a massive expansion of news during the daylight hours.

Although punch and counterpunch are seen as one or another strives to improve its pre-6 p.m. position for fall, the overall effect is this: industry-wide programing "rehabilitation" for daytime tv.

To date, alphabetically, the networks did this: ABC TV brought in Tennessee Ernie to show its seriousness about daytime entertainment. NBC TV gave Today over to its news department. And CBS TV put its news department through a massive overhaul.

This week and against this background the networks began a push that one agencyman termed "news happy."

CBS TV and ABC TV were off on a spree to stud daytime tv with news strips: five minute strips, quarter-hours, and half-hours, too.

There was a new feeling in the air, too, on the matter of station acceptance. It was expected that even unsold news programs would have few clearance troubles. The recent activity of the FCC was affecting an immediate change in program balance.



Robert E. Lang

Ideas dormant for years were all at once being reconsidered. Program formats abandoned as unsuccessful years ago, that had grown dusty on the shelf were being made clean as new.

At CBS TV, for instance, I Love Lucy was to be taken out—reportedly at Paley's personal insistence—and the 10-10:30 a.m. time period turned over to CBS News to produce a new half-hour women's news and service show.

Tentative title of this show is Calendar, and insiders hint it will be reminiscent of a format tried years ago as Home, now being revived on a different chain.

That isn't all at CBS News. Robert E. Lang is giving up his administrative duties to go into news sales, retaining his v.p. stripe. The possible repercussions of CBS News' assumption of its own sales functions are causing agency people to sit up and take notice.

CBS News is putting two five-minute strips into daytime tv. One at 3:55 p.m. is reported sold to Frigidaire. There's another strip at 11:55 a.m.

Educational tv is also getting a daytime berth on CBS TV: the 1-1:30 p.m. slot will open for College of the Air.

The only news cutback in CBS

(Continued on page 8, col. 2)

NFL ASKS LIFT OF COURT TV BAN

Lawyers for the National Football League have appealed the invalidation of the NFL-CBS TV contract now held to be counter to anti-trust laws.

Their argument is that similar sports tv contracts have not been challenged.

The NFL asked that the ban be suspended until 31 December, during the first of its two year term.

Previous contracts were between NFL teams and either CBS TV or NBC TV.

NBC TV had Baltimore and Pittsburgh, and CBS TV had the rest. The challenged contract gave CBS TV the entire league.

NBC TV salesmen have been out selling two teams in expectation of recovering previous rights.

CBS had already sold quarters to Ford, Marlboro and Amoco.

Helene Curtis $3 mil. may go into NBC TV nighttime

Helene Curtis, one of the very few sizeable spenders that have yet to commit themselves for the fall, looks as though it's going NBC TV.

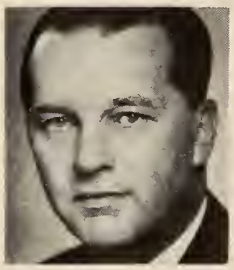
The involvement will be alternate nighttime minutes in five or six different program series.

Last year Curtis' expenditure in network tv came to around $3 million.

SCHACTE STEPS UP TO UNILEVER POST—SUCCESSOR: WEBBER

Harold H. Webber, v.p. and director of Cowles Magazines and Broadcasting, has been elected to consumer relations v.p. of Lever Bros.

He joins the company on 15 August, and Henry Schachte moves up from executive v.p. and director to join Unilever Limited in London as a member of the management committee.



Harold H. Webber

N'western symposium

(Chicago): FCC chairman Newton Minow, NAB president LeRoy Collins, and industry figures including Clair McCollough, Sig Mickelson, Sol Taishoff, Fairfax Cone, and Ward Quaal will participate in a symposium at Northwestern University on 3-4 August.

The two-day event, sponsored by NU law school, is "National Symposium on Freedom and Responsibility in Broadcasting," and chairman is J. Leonard Reinsch, executive director of Cox broadcasting properties.

Talks and question periods will be open to the public.

NBC Radio's $1.2 mil.

New business and renewals for NBC Radio network during the month ending July 19 were worth $1,245,098, says v.p. and general manager George A. Graham Jr.

New orders were from Mogen David, Evinrude, Curtis, Du Pont, Reader's Digest, Standard Brands, Philip Morris, and Bristol-Myers.

R. J. Reynolds, the Evangelical Foundation, Sterling Drug, and P. Lorillard signed renewals.

(Continued from page 7, col. 2)

TV daytime for fall is the 8 a.m. show. Fifteen minutes will be absorbed by Captain Kangaroo.

An agency that inquired at CBS TV sales on the 10-10:30 a.m. strip drew this blank on new policies: "We don't know. It's the news department's baby and we're waiting to see."

But there was the impression that commercials in Calendar, if sold as participations, would be handled quite differently than games, soaps, and re-runs.

ABC TV was also jumping into heavier daytime news. There'll be, at 5 p.m., the first daily news show slanted at teen agers. It will be thirty minutes. Of three newsmen already picked by ABC TV, the eldest is only 25.

Title of this new 5-5:30 p.m. strip is Discovery. Show starts 2 October with Jules Power as executive producer, announced ABC TV daytime v.p. Giraud Chester. This show previously had the tentative title Periscope.

Midday Report will be back at 1:25 p.m.

Yet another brand new development ABC TV may try is business news. American Business Briefing is in blueprint for around noon Sundays. Show is to be packaged live by Screen Gems. Later Sunday come Adlai Stevenson and Editor's Choice, probably alternating at 3 p.m. until the football season ends.

By the way, ABC's 6 p.m. news strip is now set to Squibb (Donahue & Coe).

At NBC TV no news program development this week could compare with the recent assignment of Today to the news production staff.

But NBC TV was also getting into news for teen agers, although only on weekends. Update is title of show for 12-12:30 p.m. Saturday, and "1, 2, 3, Go"—the new season's most unlikely title so far—will be a public affairs world travel show for younger viewers 6:30 p.m. Sundays.

ABC TV NSS NAMES MULFORD, McELFRESH

Two more sales managers for ABC TV National Station Sales have been appointed by president Theodore Shaker.

They are: Harrison E. Mulford, Jr., eastern sales manager, and John A. McElfresh, Chicago sales manager.



Harrison E. Mulford

Mulford goes to ABC TV NSS from NBC where he was account executive in NBC Spot Sales from 1955 to 1960 and a network sales executive since then.

He was previously associated with H-R, Crosley, and WPIX, New York.

John A. McElfresh joins NSS from CBS Spot Sales Chicago and New York offices. Between 1953 and 1959 he was a sales representative for WCAU-TV, CBS o&o in Philadelphia.



John A. McElfresh

What's in a name? Ask Fred Niles Communication Centers of Chicago & H'wood

(Chicago): The Fred Niles organization will bear a new name on 1 August which will reflect its widened activities.

The Fred Niles Communication Centers of Chicago and Hollywood is the new name, intended to be self-explanatory.

Niles is doing a lot more besides film production, which accounts for 60% of his volume. Audio-visual materials, such as tv commercials, are but one part of his business programs, Niles pointed out.



a statement of

WWLP & WRLP

SPRINGFIELD — MASS. — GREENFIELD

(Television in Western New England)

by William L. Putnam

EDITORIAL EFFECTIVENESS

Some four years or so ago at our stations we started to broadcast editorials. We put them on . . . not on a regular basis for we weren't quite sure how to do these things and besides plain ordinary economics inhibit our ability to some degree. However, we sensed the increasing need in our community for some such method of expressing opinion that offered some balance to that of the large group-owned newspaper and broadcasting combine with which our area is endowed. From the outset we found that the good people of our community respected and appreciated our efforts.

Not everyone within our community reacted with ebullient enthusiasm. As a matter of fact I guess we've got the only Mayor in captivity who is worried when his name is mentioned on television. He has found that we don't always feel obliged to be complimentary.

People often ask if we get results. Other broadcasters inquire if we have problems doing these editorials. To both questions the answer is affirmative. Anyone who is going to do any crusading takes a licking and we have had all kinds of pressure applied to us. For example when we pointed out last January how the city payroll was padded, our Mayor, of course, denied it but the road to our station wasn't plowed for the rest of the winter. Only a month later the Mayor had to announce that 587 jobs were being cut from the 1961 budget in the two departments we said were padded and a little later he announced our station should be closed down because it wasn't operating in the public interest.

We have wondered out loud regarding this concept of the public interest. Occasionally we take this sort of licking but we have fun and all responsible figures of the community are behind us, not just with kind words but with that most important of all commodities their advertising dollar. We receive 90% of the dollar volume of television business in our community and we are grateful for this support, but we also believe it due in large part to our efforts to improve the communities we are licensed to serve.

Represented nationally by HOLLINGBERY



M because Miami is different from Los Angeles...

and because people are different in different markets . . . Storer programming is different! We put together a flexible format to fit the needs of the community . . . making it local in every respect. That's why Storer Stations are liked, watched and listened to—why they rate high in the 9 key markets where they are located*. Local programming—quality-controlled—assures you the best is being presented. You know you've made the right buy when you buy a Storer Station. Storer representatives have up-to-the-minute availabilities at their fingertips. ***Important Stations in Important Markets.***

**WGBS rates number 1 in Miami. KGBS blankets Southern California with 50,000 watts.*

LOS ANGELES KGBS	PHILADELPHIA WIBG	CLEVELAND WJW	WHEELING WWVA	TOLEDO WSPD	DETROIT WJBK	STORER BROADCASTING COMPANY
MIAMI WGBS	MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	TOLEDO WSPD-TV	DETROIT WJBK-TV	

GULF'S $0.5 MILLION TBA GOES TO EWR&R

There's apparently no truth in the rumor that Gulf took its tire, battery, and antifreeze advertising from Y&R to EWR&R to punish the former for its pitch at Texaco.

The Gulf t-b-a business amounts actually to no more than $500,000.

It was reported resigned by Y&R because of an account conflict with Goodyear.

Y&R already handles the tire, battery, and antifreeze business of Goodyear, and having the conflict with Gulf products resigned the latter.

Kocour is Simoniz ad dir.

New director of advertising at Simoniz is Max G. Kocour, succeeding J. M. Tyson, who has moved up as sales v.p.



Max G. Kocour

Kocour was previously with Y&R, N.W. Ayer, and N.L.&B., and before entering the advertising field was with Pillsbury for eight years.

Nielsen gives July top tens

Eight network tv shows ranked among the top ten in both total and average audience in the first July Nielsen report.

Ranked by average audience, the shows are Gunsmoke, Andy Griffith, What's My Line, Garry Moore (both half hours) Have Gun, Will Travel, Candid Camera, and The Untouchables.

Red Skelton and My Three Sons were among the top ten in average audience but not in total audience, while Wagon Train and 77 Sunset Strip hit the top ten in TA but not TA.

Beth Black, C&A Timebuyer to D&C

Elizabeth Black, regarded as one of the pioneer timebuyers, will be among the people migrating from Cohen & Aleshire over to Donahue & Coe as a result of the merger of the two agencies.

C&A's other timebuyer, Robert Turner, is also going to D&C.

Incidentally Miss Black was one of the top femme threesome back in the 30's and 40's, the other two members being Reggie Schuebel, then at Biow, and Linnea Nelson, now retired but who spent practically all her career at JWT.

NEW DETROIT SRA UNIT ELECTS CHARLES FRITZ

(Detroit): The Station Representatives Association has established a Detroit chapter and its first local president will be Charles Fritz, manager of John Blair there.

Other officers elected for 1961-62 in the newly established chapter are: v.p. William W. Bryan, who is v.p. and manager of PGW in Detroit; secretary Robert D. Cook, tv account executive of Katz Agency's Detroit office, and treasurer William E. Morgan, manager of the Detroit office of Adam Young.

The Detroit chapter of SRA will develop research and sales presentations for spot radio and tv and deal with local problems in the air media.

Operation of the chapter will be similar to the one launched in Chicago four years ago. Monthly luncheons, to be held at the Detroit University Club, start in September.

Louis H. Avery, SRA president, expects a great deal to be accomplished in Detroit for spot radio and tv sales by a concentrated effort of SRA members there.

FOUR MEN JOIN CTS IN NEW YORK SALES

CBS Television Stations National Sales has put four account executives on its New York staff.

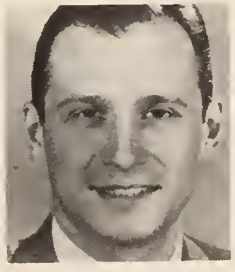
They are: William Beindorf, J. Robert Cole, Kenneth M. Johnson, and Briggs S. Palmer.

Beindorf comes from WCBS TV, Cole from KNXT, Johnson from McGavren TV, and Palmer from HR&P.

New Storer managers: McKenny at WSPD-TV; Lloyd in programs Western div.

Two executives were hired at Storer Division this week in the wake of the formation of Storer Programs.

Keith T. McKenny has been hired as managing director of WSPD-TV, Toledo. He was former sales manager of WJBK-TV, Detroit. He succeeds Joe Evans, who was recently appointed general manager of Storer Programs.



Keith T. McKenny

Howard Lloyd has been named by Storer Programs to manage its Western States division. He was sales v.p. of Graphics International and before that was with NBC Films.

WTFM, N.Y. rushes into stereo

WTFM is striving to become the first multiplex stereo station to broadcast in New York City.

The new station, equipped with the new RCA stereo console, is aiming for a start of operations in September.

Owned by Friendly Frost Broadcast Division, station is to include merchandising facilities, and will be under supervision of David H. Pollinger.

More SPONSOR-WEEK continued on page 60



RAVES, RATINGS AND ALL THAT GREAT JAZZ



NOW—ALSO FOR FIRST TIME SYNDICATION:

- MR. LUCKY
- YANCY DERRINGER
- WIRE SERVICE





114 HALF HOURS
1ST TIME FOR SYNDICATION!

PETER GUNN

STARRING CRAIG STEVENS
WITH HERSCHEL BERNARDI AND LOLA ALBRIGHT

The show that started it all and is still the **best** of them all—Peter Gunn, the private eye with an ivy league profile and a sophisticated approach to danger—urbane story lines and some of the most fabulous jazz of our time by the great Henry Mancini. After three swingin' years on NBC and ABC—sponsored by national advertisers—now available for syndication! Call, wire or write . the audience is pre-sold coast to coast. Created and produced by Blake Edwards.

OF OFFICIAL FILMS, INC.

724 FIFTH AVENUE, NEW YORK 19, N.Y., PLAZA 7-0100

loaded with facts and figures that every tv-minded buyer will USE!

TV BASICS

a terrific ad-buy

OUT 28 AUGUST

by John E. McMillin

Commercial commentary

Wise words from Harry Harding



Recently, I've been remembering more and more vividly a speech I heard at the April meeting of the 4As at White Sulphur Springs.

It was delivered by Harry Harding, exec. v.p. of Young & Rubicam, and contained these meaty lines: "*America happens to have the world's largest communications network. America happens to have a constitutional guarantee of free speech. America happens to have the best informed and the most accurately informed public in the world. And America happens to have the largest advertising investment in the world. These facts are not mere coincidence.*"

How few of us in broadcasting or in advertising ever manage to think in these terms!

That, I believe, is what makes the Harding viewpoint so uniquely important at a time when everyone and his infant brother—Chairman Minow and assorted Harvard professors, and witnesses before the Dodd Committee and at the FCC hearings—have been taking roundhouse swipes at our business.

Harding has seen the whole problem in perspective—not as a question of whether the *Untouchables* has too much violence, or 40 seconds is too long for a chain break, or whether some poor misbegotten station manager should have his license revoked for carrying 3.1% of his schedule in public service, rather than the 4.4% he promised.

No, the Y&R executive has wisely focussed attention on the *total* picture—the overall merit of our American system of free, competitive, advertiser-supported mass media.

This is a dreadfully neglected point. And yet it can give us a far sounder basis for confronting and challenging our critics than the arguments we usually employ.

Understanding our mass media system

Actually one of the reasons why we are so consistently creamed by the shouts, shrieks, and hollers of our detractors is that we in the mass media are so violently, even hopelessly divided.

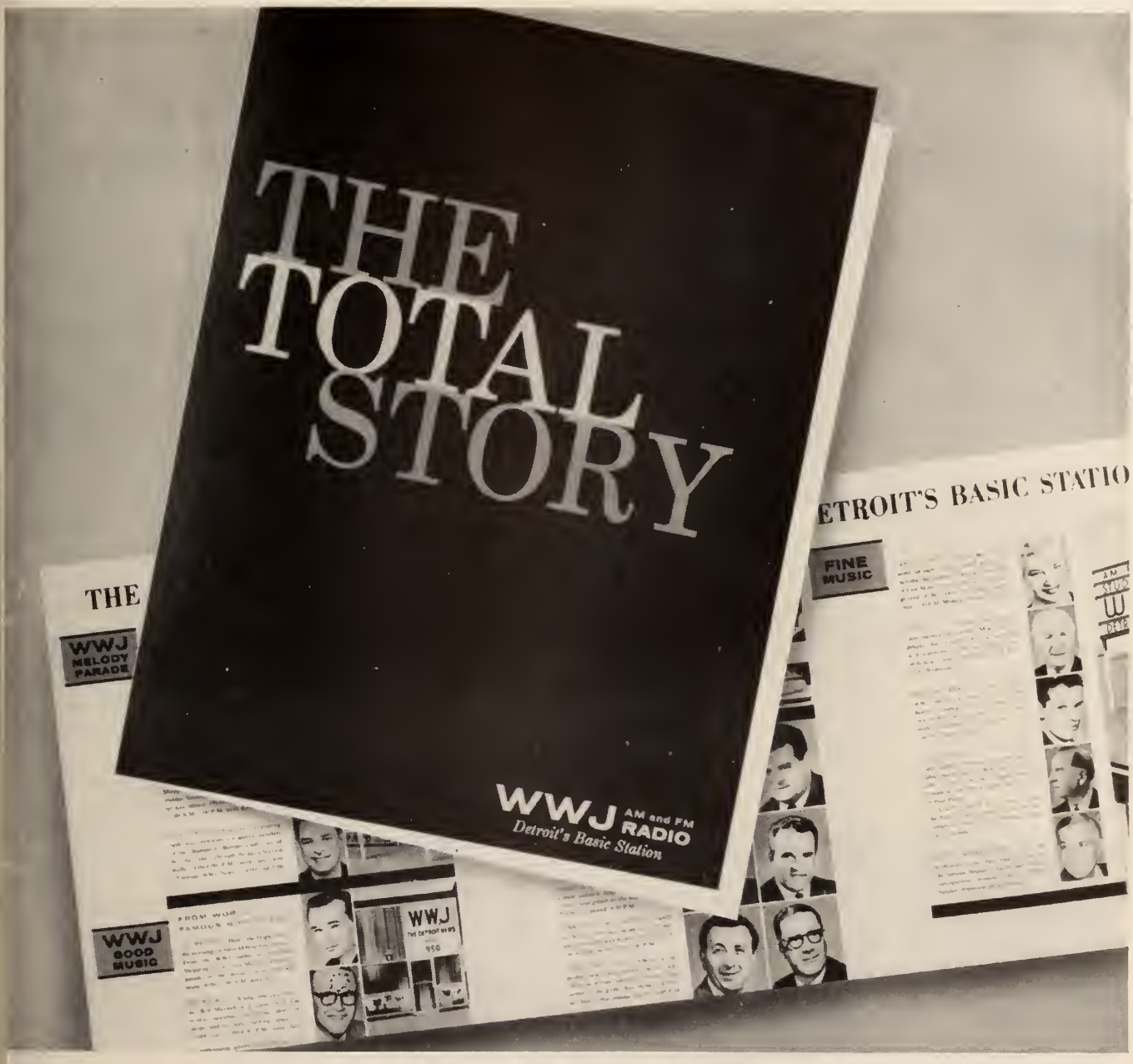
Within our own family we find advertisers sneering at broadcasters, stations sneering at newspapers, agencies sneering at stations, magazines sneering at television, program people sneering at salesmen, editors sneering at advertising departments, and every one freely conceding that his own part in the communications industry is cleaner, purer, nobler, more important than someone else's.

All of which makes it just great for every fanatic philosopher and eager-beaver bureaucrat who wants to take a poke at us.

They can always pick up adherents from our own ranks.

And such intramural divisions not only give comfort to the enemy,

(*Please turn to page* 48)



read any good books lately? If you're planning a Detroit radio schedule for fall, this one is for you!

"The Total Story" shows what WWJ means by "Total Radio," gives you a buyer's-eye view of WWJ's imaginative programming which ranges from popular music to symphony concerts, from play-by-play sportscasts to lively talk on the "Hour of Information" and "Phone-Opinion." And for good measure, there's a WWJ coverage map which shows at a glance the big, prosperous area served by Detroit's basic station.

You'll agree that "The Total Story" makes good sense, that "Total Radio" means greater impact on listeners, more attention to your sales message. If you don't have a copy, or if you'd like extras, just phone your PGW Colonel or write the station.

WWJ AM and FM **RADIO**

Detroit's Basic Radio Station

ATIONAL REPESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC. • OWNED AND OPERATED BY THE DETROIT NEWS **NBC Affiliate**

49th and Madison

We stand corrected

We note that you used a story about our station in your issue of 10 July, and stated that Martin Giaimo had been appointed manager of WNEM-TV, which serves Flint. Saginaw, and Bay City. Mich. This was incorrect.

Mr. Giaimo has been appointed manager of the Flint operations of WNEM-TV, Channel 5, and will be based at our offices in Flint, Mich., at Bishop Airport. Tom Matthews is still station manager of WNEM-TV.

Also, recognizing that your fine magazine is always interested in maintaining complete accuracy, I call your attention to page 73 of the 12 June issue, where you list a group of markets and ratings under the heading "CBS Films' *Deputy Dawg* scored these time period victories in March and April." I do not quarrel with the 22.4 Nielsen rating attributed to *Deputy Dawg* in the Saginaw-Bay City market, but I do quarrel with the classification that this is a "time period victory." To the contrary, a check of that March Nielsen will show that WNEM-TV's *Highway Patrol* outrated the first 15-minutes of *Deputy Dawg*, and the Huntley-Brinkley newscast racked up a 31.6 to *Deputy Dawg's* 20.7 in the second 15-minutes. It terms of homes delivered, *Highway Patrol* showed 170% of *Deputy Dawg's* homes in the first 15 minutes, and Huntley-Brinkley newscast showed 191% victory in homes over the second half of *Deputy Dawg*. Clearly this was not a "time period victory."

Edward W. Westcott
manager, New York office
Gerity Broadcasting Co.

Yugoslavian commercial tv needs help

On a recent trip to Europe, I spent some time in Belgrade, Yugoslavia, where I had an opportunity to talk with officials of their newly begun television industry. To my surprise, I found the Yugoslavs very interested in commercial tv, as an aid to their economy, which is just starting to get off the ground. As you probably know, Yugoslavia, though a communist nation, is relatively friendly to the United States. What's more, they are becoming increasingly receptive to free enterprise methods. During our conversation, their tv people expressed a great desire for guidance by Americans in the development of their commercial tv structure. Pleased and stimulated by this unexpected opportunity to participate in the improvement of relations between the United States and Yugoslavia, I assured them that I and my fellow ad men would be happy to help, primarily through a continuing correspondence, in which we would try to answer whatever questions they might raise. In addition to this, however, it would seem valuable to provide the Yugoslavs with pertinent books and magazines dealing with tv matters. And this leads to the main point of my letter, which is to ask if you would be willing to donate a subscription to SPONSOR Magazine.

If so, the addressee would be Mr. Nenad A. Petrovic, Radio-Television, Belgrade, Yugoslavia.

I'm sure it will interest you to know that this project has been cleared with, and has the approval of, the United States Information Agency. I have written Mr. Edward R. Murrow about it and, at his suggestion, am sending copies of all correspondence to Mr. Romney T. Wheeler, director of USIA.

Fred Lounsberry
tv-radio department
Campbell-Ewald Co.
Detroit

● SPONSOR is happy to comply with Mr. Lounsberry's fine suggestion. If other readers are interested in this project we recommend they contact Mr. Lounsberry for further information.



NO, THIS IS "KNOE-LAND"

(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)

JUST LOOK AT THIS MARKET DATA

Population	1,520,100	Drug Sales	$ 40,355,000
Households	423,600	Automotive Sales	$ 299,539,000
Consumer Spendable Income	$1,761,169,000	General Merchandise	$ 148,789,000
Food Sales	$ 300,486,000	Total Retail Sales	$1,286,255,000

KNOE-TV AVERAGES 71.7% SHARE OF AUDIENCE

According to March, 1961 ARB we average 71.7% share of audience from 9 a.m. to midnight, 7 days a week in Monroe metropolitan trade area.

KNOE-TV
Channel 8
Monroe, Louisiana
The only commercial TV station licensed to Monroe.

CBS • ABC
A James A. Noe Station
Represented by
H-R Television, Inc.

Photo: The Johns-Manville Products Corporation plant located at Natchez, Mississippi, manufacturing insulating board and hardboard products from wood fibre.

THE MOST TRAVELLED BRIEFCASE IN BROADCASTING BELONGS TO AN HR SALESMAN

During the past year HR salesmen rolled up more than 400,000 air miles visiting HR radio and television stations. HR salesmen take planned station trips every year, so that all HR salesmen visit all HR stations. These travel schedules are carefully planned by HR management far in advance and on a comprehensive company-wide basis. Because of HR's LIMITED STATION LIST each salesman thoroughly learns all the facts about EACH station he represents. **When an HR salesman says: "I was there, I know," you can be sure he was and does.**



week ending:

for the week ending July 16, out of 51 evening half hours, ABC-TV scored as follows:*

	1sts & 2nds	3rds
ABC-TV	40	11

weak ending:

for the same period, in the same evening half hours, Nets Y & Z followed as follows:*

	1sts & 2nds	3rds
Net Y	33	18
Net Z	29	22

As meaningful as the numbers themselves, is *where* they were tallied. Namely, the most significant of all TV areas—the markets where the watchers can watch *all 3* networks. This could be the reason so much smart money is riding with ABC these days. The odds are definitely on your side.

ABC Television

*Source: Nielsen 24 Market TV Report, week ending July 16, 1961. Average audience, Mon. thru Sat., 7:30-11 PM; Sun., 6:30-11 PM.

Interpretation and commentary on most significant tv/radio and marketing news of the week

SPONSOR-SCOPE

31 JULY 1961
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Predictions are a dime a dozen, but here's one that some agencymen with enormous stakes in tv contend has ample substance for inevitability.

And their prediction is this: before the 1961-62 season gets rolling far **network managements will begin to ask themselves whether they had been wise in granting the accountants so much authority over the showmen in the organization and letting them denude the programing department of creative personnel.**

These agencymen concede that some form of budgetary control is necessary but are quick to add that wherein the business has weakened itself is in **permitting the figure boys to constrain the "show doctors" from effectively working together with the more imaginative segment of freelance program suppliers.**

In other words, creative talent talks a language that's hard for the ledger guardian to understand and the time comes when **any branch of the entertainment industry must make a choice,** as happened not so many years back in the **motion picture business.**

National spot radio will have some action next month from at least one automotive: Standard Triumph (DCS&S) starts then an eight-week flight for its line, mostly in traffic time.

Another account that takes off in August is **Blue Bonnet** (Bates). The first four weeks' schedule will be heavy and the subsequent nine somewhat light.

Note: **Cadbury chocolates is inquiring among radio stations for basic information via Guild, B&B,** as the preliminary to testing the medium in the fall.

Now that the Humble Oil advertising department is moving to Houston and McCann-Erickson is beefing up the Humble supervision group in that city, the question remains as to whether the media buying for Esso will also be transferred to Houston.

Humble ad manager **Bob Gray,** who with his assistant, **Tom Wilson,** takes up residence in Houston at the end of August, last week told SPONSOR-SCOPE that the **buying-point matter is being left to the agency's discretion.** (Esso spends around $3 million.)

If buying out of New York spells efficiency, it's alright with him, even though the **decisions in every respect will have to come out of Houston.**

Should the buying on Esso be switched to Houston, **it might not prove much of an inconvenience for the reps.** They could service it out of their **Dallas** offices.

Incidentally, NBC TV has been pitching hard with public affairs programs at Humble. Gray's answer: **Humble is not ready for network, since it's not really national as yet.**

Gum and chop suey may strike you as strange mixture, but for Chicago reps and a lot of radio stations they spell doing business away from the rate card.

The specific connection between gum and chop suey: Like Wrigley had maneuvered before it, **Chun King** (BBDO Minneapolis) **is on a bonus spit kick**—asking for **two free spots a week for each of the planned 10-week schedules.**

The plot is to use up the **20 bonus spots during the week of 17 December** when the commercials will urge a **menu of chop suey instead of turkey for Christmas dinner.**

Chun King's angle on the bonus spots: they're acceptable **in lieu of station merchandising** (the usual letters to the trade, displays, etc.).

Radio people's attitude: while the medium deeply appreciates Chun King's business, **this kind of wheeling and dealing can be hurtful to radio,** since a user can never be certain whether somebody else got a better buy.

One thing that the media department at Compton isn't doing about the 40-second chainbreak spot is discouraging the creative department from experimenting with commercials of that length.

The suggestion passed onto the commercial gentry: **if the 40s are what you'd like and they're okay with the client,** media will spot them around where the **efficiency justifies their use.**

New national spot tv business took on a little spark the past week, particularly among the foods.

Availability quests included General Mills' **Betty Crocker cakemix** (BBDO), day and night minutes; **Royal Desserts** (Bates), day and night minutes, eight weeks, starting 18 September; **Blue Bonnet** Margarine (Bates), minutes, 20's, 13 weeks, as of 28 August; General Food's **Yuban and Maxwell House Instant** (B&B), 20's and I.D.'s.

Alka Seltzer (Wade) is lining up night prime minutes for 17 September start.

For tv network affiliates the prospects moneywise during the 1961-62 season aren't of a nature to inspire much jubilation.

In random conversations with station operators SPONSOR-SCOPE has gathered the impression that **their lot is becoming increasingly complicated and worrisome.**

Among the things that are giving them concern:

- **The fact that the networks are loaded with unsold segments of nighttime participation programs**—all of which they must carry nevertheless—forecasting a **further reduction in revenue from the networks.**
- Whereas the fall outlook for spot is quite promising, the **tv station's competitive status has undergone a considerable change.** It must learn to sell against **other hard-pressing media,** like **magazine regionals** and **radio,** and gear itself for **better salesmen** and **sales promotion.**
- How to **adjust the pressure from the FCC for more public service progaming to the station's fixed cost,** not to mention the various creeping expenses.

Robet Hall Clothes (Arkright) may have found a way to soften the big hike in SAG's wild spot code: it plans to go back to tv, if only in a limited way, as part of its August-September promotion.

Last spring Hall pulled out of tv altogether, explaining that it couldn't carry the **added load in commercial costs entailed in the new SAG terms.**

As usual, the Hall flights—a bigger one comes in October—**will make use of over 300 radio stations.**

If you've wondered how come P&G, in contrast with its competitors, is able to steer an even and stable course on media policy over the year, it's because it operates along the lines of a firmly grooved procedural system.

Room is left for tactical decisions, but no move is ever made that obscures the **planned out strategy** that is the **hallmark of a P&G campaign.**

The grand pattern that governs P&G media control:

- Before any one at the brand or agency level may embark on piece of media strategy, **the P&G management demands that it be furnished a clear cut statement of objectives.**
- The statement must stipulate **what basic network and spot schedules** it has in mind.
- If the statement meets with management's approval, that becomes **the strategy that must be followed.** It can't be changed, unless approval is forthcoming, and **that is something that with few exceptions is hard to get.**

In sum, by setting the mold, **changes from month to month are stymied,** and **no element of confusion can enter the picture** as the camapign seeks its objective.

If you as an agency are asked by a client what the ratio of film to live will be for the regularly scheduled nighttime program on the tv networks this fall, tell him it will run well over 80% for film.

The ratios by individual network will break down thus:

NETWORK	# FILM SHOWS (%)	# ALL LIVE OR TAPED (%)	# LIVE & FILM	TOTAL #
ABC TV	32 (91%)	3 (9%)	0 (0%)	35
CBS TV	30 (77%)	8 (21%)	1 (2%)	39
NBC TV	23 (77%)	4 (13%)	3 (10%)	30
Grand Total	**85 (81.8%)**	**15 (14.4%)**	**4 (3.8%)**	**104**

Note: In terms of hours the ratio comes out pretty much the same. There will be 61 hours of all film as against 12½ hours of all live or tape and 3 hours of live & film.

Six fall advertisers on the Roaring 20s had to make a fast decision with regard to the network's plan to pre-empt the Saturday night spot 23 and 30 September for the two installments of the Desilu special, the Assassination Plot at Teheran.

The Roaring 20s advertisers were advised they could participate in the special and at the same price, but they **would have to decide within 24 hours.** For a couple of them it entailed some debate, since they had already committed themselves **to trade promotion and advertising in connection with the regularly scheduled series.**

Purported reason for ABC TV rushing to get the special on at time: **an international guess is that a summit meeting will break around that time as the climax to the Berlin crisis and that the tv relation of the plot on the lives of Roosevelt, Churchill and Stalin will have most timely significance and attract an abnormally large audience.**

Note: Because of comment by some of the admen involved in the pre-emption, the **teaser in the opening installment will likely be changed;** they thought its violence could stand toning down.

NBC TV has sold one that doesn't start until February: a scatter plan to Sunsweet Growers (Long) which will run five weeks and cost aound $150,000.

It's Sunsweet's first venture in the medium, having stuck previously to magazines.

The scatter plan involves **nine different nighttime shows,** with the objective mainly **merchandising to the jobber and retail trade.**

Henry Schachte's absorption into Unilever (see SPONSOR WEEK page 8 for details) came as no particular surprise to that combine's U. S. overseas competitors.

Sponsor-Scope's 3 July issue notes the factors leading up to the Unilever move.

ABC TV is exhibiting charts showing that during the week ending 15 January 1961 it dominated in share of audience (1) in the country's bigger counties and (2) among household heads in the age groups running from under 40 and between 40-54 years.

The breakdown of nighttime network shares of hour by county size:

COUNTY SIZE	ABC TV	CBS TV	NBC TV
"A"	41%	32%	27%
"B"	35%	33%	32%
"C"	30%	38%	32%
"D"	29%	38%	33%

Network share of hours viewed by age of head of house:

AGE BRACKET	ABC TV	CBS TV	NBC TV
Under 40	41%	31%	28%
40-54 years	37%	35%	28%
55 years & over	29%	38%	33%

ABC TV's scheduling of an Ernie Ford strip in 1962 may have given daytime programing the shot in the arm that sector of the medium has needed, as far as generating excitement among agency people is concerned.

The reaction along Madison Avenue: now if the other networks also start scheduling some **authentic personalities** primed to carry the show and capable of doing the sell, **we'll have something special to talk about to clients, instead of just cheap minutes, scatter plans and added discounts.**

A representative of FCC chairman Newton Minow has been visiting key agency tv v.p.s ostensibly to exchange viewpoints about program quality, network control, etc.

One observation made by this Minow delegate has had to do with the **dimensions of the profits garnered by tv stations,** leaving the impressions that they have been running as high as **200 and 300%.**

The other side of this particular coin may be found in a report just issued by the **NAB Department of Broadcast Personnel and Economics.**

According to this report, the profit of a typical tv station rose from **14.3% in 1959 to 15.4% last year.**

Incidentally, in radio, the typical rise, before federal taxes, was **from 7.6% to 7.7%.**

Deemed by some timebuyers as the tightest spot tv markets for the fall are Dallas-Fort Worth and San Francisco, each with four stations, incidentally.

One agency executive reported last week that he found himself badly stymied in trying to place a campaign involving **$5,000 a week for each of these markets.** There wasn't enough prime time.

CBS TV apparently isn't going to let ABC TV monopolize the new "hot" presentation route for long: it has an elaborate one of its own coming up soon.

However, CBS TV is closely guarding the presentation's **thesis and bases.**

ABC TV last week put on the agency-to-agency rollers **the first part of a Nielsen-researched study which matches the profile of the audience to the product purchase profile network by network.**

The focus is on the **cigarette field** and the presentation seeks to demonstrate that **ABC TV's major share of younger household heads** has marked relationship to the **purchase of the various types of cigarettes.**

Campbell-Mithun evidently makes it a practice of touring the timebuyer on Northwest Orient Airlines to see what the competition is doing in the same markets before confirming that client's new spot schedules.

Ben Leighton, Northwest buyer, just spent a **week in New York** and the rest of his itinerary includes **Chicago, Miami, Seattle.**

Which brings up a major marketing problem for the major jet lines: they've got a **minimum of 100 seats to sell with each trip** and getting those seats filled, with or without competition, requires a steady flow of **different sales promotions.**

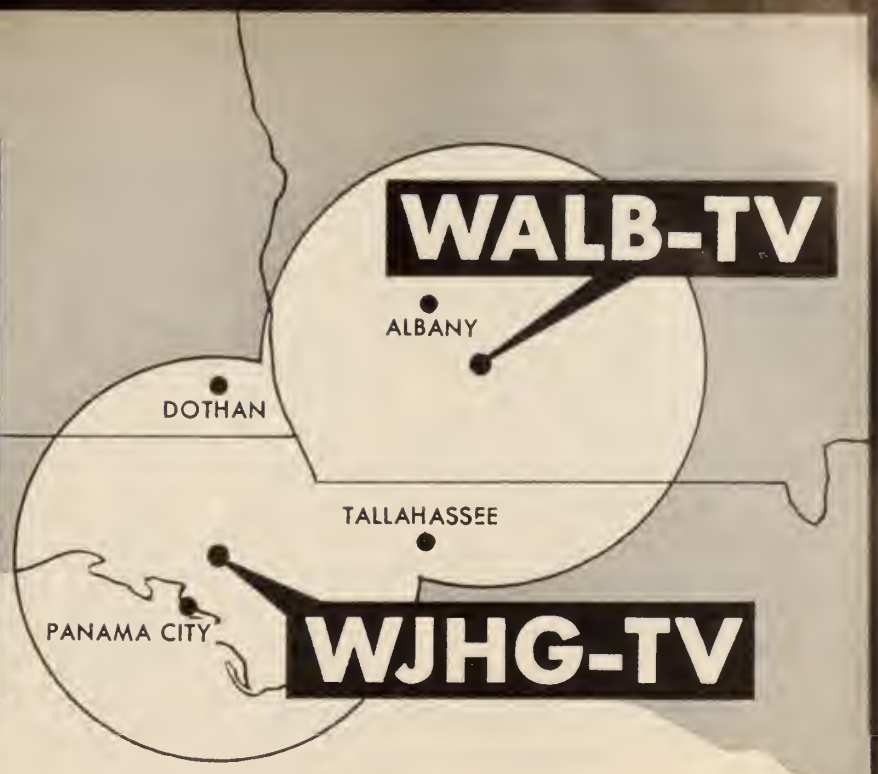
Mars, Inc., is taking a tack on a Halloween special on ABC TV (19 October) that might be adopted by advertisers in other fields.

One of the commercials in the hour show will be a **strictly institutional pitch on candy per se**—aimed as a contribution to the confection industry.

The commercial will be made available by Mars afterwards to the candy trade for like tv use.

For other news coverage in this issue: see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 60; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 68; and Film-Scope, page 56.

ONE BUY! FOUR MARKETS!



Albany - Tallahassee - Dothan - Panama City

WITH EXCLUSIVE NBC PROGRAMMING

One buy, one bill, one clearance delivers *four* market areas with a combined population of 1,230,700 and 211,290 TV Homes! WALB-TV and WJHG-TV *dominate* this area!

GRAY TELEVISION NETWORK
Delivers 82,990 More TV Homes
Than The Nearest Competitor!
Raymond E. Carow, General Manager

WALB-TV
Ch. 10
Albany,
Ga.

NBC

WJHG-TV
Ch. 7
Panama City,
Fla.

Represented nationally by Venard, Rintoul, McConnell, Inc.
In the South by James S. Ayers Company



TAPE COMMERCIALS COVER U.S.A. ON NETS OR SPO

on SCOTCH® BRAND Live-Action Video Tape!

Today your TV commercials on "SCOTCH" BRAND Video Tape can reach the TV families in 126 top market areas . . . over 90% of the potential market for any product! In the 1960-61 season, "live-action" taped commercials have sold successfully in practically every product category, e.g., foods, coffee, beer, toothpaste, cosmetics, soaps and cleansers, automobiles, gasoline, appliances, etc.

Network and spot coverage are both excellent. The three major networks have complete tape facilities that enable your message to reach every TV family within range of a net's 150 to 200 affiliated stations. Spot coverage is virtually national and grows every day. All stations equipped for tape, located in major cities from coast to coast, will deliver your video-taped commercial. Altogether they cover more than 90% of all TV homes on either a regional or national campaign basis.

Today's trend to tape and resulting volume of use h reduced the cost of "SCOTCH" BRAND Video Tape significan since its introduction, and has lowered the cost of making dup cate prints. Also, many "extras" such as station charges roll-in or playback of tape have been virtually eliminated.

Any way you look at it . . . the comprehensive mark coverage, the superior picture quality, the production advanta such as immediate playback and no processing (even for colo . . . today's video-taped commercial is a better advertising b than ever! Why not ask your local video tape producer to bid your next storyboard? No cost or obligation.

Write for free copy of "Techniques of Editing Video Tap to: 3M Company, St. Paul 6, Minn.

MAGNETIC PRODUCTS DIVISION

MINNESOTA MINING AND MANUFACTURING COMPANY

. . . WHERE RESEARCH IS THE KEY TO TOMORROW

3M COMPANY

VTR-EQUIPPED STATIONS NOW REACH THESE 126 TOP MARKET AREAS... OVER 90% OF ALL U.S. TV HOMES!*



Alabama
Birmingham
Montgomery

Arizona
Phoenix
Tucson

Arkansas
Little Rock
El Dorado—Monroe, La.

California
Bakersfield
Hollywood
Los Angeles
Oakland
Sacramento
Stockton
San Diego
San Francisco

Colorado
Denver

Connecticut
Hartford
New Britain
New Haven

Florida
Jacksonville
Miami
Orlando
Palm Beach
Pensacola—Mobile, Ala.
Tampa—St. Petersburg

Georgia
Atlanta
Augusta
Columbus

Hawaii
Honolulu

Illinois
Chicago
Decatur
Peoria
Rockford

Indiana
Bloomington
Evansville
Indianapolis
Fort Wayne
South Bend—Elkhart

Iowa
Ames
Cedar Rapids—Waterloo
Des Moines
Sioux City

Kansas
Pittsburg—Joplin, Mo.
Topeka
Wichita—Hutchinson

Kentucky
Louisville

Louisiana
Baton Rouge
Monroe
New Orleans
Shreveport

Maryland
Baltimore

Massachusetts
Boston
Greenfield
Springfield—Holyoke

Michigan
Detroit
Flint
Grand Rapids
Saginaw—Bay City

Minnesota
Duluth
Minneapolis
St. Paul

Mississippi
Jackson

Missouri
Columbia
Kansas City
St. Louis
Springfield

Nebraska
Lincoln
Omaha

New Mexico
Albuquerque

New York
Albany
Buffalo
New York—Newark, N.J.
Rochester
Schenectady
Syracuse

North Carolina
Asheville
Charlotte
Greensboro—Winston-Salem
Greenville
Raleigh—Durham
Wilmington

North Dakota
Fargo—Valley City

Ohio
Cincinnati
Cleveland
Toledo
Youngstown

Oklahoma
Ada
Oklahoma City
Tulsa

Oregon
Portland

Pennsylvania
Altoona
Lancaster—Harrisburg—York
Philadelphia
Pittsburgh
Wilkes-Barre

Rhode Island
Providence

South Carolina
Charleston
Florence
Greenville—Spartanburg

Tennessee
Memphis
Nashville

Texas
Amarillo
Austin
Beaumont—Port Arthur
Big Spring
Dallas—Ft. Worth
Harlingen
Houston
Lubbock
San Antonio
Weslaco
Wichita Falls

Utah
Provo
Salt Lake City

Virginia
Norfolk
Richmond—Petersburg
Roanoke

Washington
Seattle—Tacoma
Spokane
Yakima

West Virginia
Huntington—Charleston
Oak Hill
Wheeling

Wisconsin
Green Bay
Madison
Milwaukee

District of Columbia
Washington

***Growing every day!** As this advertisement went to press, the above list was up-to-date and accurate. But by the time you read this, chances are, new VTR stations equipped for television recording and playback will have been added. So use this basic list for quick reference, but be sure to check for any new and additional market coverage that has since become available. Call your local tape producer for the latest information!

"SCOTCH" IS A REG. TRADEMARK OF 3M COMPANY ST PAUL 6 MINN EXPORT 99 PARK AVENUE NEW YORK N Y IN CANADA LONDON ONTARIO ©1961 3M CO.

MAGNETIC PRODUCTS DIVISION

MINNESOTA MINING AND MANUFACTURING COMPANY

...WHERE RESEARCH IS THE KEY TO TOMORROW

3M COMPANY

what's the sense in a city fence?

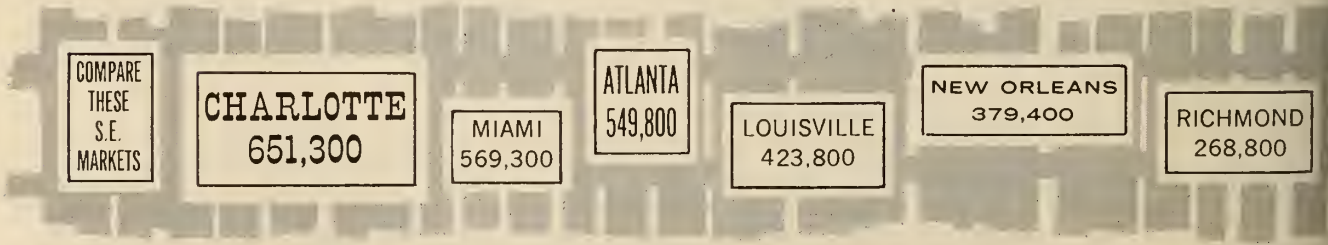


*the Charlotte TV MARKET is First in the Southeast with 651,300 Homes**

Building a fence around a city makes as much sense as using the Standard Metropolitan Statistical Area concept of market evaluation.

Proving the point: Atlanta and Miami have SMSA populations of 1,017,188 and 935,047. The Charlotte SMSA population is 272,111 by comparison . . . **BUT the total Charlotte TV Market is first in the Southeast with 651,300 TV Homes.***

Nailing it down: WBTV delivers 55.3% more TV Homes than Charlotte Station "B."**



WBTV

CHANNEL 3 CHARLOTTE / JEFFERSON STANDARD BROADCASTING COMPANY

Represented Nationally by Television Advertising TvAR Representatives, Inc.

* Television Magazine—1961

** ARB 1960 Coverage Study—Average Daily Total Homes Delivered

PART ONE OF TWO PARTS

WHEN WILL RADIO/TV CRACK THE SUPERS?

$34 billion industry is bright opportunity for more radio/tv ad dollars—but expansion depends on approaches

Most supermarkets, there are 25,000 from Maine to California, still regard most radio and television with a jaundiced eye, a SPONSOR survey revealed last week.

The supermarket industry spends approximately $200 million a year on advertising. Radio and television, treated like victims of halitosis, receive a widow's mite of this vast advertising expenditure—a lean 10 to 15% while newspapers derive from 65 to 70%. (Of the two broadcast media, radio is clearly the favorite.)

The rest of the budget is dedicated to general promotion such as circulars, display posters, direct mail and magazines.

Hope, however, is held for the broadcast industry to derive more business ultimately from the ever-expanding supersonically-styled supermarkets of America.

What is on the horizon for supermarkets is a vision of such vast proportions that it staggers the imagination of the American consumer. Empire builders are also fascinated with the future mass merchandising possibilities of the supermarkets.

Over $140 million spent yearly for 'tombstone' ads



Less than $20 million per year is spent in radio/tv



Excellent results with 'image' producing show are obtained by 80-store chain sponsoring series on thrice-weekly basis over Station WNTA-TV. Marie Torre, the N.Y. Herald Tribune columnist, is femcee of 'Women's Club of the Air'

A retail revolution of mammoth proportions is predicted by supermarket industry leaders—a change that may turn today's already spectacular food supermarkets into colossal discount house enterprises.

Meanwhile, radio and television, according to a survey of nine top marketing areas in the United States, are doing somewhat better in spot business from supermarkets. But in many areas the emphasis is still on "merchandising" deals — supermarkets latching onto free national manufacturers programs in exchange for accentuated display space in the retail establishments.

No two supermarket managers, or advertising directors, for that matter, feel the same way about radio or television's effectiveness. Currently supermarket executives appear to be veering toward radio because it is regarded as a more flexible medium. The charge is made by some supermarket leaders that tv, in many instances, is pricing itself out of the reach of the supers.

The video lanes are used, by and large, to sell a food store's image rather than the price of beef or watermelon.

Both A&P and Kroger, it appears, presently lean to television. Kroger is spending about 12% of its 1961 advertising budget on television and 8% in radio.

A&P was the top food chain advertiser on television last year. Its gross time billing in 1960 on tv came to $1,631,390 compared with Safeway's $1,454,360 and Kroger's $1,103,800. A&P has put emphasis on 10- and 20-second announcements calling attention, in the main, to its private label and perishable items.

Southern California supermarkets are concentrating on institutional messages in tv. In the Cleveland area, ad chiefs of large independent supermarkets as well as the chains are complaining about "the high cost" of tv. "We no sooner open our mouths than we find we have run up a bill equal to that for a big hunk of space in the newspapers," one supermarket man complained.

Growing elegance of supers calls for image-building on radio-tv









New supermarkets such as these regal palaces—more than 2,600 were built last year—call for heavy expenditures and one way of recouping the large outlays, as the broadcasting American industry has made it abundantly clear, is through merchandising features such as WCBS Radio's 'Housewives' Protective League' and WNBC Radio's 'Chain Lightning Plan.' Lorain Fawcett of Allcolor Co. designed these supermarkets

Asked what media they would retain if they were forced to cut back on their ad budgets, Cleveland supermarketers said they would scuttle virtually everything but newspaper space. Their major reliance is on the Wednesday or Thursday ads in local newspapers, it appears, and it will take considerable resourcefulness on the part of tv and radio salesmen to convince them otherwise.

In St. Louis, press space comes first. On occasion, radio is used because of its flexibility and, with seasonal items, several good success stories have been racked up. The most effective way to reach the Negro market in St. Louis is by way of radio. It seems that display space in Negro newspapers produce poor results when racked up with radio. Tv in St. Louis, as in some other cities, is described as too expensive for most supermarkets.

In Philadelphia, super advertising budgets range from even to 10% up over 1960. Kroger's 60 stores in the Indianapolis sector, are using tv extensively, equalling last year's budget. Radio and tv budgets were drastically sliced in Cincinnati last year and evidently most supers there prefer it that way. Kroger is one of the few in Cincinnati, it was reported, with increased use of tv and radio. In Seattle, the picture for radio and tv is brighter this year. Tradewell Stores, IGA Stores, A&P, Safeway, Thriftway and Serve-U are among the supermarkets making daily use of daytime radio and nighttime tv. Safeway is concentrating on radio spots in the Salt Lake City area as is Grand Central.

The radio canvas in the sprawling metropolitan area of New York and New Jersey (one of the most complex distribution patterns in the country with its more than 20,000 grocery stores including more than 3,000 supermarkets) is of a considerably brighter color for the upcoming months. Co-Ordinated Marketing Agency, Inc., one of Gotham's specialists in supermarket advertising, indicated last week that radio was going to have a more important part in the radio ad budgets of food stores and food makers. Newspapers would be used for pricing data and radio for institutional advertising. Safeway Stores, Daitch-Shopwell and Ehlers Coffee contemplate saturated radio schedules in the near future. Most of these companies. Lester L. Wolff, president of the agency. said, were heavy in newspapers and point-of-sale but had decided to go into the broadcast media with more impact on this occasion. Radio will get twice the amount of business it got last year, according to Wolff. Tv, however, would not get any budget increases this year, he added.

Perhaps the oldest supermarket sponsored program in television is *Between the Lines* on WNTA-TV, Newark-New York, now in its 13th year and doing what is described as a bangup job for Associated Food Stores, a cooperative of some 275 stores in the metropolitan area. It is a public service feature, with the aforementioned Wolff as moderator, and primarily designed to boost the Associated Food Stores image rather than their prices. The program has presented many of the nation's leaders including President Kennedy and Vice President Johnson. Since its inception the program has been off the air only twice. an unusual record in broadcast circles. Wolff said *Between the Lines* costs $2.500 per week to produce, time and talent included.

Another supermarket offering, also of public service calibre under the Wolff aegis, is the *Woman's Club of the Air* on WNTA-TV, a thrice-weekly program with Marie Torre, *N. Y. Herald-Tribune* radio-tv columnist, as mistress of ceremonies. It is sponsored by Daitch-Shopwell, a chain of 90 supermarkets in the metropolitan area. Daitch-Shopwell had gross sales of $91,000.000 in 1960. Like other supermarket chains. it is contemplating additional openings in the near future.

Anyone who knows his groceries will tell you that the supermarket saga is one of the most galvanic and spectacular in the history of retailing. Supermarket scholars say that grocery store self-service was invented by Clarence Saunders of Piggly Wiggly fame. It was Saunders who face-lifted what the industry describes as the "Mom and Pop" type of grocery store, a diminishing object of mauve decade Americana. With the disappearance of the general store and the advent of the supermarket went the smell of leath-



'Perhaps it will take color-tv to do job' declares Max E. Buck (above) NBC v.p. Both Buck and Martin Smith (below) partner in the Smith/Greenland agency, decry total lack of imagination in supermarket ads





'Radio can be used extremely well to transmit personality and image of the supermarket," says L. L. Wolff, pres., Co-ordinated Marketing Agency



CUSTOMER CONVENIENCE: Complete dedication to consumer comfort creates ingenious shopping facilities. Shown here are popular "Super Skooters" for speedy traffic flow in supermarket aisles

Modern day Bazaars (Supers) get ribbing



MERCHANDISING COMMITTEE: Chain sales executives employ modern group planning administrative methods to analyze manufacturers' statistical finding, make recommendations for purchases



COMMUNICATION: Latest electronic developments foster supermarket-customer relationship through transmission of relaxing background music (such as Storecast "Music to Buy By")

On its 15th anniversary in the supermarket industry, Storecast, which uses fm music, among other concepts to realize maximum sales potential inside the vast food centers, published what it puckishly described as a 'Supermarket Industry Review.' Storecast, with tongue firmly lodged in both cheeks, presented an illustrated lampoon of 'noteworthy developments' since the inception of the supermart. It dealt with such themes as one-stop shopping communities, frozen food, trading stamps, impulse buying, trade associations, and, of course, the subjects depicted above

er, the feel of calico, and the cracke barrel.

The supermarket abolished th rigged scale, the dirty apron, an the faded strawhat. Today the su permarket is as contemporary as a Mondrian.

But, nonetheless, supermarkets ar beset with myriad problems and com plaints. High on the list of indict ments against most supermarkets i the manner of their advertising o the air and in the newspapers—par ticularly the latter. Supermarket have been called more names tha the old Brooklyn Dodgers because o their sledge hammer approach to ad vertising.

Medieval, primitive, dismal—thes are some of the terms applied to th "cemetery" or "tombstone" ads o supermarkets in the newspapers. I is no secret in advertising circles tha many retailers make a whoppin profit from the cooperative ads the place in newspapers. In many in stances they charge the national foo manufacturer a national rate for hi "tombstone" plug and in turn pay a local rate for the insertion. Coopera tive advertising has been describe as a swindle, an outrage, but th practice continues and nothing shor of a hydrogen bomb will do awa with this setup between manufactur er and supermarket.

Max E. Buck, a vice president o the National Broadcasting Company and formerly vice president in charg of sales and advertising for King Super Markets, a 25-unit chain i Northern New Jersey, has constantly called his onetime associates in th supermarket business to task fo their hackneyed advertising ap proach.

"Here it is, the miracle of th supermarket, a business packed with glamour and human interest and emotional appeal," Buck said. "The most imaginative way of doing busi ness in all history of retailing—and run by the dullest bunch of people in the world. Not dull when they conceive those marvelous, magnifi cent food palaces. Not dull when they dream up exciting services and new conveniences for the little lady. Not dull when they devise ingenious ways of bringing to the home-maker the world's food treasures—faster

(*Please turn to page* 49)



DELIBERATING on radio strategy are Harry Taxon, gen. mgr., Daitch Shopwell chain, and Hilda Morse, account supervisor, Co-ordinated Marketing Agcy. They find institutional copy best for radio

WHAT RADIO CAN MEAN TO SUPERMARKETS

RADIO BRINGS GROCERIES TO LIFE

➤ Safeway, Daitch Shopwell reap benefits of institutional approach to radio; promote services, personality, leaving price to print

"Use radio as radio, not as newspaper."

That's the adamant advice of an agency president to food and other retailers. According to him they don't use radio enough, and when they do, it's too often an extension of the newspaper advertising — nearly all prices, little or no live copy.

If there must be ads devoted almost entirely to price, newspaper is the medium best for retention by the consumer, he feels, while radio's job should be more along institutional lines, i.e. promote the store's services, build its departments, put across its personality. "Instead, many merely send a lengthy list of prices off to the stations carrying their advertising, and settle for stock copy to fill whatever time remains after prices have been rattled off," he relates.

This spokesman for upgrading the radio techniques of grocers and other retailers is Lester L. Wolff, president of Co-ordinated Marketing Agency, which handles the advertising of nearly 20 food chains. He firmly believes that in this day and age price is not enough to build a store's traffic. Price listings in the newspapers can attract attention, but to do a thorough job of drawing and holding customers, institutional advertising is vital, and radio is the appropriate medium for that, according to Wolff.

Co-ordinated builds 52-week radio campaigns in the New York metropolitan area for the Safeway and Daitch Shopwell supermarket chains. In both cases the copy approach runs primarily along the lines of an institutional campaign, with price playing a small part.

Each chain heavies up its radio exposure for two or three large sales per year. During the two or three weeks of extra high-powered radio with which it puts over each large sale, Safeway spends 10-15 times as much on the medium as it does over a normal period. For instance during a big push last 15-17 March, 233 Safeway announcements (10's, 20's and 30's) were aired over a 10-station lineup. (WINS, WABC, WCBS, WMGM, WMCA, WNBC, WPAT, WQXR, WOR, all New York; and

WPAT, Paterson; and WNTA, Newark, both New Jersey)

For Safeway, and Daitch Shopwell, virtually all radio spots are concentrated in the Wednesday through Friday period, to conform with the heavi est shopping days.

In terms of results. Wolff feels that while it's difficult to do any pinpointing when you run a primarily institutional campaign and there is newspaper advertising at the same time, nevertheless, the favorable outcome of the big sales is most indicative of radio's pulling power because radio is heavied up for those events while the print remains at about the usual volume. Wolff points to Safeway's plan to field a still larger radio campaign this fall (about 20% of the budget) as indication of what kind of results the medium is producing.



ANDRE BARUCH, seasoned announcer, personalizes the Daitch Shopwell radio message, building individual departments, services



WILL JORDAN imitated several show business personalities for humorous drive tieing Safeway to voices familiar to public

Over the past two years, Daitch Shopwell, which uses an average of five stations in New York and vicinity, has called on the seasoned radio voice of Andre Baruch to project its image, promote its various departments and certain of its exclusive products. As Baruch puts it, "Daitch Shopwell uses warm, rich, dignified copy, the type you'd expect to find in a national campaign instead of the usual screaming stuff many supermarkets use."

Here's an example of what Baruch is talking about, part of a recent 30-second announcement, and not a word about price:

"Men, does summertime call out to you with a challenge to bigger and better cookout . . . Daitch Shopwell, your quality supermarket, urges you to start with a savory, succulent, Swift's premium, tender, aged steak. . . . And only Daitch Shopwell has it, along with young lamb, for your shish kebab, cubed and ready for the flaming sword. So, en garde! Remember, the best cook-outs start at your community Daitch Shopwell supermarket."

The pattern has been to make about 20 such announcements per month, a pace usually associated with national campaigns, points out Wolff.

Stations carrying Daitch Shopwell announcements: WNBC, WOR, WCBS, all New York City; WHLI, Hempstead; WFAS, White Plains. Wolff feels that independent stations, especially in small communities are especially appropriate for carrying food advertiser announcements. He finds that often they are more cognizant of local happenings, than network affiliates, and since supermarkets are a local service they belong on such stations. Parenthetically he added that in his opinion network affiliates, especially the New York flagships, ought to get more involved in the local area's affairs.

For one of its giant sales, Safeway staged a radio campaign designed to place the stores on a similar level of familiarity for listeners as a number of well known show business personalities. Comedian Will Jordan cut countless spots in which he imitated such universally significant voices as those of Groucho Marx, James Cagney, and many others, all calling on the radio audience to, "Listen to the sound of savings." In each case this would be followed by a dropping of coins and the echoing words Safeway . . . Safeway . . . Safeway, progressively softer.

Then followed general news of the current big sale of Safeway brand merchandise. Campaign included eights, 20's, and 60's. Such elaborate production by a local advertiser for a campaign lasting a week or two is virtually unheard of, said Wolff.

A series of commercials with a western flavor also has been aired on behalf of Safeway. One of the 20's, with room for a 10-second live insert, ran like this:

Sound: Galloping horse.

First voice: Which way did they go?

Second voice: They went thata way.

First voice: Which way did they go?

Third voice: They went thata way.

First voice: Whoaa, horse! Say, why is everybody going thataway?

Second voice: Cause thataway is to Safe a way. . . .

A 10-second announcement from the same group:

First voice: Reach podner!

Second voice: I beg your pardon!

First voice: Awww come on, reach. Reach for Safeway's own guaranteed circle "S" brands now at Safeway's round 'em up sale!

Second voice: Why not?

In looking at the supermarket's relationship with radio, Wolff expressed regrets at certain station practices. For instance, he states, "Radio, for the most part, has not recognized the grocery industry, i.e. it has not established local and national rates to accommodate co-op advertising." He feels that food manufacturers would make more generous provisions for radio co-op if such rate structures came about.

Also on the negative side, Wolff laments the scarcity of programs on radio.

An example of just how deep a radio plunge a supermarket chain can take will be audible next fall when Safeway launches its greatly intensified campaign in the New York area. This also furnishes a shining example of a satisfied radio customer.





TWO METHODS of testing commercials involve audiences gathered for viewing. At left, members of the Institute for Motivational Research's consumer panel view ads at the "Living Laboratory." At right, a somewhat larger audience answers Schwerin questionnaires at Avon Theatre

8 FIRMS THAT TEST TV COPY

Here is a rundown of the services, methods, theories, basic fees of the 8 major tv commercial testing outfits

Clients include agencies and advertisers with slight stress on latter group. Pre-testing is gaining momentum

The area of testing tv commercials is a growing one as more and more advertisers want to know exactly how their messages are hitting home, and where they may be missing the sales boat.

Pretesting in particular has been gaining ground at the research houses. "Advertisers are getting wise," one New York researcher said. "They want to protect that big, fat, expensive tv investment. They want a little insurance."

Who does the testing? Among the most prominent are Institute for Motivational Research, Schwerin, Marketing Impact Research, Audits & Surveys, Starch, Gallup & Robinson, Trendex, and Psychological Corp.

Who orders the testing—agency or client? There is a division of opinion as to whose responsibility testing tv commercials is. Whether the agency or the client makes the decision, it is the client who orders most tests of commercials.

Often, as a Starch spokesman pointed out, the agency order is instigated by the client. Starch orders come 60% from clients, 40% from agencies.

In the main, small- to medium-sized agencies are the major agency customers for these services. Most of the larger agencies, such as Ted Bates, have their own research divisions equipped for commercial testing.

Agency opinion is as varied on the virtues of tv commercial testing as are the methods used from Starch to Schwerin. A spokesman for a leading creative shop in New York explained that his agency "doesn't worship testing commercials . . . We do testing as much as anyone, but we don't use it as a crutch."

And, generally, commercial testing is considered a worthwhile protection of an expensive and precious investment.

Among the methods of exposure and testing are (1) theaters, where roughly 200 people are gathered together to view the commercials integrated into a half-hour show; (2) house-to-house interviews with projecting machine; (3) coincidental phone calls: (4) phone calls within 48 hours of telecast; (5) cutting-in of new commercials in several markets on a network hookup; (6) working with storyboards; (7) gathering small groups to view commercials in simulated living room situations, (8) closed-circuit systems involving viewing at home.

The costs vary considerably. Theater testing is claimed to be one of the least expensive methods. Storyboards are also inexpensive because of the minimum production investment.

On cut-ins, the costs depend on the rating and time of the show, the sample size and the number of markets, but this is considered the most expensive method of pre-testing.

An explanation of the varied meth-

ods and services of the major companies follow.

The Institute for Motivational Research, located far afield from Madison Avenue, and even far from the main highway in Harmon, N. Y. (it's set back about a mile off the road), developed the MRP or motivating response patterns about three years ago.

The basic services of MRP, according to the Institute, are:

- Measurement and scoring those patterns of response to commercials which motivate changes in brand preference.
- Pre-testing by defining major elements of emotional response to story boards, campaign themes, and appeals, using either film strips with sound track, closed circuit or rough kinescopes.
- Tests and analyzes which factors in each commercial produce consumer patterns of response or resistance.

MRP is based on a battery of seven tests, three of which provide quantitative and documentary data, four of which probe qualitatively and in depth the underlying meaning of viewer response.

The tests are conducted in what the Institute's founder and president Dr. Ernest Dichter termed the "living laboratory." It is a simulated living room setting where consumers from the Institute's family motivation panel, about 2,000 people, drawn

Highlights of the methods, services, and fees of the major

COMPANY: Gallup-Robinson
LOCATION: Princeton, N.J.
SERVICES: Tv impact reports. Viewers under normal viewing conditions are questioned on commercials and sales messages. Analysis of unaided recall content provided. Periodic "clinics" held for client. Pre-test service involves theatre for initial exposure and phone interviews following day.
METHODS: At-home personal interviews day after telecast following up viewing under normal conditions. Theatre audience used for initial exposure in pre-testing, with follow-up phone interviews the next day.
COSTS: Vary according to client's needs.

COMPANY: Institute for Motivational Research
LOCATION: Croton-On-Hudson, New York
SERVICES: Reports on the effects of a given tv commercial, through a method called MRP (motivating response patterns), which measures responses to commercials which, among other things, motivate changes in brand preference.
METHODS: MRP (see above). Between 10-20 respondents, drawn from the Institute's 2,000 member panel, view a program and integrated commercials, and are interviewed and have open discussions with qualified researchers. Simulated living room setting is used. Viewers watch programs and commercials on normal-looking tv sets.
COSTS: Single commercial, $1,750; comparative testing of three commercials, $4,500.

COMPANY: Marketing Impact Research
LOCATION: New York City
SERVICES: Pre- and post-testing. Measures recall and content, attitude information. Tests effects of new commercials; penetration of commercials already running. Adapts interviews to specific client needs.
METHODS: House to house interview, with portable projecting machine which shows eligible respondent an 8-15 minute film including commercials in question. Interviews are conducted before and after film is shown and may run as long as 40 minutes. Tape cut-ins in limited number of markets with phone interviews within 90-minutes of telecast.
COSTS: Vary with specific job. House to house projector test runs from $8-12 per interview.

COMPANY: The Psychological Corporation.
LOCATION: New York City
SERVICES: Reports on indications of interest in commercial and attitude toward product secured. Detailed analysis of response provided. Pre-test service includes showing of test and control commercials to small groups.
METHODS: Viewers under normal viewing conditions questioned day after telecast by telephone interview. Pre-test service involves phone interviews to people to whom the test and control commercials were shown at a gathering place.
COSTS: Unavailable.

from nearby communities, watch programs and commercials flashed by a rear view projector onto a standard tv screen.

The Institute's main theory is that the effect of a commercial upon a viewer is more important than the number of viewers watching a particular message.

There is a great deal of stress placed on in-depth discussion with the viewers after the screening. These sessions are taped and transcribed.

Schwerin Research is considered the king of the studio testers. Schwerin has done such tests for 15,000 commercials (up to 1960). Over 1.2 million people have participated in the tests.

Schwerin gets its audience by random mailing in the greater New York area. Theoretically, every New Yorker will hear from Schwerin at some time within a 20-year period.

The mailing consists of an invitation to a viewing with a chance to win a door prize at Schwerin's Avon Theatre on Sixth Ave., and a pair of tickets to the showing.

The door prize is usually a sizable amount of a product ($10 worth of toothpaste or breakfast food), made large enough so that the brand preference choice will be carefully thought out. The audience makes its brand choice for a drawing before the show, and again after the viewing.

(*Please turn to page* 50)

research firms that pre-test and post-test tv commercials

COMPANY: Schwerin Research Corp.
LOCATION: New York City
SERVICES: Competitive Preference testing in which Schwerin simulates a buying decision as closely as possible under controlled conditions, to determine whether or not a commercial is effective.
METHODS: Theatre is used to exposure groups, invited by random mailing, to commercials. Audience fills out detailed questionaire. Commercial measures include competitive preference, brand and company portraits, brand name and copy point remembrance, and liking. Also group discussion.
COSTS: Vary with clients needs.

COMPANY: Daniel Starch Assoc.
LOCATION: Mamaroneck, N.Y.
SERVICES: Qualitative copy research. "What commercial message means to viewer." Interested in measuring comprehension. Majority in post-testing area, but pretesting is done by advertiser cutting-in in some markets in his network with new commercials.
METHODS: Interviewing done by phone, within an hour after commercials are seen. Starch has 30 markets in which samples can be made. Six are usually used. 200 completed phone interviews per project is average.
COSTS: Basic cost for one commercial, $500; for two commercials, $1,000; for three commercials, $1,150.

COMPANY: TV Surveys division of Audits and Surveys Inc.
LOCATION: New York City
SERVICES: Reports containing summary of commercial recall, broken down to aided and unaided. Transcriptions of verbatim playbacks are also supplied. Reports also contain probed responses to what was said and shown in commercial; of points recalled which were of most interest to viewer; a storyboard of off-the-tube pictures taken every four seconds, and related audio.
METHODS: 24-hour telephone aided recall. Approximately 100 male, 100 female viewers interviewed per report. Sampling done in 10 major markets.
COSTS: Reports available at open rate of $400. Discounts available starting with 10 or more reports in one year, or when more than one commercial is ordered on a single program.

COMPANY: Trendex Inc.
LOCATION: New York City
SERVICES: Viewers questioned on commercials and sales messages. Some aid to recall given. Recall content is reported verbatim.
METHODS: Telephone interviews made either immediately or as long as 48 hours after telecast.
Charge depends on length of phone interview, sample size and market.
COSTS: Do not have fixed or published rates.

PAY TV—BUT IS IT CULTURE?

Take a look at these ads for July attractions in that widely heralded Toronto Telemeter pay tv test

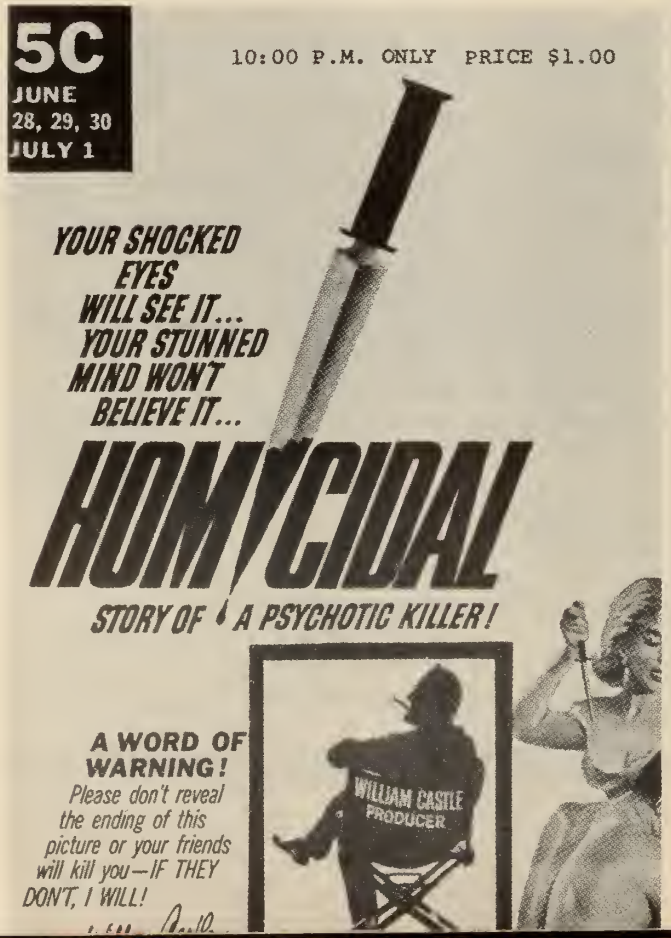
For $1 per viewing (25¢ for kid shows) culture-conscious Canadians are getting some pretty jazzy tv

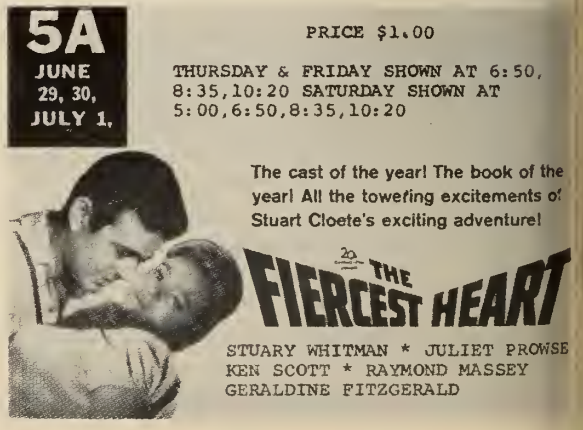
North of the border, up Etobicoke way, they're testing out a brand new art form. For slightly more than a year now, the lucky citizens of this prosperous Toronto suburb have been exposed to the cultural blessings of pay tv which, say its adher











ents, will someday free a long-suffering public from the crass vulgarities of commercial television.

For slightly more than a year, Etobicokeans have been cheerfully chucking sound Canadian dollars into Telemeter coin boxes for the exquisite pleasure of escaping the vast wasteland of Yankee programing.

For slightly more than a year, they have been enjoying the finest that pay tv can offer. And, as any pay tv man will tell you, that's pretty darn fine.

If you want proof, just look at Telemeter's program guide for the period 25 June to 8 July.

Here, in a flashy 16 page folder with a slashing black and yellow cover are 10 hard-sell ads for upcoming Telemeter attractions.

Pay tv's contributions to Toronto's public interest, convenience and necessity during late June and early July included: *Can Can* (All the great stars! All the great songs! All the great fun!), *The Trapp Family* (The happy, true and wonderfully uplifting story of a beautiful girl who left a convent to give her love to a man), *6 Golden Hours* (They had a weakness for widows) as well as *Homicidal*, *The Fiercest Heart*, *Angel Baby*, *The Man in the Moon*, and *The Secret Partner*, each of which set back a cautious, conservative Canadian family $1.00 per viewing.

And what healthy, educational, character-building fare (and only 5¢ per show, daddy) Telemeter gave Toronto's tots. Children's matinees on 1 July and 8 July provided such uplift double features as *Last Wagon* plus *On the Threshold of Space* and *White Squaw* plus *Utah Blaine.*

Blockbuster of the Telemeter schedule, however, was *The Second City Revue* which premiered on 6 July at a home admission fee of $1.25.

Second City Revue was billed simply as coming "From the same night club in Chicago where Elaine May, Mike Nichols and Shelley Berman first won fame" — surely adequate credentials for a buck-and-a-quarter splurge.

So far, Telemeter has announced no grosses or viewing figures for Toronto's summer festival of pay tv culture.

"STRIKE-OUT" SAM WINS NEW FRIENDS FOR RADIO

According to Kansas City, Mo. radio station WDAF, you don't need a lot of gimmicks to win over new listeners. All that's needed is a small boy in a baseball uniform.

The station put this formula to work early this summer, with its Strike-Out Sam contest. And on sandlots all around the city, pint-sized, aspiring Whitey Fords are batting in a record number of friends for the station.

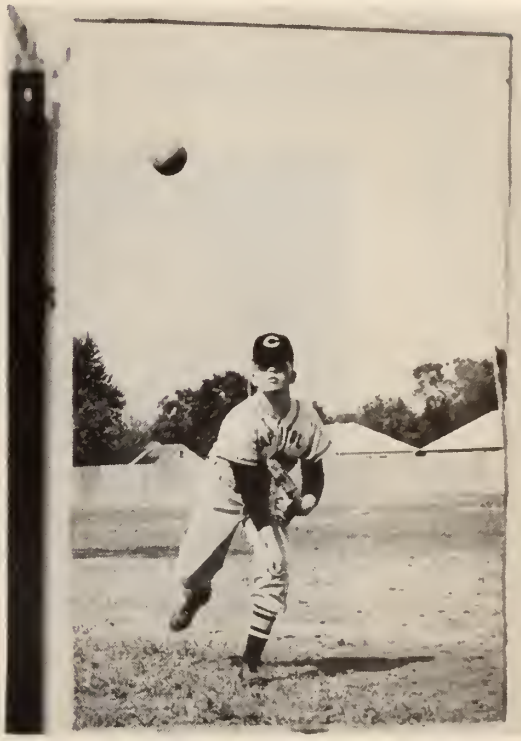
The contest is paying off in other ways beside arousing station good will. For one thing, the contest brought out, as active participants, some 2,000 youngsters. The families of these small fry ball players are quite naturally then, taking a new interest in the sport. As a result, more radio and tv dials in the area are now tuned in to the WDAF and WDAF-TV professional baseball games, the Kansas City Athletics.

The station reports that requests for baseball schedules (a station service) have increased by some 20% since the beginning of Strike-Out Sam.

The advertisers who sponsor these Kansas City A games are happy about the whole thing, too. They can't ignore the fact that through this newly generated interest, their messages are getting more exposure mileage than was bargained for.

General Finance Corporation, for example, which has 50% sponsorship of the radio baseball broadcast schedule (Schlitz has the other half as well as half of the tv sponsorship) expressed its feeling like this through its assistant v.p. and ad manager R. R. Corwin: "WDAF-Radio's Strike-Out Sam promotion is great because it promotes baseball activity among youngsters under proper supervision. And, here at GFC Loan, we like the way it involves the parents too. As a promotion to call attention to the A's play-by-play broadcast, it's a beauty —it reaches the entire family."

Civic leaders and city fathers also hail the station promotion as a major public service project. They share Corwin's feeling that Strike-Out Sam has taken little boys (aged 9 through 11) out of dangerous street games and into healthful supervised sport.



FROM ANY point of view—the catcher's or pitcher's—it's obvious that young Roger Twidell, one of 2,000 competing youngsters, is out after WDAF's Strike-Out Sam prize



The object of the contest was to find a strike-out champion. Youngsters were organized into teams (and equipped with suitable outfits).

The winner gets to take a road trip with the Kansas City Athletics as guest of WDAF.

ON NETWORK RADIO THIS FALL

Despite curtailed programing, ABC, CBS, NBC, Mutual present wide variety of offerings and many rate plans. Advertiser buys are healthy for this time of year

News, comedy, drama on net radio fall menu









ALL TOTALED, there's quite a bit of variety on net radio this fall. Among them, ABC's long-time favorite, "The Breakfast Club" with host Don McNeil shown at top with Fran "Aunt Fanny" Allison; Mutual's soaper, "My True Story" hosted by Tony Marvin (left); NBC's "Monitor," with Bert Parks holding the fort on weekends; and CBS's "Garry Moore Show" (that's Durward Kirby with Garry in the photo at left)

Broadcasters are ready to serve up a remarkably appetizing array of commercial programs for the fall. And although that season is still several collar-wilting weeks away, the networks already report a long line of sponsors.

At CBS, for instance, the popular week day program, the *Garry Moore Show* is all sold out as is *Lowell Thomas and the News*, *It's Sports Time with Phil Rizzuto*, the *Jerry Coleman on Sports* show, and 12 weekend newscasts with commentary by Robert Trout and Allen Jackson.

The early bird advertisers here are Oldsmobile for *Lowell Thomas*; Mennen and R. J. halving it on *It's Sports Time*; while Mennen is splitting the tab with Liggett and Myers for *Jerry Coleman Sports*. The 12 weekend newscasts were grabbed up by Chevrolet.

Mutual sold its half of the 55-minute soap opera like drama—*My True Story*—to one national sponsor—the Beltone Hearing Aid Co. (The drama which is fed closed circuit to some 113 markets, is sold locally by the stations.) The local sponsor line-up for this popular soap-opera includes a potpourri of advertisers which according to a Mutual spokesman, "sells everything, except soap." They include dress shops, ice cream parlors, insurance, real estate, night clubs, department stores, banks.

Although tear-jerkers of this type have long been a spoof target at least among the more sophisticated, the popularity of this emotion-wringer seems to be spreading. According to a Mutual spokesman, in some of the top tv markets, the program is being slotted during prime night-time hours. Some opposite strong tv fare. (As examples, take WOR, New York City and WPEN, Philadelphia.)

At NBC, its *News on the Hour*, a five minute commentary, is sold out also. The buyers: Metropolitan Life Insurance, Chevrolet, Liggett & Myers, Standard Brands, Midas Muffler has one or two weeks participation.

Three of NBC's top sports events have been snapped up by Chrysler and Gillette. The features picked up by the duo are the World Series games (beginning time around the first of October), Rose Bowl football game, 1 January, and the Blue-Gray football event, 30 December.

What then, is still available? For one thing, there's a brand new musical variety show being offered by CBS. The show—a daily, Monday through Friday, segment, stars that popular comedienne Carol Burnett who, through her appearances on the *Perry Como* tv show has latched on to a good following, and Richard Hayes. The show will be ready for sponsorship 4 September.

Available also on CBS are a few segments of *Arthur Godfrey Time*. The show has already lined up these advertisers: Hartz Mountain, Warner-Lambert, Tetley Tea, Clairol, and Underwood Deviled Ham.

Other CBS availabilities include *Art Linkletter's House Party* (already on the books are A. E. Staley, Del Monte, Bristol-Myers, Burlington Mills and Kiwi Shoe Polish); a few units on the Bing Crosby-Rosemary Clooney Show (current sponsors: Bristol-Myers, General Foods and Keyser-Roth). Also, a few units on *Your's Truly, Johnny Dollar* and the award-winning, spine-tingler, *Suspense*.

The live concerts of the New York Philharmonic, which return to CBS Radio 30 September, are also available.

Other CBS programs with still some availabilities are the network's ten-minute newscasts on the hour featuring such newsmen as Richard C. Hottelet, Douglas Edwards and Ned Calmer; the Monday through Friday *News Analysis* conducted by Paul Niven in Washington and Alexander Kendrick in London; the network's *Dimension* features. These five-minute programs total 47 a week, and the weekday schedule shapes up like this: *Your Man in Paris* with David Schoenbrun; *In Hollywood* with Ralph Story; *One Woman's Washington* with Nancy Hanschman; *Personal Story* (new personality each week); *Information Central* with Alan Jackson; *Sidelights* with Charles Collingwood.

The Saturday *Dimension* features:

(*Please turn to page* 51)

Network radio rate card highlights

ABC RADIO

BREAKFAST CLUB

Program charge: $300 each
Commercial time: 60″
Time charge: $900—$1,300

FLAIR

Program charges: $150 and $300 each
Commercial time: 60″ and 30″
Time Charges*: $420—$1,100

NEWS AND SPORTS

Program charges: $100 and $200 each
Commercial time: 1:15″, 60″, 30″
Time charges: $360 to $1,100

CBS RADIO

Fixed position rates (time and talent)

5-minute day units—$1,100 to $1,450 per unit depending on (1) number of consecutive weeks and (2) number of units per week
2½-minute day units and 5-minute evening units—$750 to $1,100 per unit depending on, etc.
2½-minute evening units—$500 to $850 per unit depending on, etc.

Run-of-schedule rates (time and talent)

Package of 10 is now being offered for $7,000 gross

MUTUAL RADIO

PROGRAMS:

Class "AA"	$1050
Class "A"	950
Class "B"	750
Class "C"	600

PARTICIPATIONS:

	"AA"	"A"	"B"	"C"
60″	$650	$575	$480	$400
30″	495	435	375	300

DISCOUNTS

Weekly dollar volume discount

$ 2,000 to $3,999	2½%
4,000 to 6,999	5½%
7,000 to 9,999	10 %
10,000 or more	12½%

Consecutive week discount

13 to 25 weeks	2½%
26 to 38 weeks	5 %
39 to 51 weeks	7 %
52 weeks or more	10 %

NBC RADIO

5-minute segment (news)—$1,530
5-minute segment (other than news)—$1,800
Announcements: one minute: $1,350; 30 seconds, $1,000; six seconds $400
Discounts: range from 2½% to 12½%, depending on weekly dollar volume. There are also annual dollar volume discounts going up to 20%.

*Weekly dollar volume discounts: 3.20% on all Rates above are for 100% clearance on all regular affiliated stations. If cearance falls below 100%, time charges are reduced proportionately.

1 AUG. - 29 AUG. NIGHTTIME

SUNDAY

	ABC	CBS	NBC
6:00	No net service	I Love Lucy P. Lorillard various sponsors (L&N)	Meet The Press co-op I-L $6,50
6:30	Walt Disney Presents (6:30-7:30) Ralston (GB&B) Lehn & Fink A-F $94,00	Twentieth Century Prudential (B-MeC) D-F $35,000	No net Service
7:00	Canada Dry Metrecal (K&E)	Lassie Campbell Soup (BBDO) A-F $37,000	Shirley Temple (7-8) Nabisco (McCann) B-Nut Life Savers (Y&R) Dr-L $70,00
7:30	Maverick (7:30-8:30) Kaiser Co (Y&R) Noxzema (SSCB) W-F $82,00	Dennis The Menace Kellogg (Burnett) Best Foods (GB&B) Se-F $36,000	Shirley Temple
8:00	Maverick R.J. Reynolds (Esty) Armour (FC&B)	Ed Sullivan (8-9) Colgate (Bates) alt Kodak (JWT) V-L $85,800	National Velvet Rexall (BBDO) Polaroid (DDB) Lehn & Fink (GMM&B) A-F $37,00
8:30	Lawman R. J. Reynolds (Esty) Whitehall (Bates) W-F $41,00	Ed Sullivan	Tab Hunter P. Lorillard (L&N) Westclox (BBDO) Polaroid (DDB) Lehn & Fink (GMM&B) Dr-L $39,000
9:00	The Rebel P&G (Y&R) L&M (D.F.S.) W-F $42,500	G. E. Theatre Gen Electric (BBDO) Dr-F $51,000	St 7/2 NBC Mystery Theatre Dumas-Milner (Gordon Best) P&G (B&B) Ponds (NCK) My
9:30	Asphalt Jungle Simonize Polk Miller (N. W. Ayer) Lehn & Fink Mennen (Grey) Beecham (K&E) A-F $84,00	Holiday Lodge Lever (SSC&B) State Farm (NL&B) AN-F $8-9,000	NBC Mystery Theatre
10:00	Asphalt Jungle American Chicle (Ted Bates)	Candid Camera Lever (JWT) Bristol-Myers (Y&R) AuP-L $34,00	Loretta Young Toni (North) alt Warner Lam (Lam & Feasley) Dr-L $49,50
10:30	Editor's Choice N	What's My Line Kellogg All-State (Burnett) Q-L $32,000	This Is Your Life Block (Grey) Clairol AuP-L $24,000

MONDAY

	ABC	CBS	NBC
6:00	ABC News sust.	No net service	
6:30	No net service	D. Edwards News Amer Home (Bates) N-L $9,500††	Huntley-Brinkley Rep. Texaco (C&W) N-L $6,500††
7:00	No net service	No net service D. Edwards News Amer Home (repeat feed)	Huntley-Brinkley Rep. Texaco (repeat feed)
7:30	Cheyenne Ralston Gardner Mennen (Grey) Polk Miller (N. W. Ayer) U. Carb. (Esty) Bris-My L&F W-F $87,000	To Tell The Truth‡ Am.Home (Bates) R.J. Reynolds (Esty) ScF $18,000	The Americans Block (7:30-8:30) Dow (N,C&K) Max Factor, $83,000
8:00	Cheyenne R. J. Reynolds (Esty) P&G (B&B)	Pete and Gladys Goodyear (Y&R) Carnation (EWRR) Sc-F $37,000	The Americans Mead-Johnson (K&E)
8:30	Surfside 6 (8:30-9:30) Brn & Wmsn Pontiac (MacMJ&A) J&J (Y&R) Whtball (Bates) A-F $87,600	Bringing Up Buddy Scott (JWT) Se-F $35,000	Wells Fargo Amer Tobacco B-Nut (SSCB) W-F $47,000
9:00	Surfside 6 Whiteball (Bates)	Spike Jones Show Gen. Fds. (B&B) Sc-F $27,000	Whispering Smith Warner Lambert Lehn & Fink (SMM&B) Polaroid (DDB) Ponds (NCK) Schick $26,000
9:30	Adv. In Paradise (9:30-10:30) Noxzema (SSC&B) DuPont (BBDO) Lever (BBDO) A-F $92,900	Ann Sothern Show Gen. Fds. (B&B) Sc-F $21,000	Concentration P. Lorillard (L&N)
10:00	Adv. In Paradise L&M (McC-E) J. B. Williams (Parkson) Whitehall, Am. Chicle (Bates)	Glenn Miller Time Lorillard (L&N) G. Fds (Y&R) Mu $9,000	Barbara Stanwyck Theatre Polaroid (DDB) Amer. Gas Co. (L&N) Dr-F $41,00
10:30	Peter Gunn Bristol-Myers (DCSS), R. J. Reynolds (Esty) My-F $39,000	Brenner P&G (B&B)	The Accomplice Purex (Weiss) (10-11)

TUESDAY

	ABC	CBS	NBC
6:00	ABC News sust.	No net service	No net service
6:30		No net service D. Edwards News Am. Home alt Goodyear (Bates) N-L $9,500††	Huntley-Brinkley Rep. N-L $6,500††
7:00	Focus on America	No net service D. Edwards News Am. Home alt Goodyear (repeat feed)	Huntley-Brinkley Rep. Texaco (repeat feed)
7:30	Bugs Bunny G. Fds. (B&B)	No net service	Laramie (7:30-8:30) R. J. Reynolds (Esty) Beech-Nut (Y&R) W-F $85,000
8:00	The Rifleman P&G (B&B) W-F $38,000	Father Knows Best Scott (JWT) Van Camp (EWRR) Warner Lambert ScF $34,000	Laramie
8:30	Wyatt Earp Gen Mills (DFS) alt P&G (Compton) W-F $40,000	Dobie Gillis Pillsbury (Burnett) alt Philip Morris (Burnett) Se-F $37,000	Alfred Hitchcock Ford (JWT) Revlon (Grey) My-F $65,000
9:00	Stagecoach West (9-10) B & W (Esty) Miles (Wade) Mennen (WL) Lehn & Fink Colgate (Bates) W-F $87,000	Comedy Spotlight Quaker Oats (JWT) P&G (Burnett) ScF $38,000	Thriller (9-10) All State (Burnett); Glenbrook (DFS); Am. H. Curtis (K&E) Colgate (Bates)
9:30	Stagecoach West Ralston (Gardner)	Playhouse 90 (9:30-11) S. C. Johnson P&G (B&B) P. Lorll. (L&N) Bristol-Myers (Y&R) Star-Klst (Bur)	Thriller B-Nut Life Savers (Y&R) Tobacco (SSCB) ((My-F $85,000
10:00	Alcoa Presents Alcoa (FSR) Dr-F $36,000	Playhouse 90 $10,000††	NBC Specials (10-11) Various sponsors Project 20 7/14 ● Lipton (SSCB) 7/11 Purex (Weiss)
10:30	No net service	Playhouse 90	Purex Special for Women (Weiss) 8/1, 8/8, & 8/22 (10-11)

● Specials.

The only regularly scheduled programs not listed are: *Jack Paar*, NBC TV, 11:15 p.m.-1 a.m., Monday-Friday, participating sponsorship; *Sunday News Special*, CBS TV, Sunday, 11-11:15 p.m. The following are specials for this period. NBC TV: Purex Specials, 8/1, 8/8, 8/22, *The Cold Woman, The Working Mother, Mother and Daughter*, respectively. Agency: Weiss *The Jimmy Durante Show*, 8/9, Brewers Association, Agency: JWT. All NBC specials are from 10-11 p.m. Costs not available. ABC TV All Star Football, 10 p.m. to conclusion, 8/4, R. J. Reynolds (Esty) and Carling (LFSC), $210,000. No specials scheduled on CBS TV. ††Cost is per segment. Prices do not include sustaining, partici-

COMPARAGRAPH

WEDNESDAY		THURSDAY			FRIDAY			SATURDAY		
CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
t service	No net service	ABC News sust	No net service	No net service	ABC News sust	No net service	No net service	No net service	No net service	No net service
dwards ews ne (Bates) er (Bates) $9,500††	Huntley-Brinkley Rep. Texaco (C&W) N-L $6,500††	No net service	D. Edwards News Philip Morris alt Goodyear (Burnett) N-L $9,500††	Huntley-Brinkley Rep. Texaco (C&W) N-L $6,500††	No net service	D. Edwards News Parliament (B&B) alt Amer. Home (Bates) N-L $9,500††	Huntley-Brinkley Rep. Texaco (C&W) N-L $6,500††	No net service	No net service	No net service
t service dwards ews · Homa l Carter at feed)	Huntley-Brinkley Rep. Texaco (repeat feed)	No net service	No net service D. Edwards News Philip Morris alt Goodyear (repeat feed)	Huntley-Brinkley Rep. Texaco (repeat feed)	No net service	No net service D. Edwards News Parliament alt Amer. Home (repeat feed)	No net service Huntley-Brinkley Rep. Texaco (repeat feed)	No net service	No net service	No net service
ou Run 0-8:30) (L&N) other nsors $87,000	Wagon Train (7:30-8:30) Revlon (Grey) W-F $88,000	Guestward Ho! Ralston (GB&B, Gardner) Miles (Wade) Sc-F $38,000	Suummer Sports Spectacular Bristol-Myers (DCS&S) Schlitz (JWT) $13,000	The Outlaws B&W, Pillsbury (C-Mithun); W-F $88,000	Matty's Funday Funnies Mattel (Carson Roberts) Sc-F $10,000	Rawhide Van Camp (EWR&R) Dracket (Y&R) P. Morris (B&B) B-Myers (Y&R) Colgate (L&N) W-F $80,000	Happy B&W (K,M&J) C-F $28,000	The Roaring 20's Armour (FC&B) Mennen (Grey) Metrecal (K&E) Lehn & Fink Brown & Williamson Lanolin Plus	Perry Mason (7:30-8:30) Colgate (Bates) Parliament (B&B) My-F $80,000	Bonanza (7:30-8:30) P&G (B&B) W-F $78,000
u Run	Wagon Train R. J. Reynolds (Esty) Nat'l Biss. (Ma-E)	Donna Reed Campbell (BBDO) alt Johnson & J (Y&R) Sc-F $40,000	Summer Sports Spectacular	The Outlaws B-Nut Life Savers (Y&R);War-Lam (L&F); Colgate (Bates)	Harrigan & Son Reynolds (Frank) CC-F $39,000	Rawhide Nabisco (Me-E)	1 Happy Family $12,000	The Roaring 20's Miles	Perry Mason Sterling (DFS) Dracket (Y&R) Moores (B&B)	Bonanza segs open Am. Tob. (BBDO)
erman (FC&B) (Bates) $39,000	Price Is Right Lever (OBM) Q-L $22,500	The Real McCoys P&G (Compton) Sc-F $41,000	Zane Grey Theatre S. C. Johnson (B&B) P. Lorillard (L&N) W-F $45,000 Frontier Justice St 8/3	Bat Masterson (9/29 S) Sealtest (Ayer) W-F $39,000	Flintstones Miles (Wade) alt R. J. Reynolds (Esty) CC-F $44,000	Route 66 (8:30-9:30) Chevrolet (C-E) Sterling (DFS) Philip Morris (Burnett) A-F $85,000	5 Star Jubilee St 5/12 Massey-Ferguson (NL&B)	Leave It To Beaver Ralston (Gardner, GB&B) Colgate (Bates) Miles (Wade) Sc-F $30,000	Checkmate (8:30-9:30) Brn. & Wmsn. (Bates) alt. K. Clark (F,C&B) My-F $80,000	Tall Man R. J. Reynolds Block (SSCB) W-F $36,000
gel (B&B) Fds. B)	Kraft Mystery Theatre Kraft (JWT) $18,000	My Three Sons Chevrolet (C-E) Sc-F $49,500	Gunslinger 9-10 p.m. Block Drug (Grey) Bristol-Myers (DCS&S) W-F $87,000	Bachelor Father Whitehall (Bates) alt Am Tob (Gumbinner) Sc-F $38,000	77 Sunset Strip (9-10) Am. Chicle (Bates) My-F $85,000	Route 66	Lawless Years (5/12 S) alt B-Culver (Comp.) Br & Wmson (KMJ) $8,000	Lawrence Welk (9-10) Dodge (Grant) J. B. Williams (Parkson) Mu-L $45,000	Checkmate Brn. & Wmsn. (Bates) alt Lever (K&E)	The Deputy Bristol-Myers Gen. Cig. (Y&R) W-F $39,000
alet a Sret (Esty) Myers R) $27,000	Kraft Mystery Theatre	Untouchables (9:30-10:30) Armour (FCB) L&M (Mc-E) Schick (Compton) Ritchie My-F $90,000	Gunslinger	Great Ghost Tales St 7/6 Ford (JWT) My $12,000	77 Sunset Strip R. J. Reynolds (Esty) Whitehall (Bates) Brylcreem (K&E)	Adventure Theatre (Sust)	Westinghouse Playhouse Westinghouse (McC-E) D-F $12,000	Lawrence Welk	Have Gun, Will Travel W'hall (Bates) alt Lever (JWT) W-F $40,000	The Nation's Future
eel Hr 10-11) Steel O) $80,000	It Could Be You P&G (B&B) Au-L $18,000 The Jimmy Durante Show Brewer's Assoc. 8/9 (10-11) ●	Untouchables Whitehall (Bates)	CBS Reports alt Face the Nation (10-11) Bristol-Myers (Y&R) Lipton (SSC&B)	Groucho Marx Block (SSC&B) Toni (North) AuP-L $30,000	Robert Taylor in The Detectives P&G (B&B) My-F $45,000 8/4 ● (10-concl.) All Star Ftball	Twilight Zone L&M (McCann) Colgate (McC) A-F $36,000	Michael Shayne (10 11) Oldsmobile (Brother) My-F $78,000 Polaroid (DDB) Ponds (NCK)	Fight-Week Gillette (Maxon) El Producto (Compton) Sp-L $45,000	Gunsmoke L&M (DFS) alt Sperry-Rand (Y&R) W-F $42,000	The Nation's Future
cle heatre 10-11) rong B-O) $80,000	No net service	Silents Please Camp. Quaker Miles (Wade) Ralston Purina Consolidated Cigar (WRR) $14,000 Block (Grey)	CBS Reports alt Face the Nation	No net service	Law & Mr. Jones P&G (B&B) Lorillard (Grey) Metrecal (K&E) Corn Products A-F $41,000	Pers. to Pers. Block Drugs (Grey) Carter (Bates)	Michael Shayne (Brother) Max Factor (K&E) Lorillard (L&N) Dow (NCC)	Make That Spare Brn. & Wmsn. (Bates) Gillette (Maxon)	No net service	No net service

pating or co-op programs. Costs refer to average show costs including talent and production. They are gross (include 15% agency commission). They do not include commercials or time charges. Program types are indicated as follows (A) Advenure, (An) Anthology, (Au) Audience Participation, (C) Comedy, (D) Documentary, (Dr) Drama, (F) Film, (I) Interview, (J) Juvenile, (L) Live, (M) Misc., (Mu) Music, (My) Mystery, (N) News, (Q) Quiz Panel, (Sc) Situation Comedy, (Sp) Sports, (V) Variety, (W) Western. †No charge for repeats. L preceding date means last date on air. S following date means starting date for new show or sponsor in time slot. ‡Price not available

SPONSOR ASKS:

WHAT'S THE OUTLOOK FOR RATES IN THE NEXT SIX MONTHS? (PART 2: RADIO)

Those replying to this week's question are:

- **Frank L. Boyle,** Robert E. Eastman & Co., Inc., New York
- **James M. Alspaugh,** H-R Representatives, Inc., New York
- **M. S. Kellner,** The Katz Agency, Inc., New York
- **Ben Holmes,** Edward Petry & Co., Inc., New York

Frank L. Boyle, *salesman, Robert E. Eastman & Co., Inc., New York*

Rates follow two curves:

- Supply and demand
- Relative circulation values

The next six months rates should remain predominantly static — notable exceptions will be stations with demonstrable audience increases—a lesser number due to consistent lack of availabilities.

The most probable single change will be an increased flexibility in rate cards—in total audience plans and incentives for saturation-type buys.

Another predictable trend is the simplifying of rate card structures. The stations which we represent are constantly working to make their cards easy to buy from—while maintaining equal incentives for short- and long-term advertisers.

More stations are tailoring their rate packages to fit current saturation use of radio—in keeping with current buying trends rather than the obsolete three spots a week buying pattern.



The most probable single change will be more flexibility in rate cards

You can look for more stations to go to a single rate by incorporating r-o-s packages available for both national and local users.

James M. Alspaugh, *v.p., H-R Representatives, Inc., New York*

The trend for the last several months, and as it continues for the second half of 1961 among many H-R radio stations, is one of careful rate card analysis and a moderate, justifiable raising of rates where increased audiences and increased radio homes indicate a change upward.



Trend is that of moderate, justifiable rate increases where homes, audience rise

Now radio is basking in the warmth of rising radio set sales.

More radio sets mean more and more listeners. Improved radio programing, too, is responsible for a sharp increase in radio audience. With this increase in radio audience and radio homes in mind, as we said, the trend at many H-R radio stations has been and will continue to be, to carefully analyze rate cards, and where it is justifiable, to raise rates moderately to conform to the increase in listeners.

Another consideration is that many radio station operators feel, as we here at H-R do, that radio is generally an under-priced medium; it is sold too cheaply for the vast, ever-growing number of impressions delivered. Every radio station is undeniably entitled to place optimum value on the product it delivers.

Of course, this does not mean that all radio stations deserve a rate increase merely because it is fashionable. But, based on careful analysis of the swelling number of radio homes, competitive media pricing, competitive radio station pricing, "sold out" commercial schedules, and more rigid industry commercial standards—to name a few analysis considerations—those affected radio stations may raise rates to an equitable level justifiably and fairly.

This upward trend is a healthy one in the industry, and when exercised within the bounds of common sense and good business judgment, it portends substantial growth for the radio broadcasting medium.

M. S. Kellner, *v.p. & radio sales mgr., The Katz Agency, Inc., New York*

Radio is a better advertising buy than ever. I can't recall any previous period when so much was being done by station operators to improve the services, the entertainment values, the commercial effectiveness of radio: larger, more experienced news staffs run by professional broadcast journalists are in operation; there's more diversified programing to cater to wider segments of the audience; far more attention is being given to the selection of music; more stations are doing more to integrate themselves into the affairs of the community. It all adds up to larger audiences and to programing that is more effective. But it is also programing that is more costly to produce; it will lead to gradually increased rates.



Move to single rate continues; also sharpened definitions of local and national clients

The movement to a single rate card is continuing, and, where a single rate structure cannot currently be achieved, greater efforts are being made to refine and to standardize definitions of retail and national business. As a result, I look forward to more orderliness surrounding this aspect of our business, and a companion growth in the practice of advertising agencies buying time through the representative, not only for "national" accounts, but also for those of their accounts qualifying, on the station's own ground rules, for other than the national rate card.

(*Please turn to page* 52)

ROCHESTER, NEW YORK, Is An Area Of HOMES



PHOTO BY WAHL'S PHOTOGRAPHIC SERVICE

and Evenings, from 6:00 to Midnight,

MOST Rochester TV Homes Tune To **CHANNEL 10***

Also

9 out of 10*
of Rochester's Top Favorite Shows Are Carried Over "10"

* Nielsen Rochester Survey; April, 1961

And

BOTH Surveys**
Give Us TOP Over-All Evening Ratings

** Nielsen, April; ARB, March, 1961

CHANNEL 10

BASIC CBS AFFILIATE ABC

ROCHESTER, N.Y.

WHEC-TV
EVERETT McKINNEY INC.

WVET-TV
THE BOLLING CO. INC.

shortest distance between timebuyer and you!

TV BASICS

a terrific ad-buy

OUT 28 AUGUST

Reps at work

Eugene C. Litt, account executive, CBS Radio Spot Sales, New York, emphasizes "creative radio—it pays off handsomely. Here are just two examples of new accounts brought to spot radio by creative presentations developed within our organization. First is a major steamship company whose image was represented dramatically and colorfully in a specially-tailored, locally-produced program concept. Result of the audition—the advertiser purchased three 10-minute nighttime programs weekly on 24 radio stations, including a regional network. A creative idea that clicked. A large and successful book publisher, after hearing a specially produced commercial taped by one of our stations, placed orders in seven markets—and is delighted with the campaign. Radio stations such as those we represent are fully equipped to write and produce program and spot ideas for a specific client. We are doing this with increased frequency. Important here is the fact that spot radio dollars are in effect 'created.'"



Wendell B. Parmelee, Broadcast Time Sales, Detroit, sees "a creative challenge in radio for the copywriter. Painting vivid pictures with words and sounds takes real talent—this is an art. Millions of dollars are spent many times on untested copy, and as we all know, the best media buy in the world depends largely on the right copy for outstanding results. With this in mind, we at BTS have formed 'The Copy Testing Group.' Five radio stations provide the advertiser with an opportunity for testing the popularity and acceptance of a commercial before it is launched on a full scale campaign. Media buyers the country over are enthusiastic in their response to this idea. One buyer hit the nail on the head when he said, 'This could mean many additional dollars for radio, providing the test is carefully analyzed as you assure us it is.' There's far more to this business than shagging avails and buying by the numbers, and salesman-buyer relationships that develop ideas such as the above are helping both the radio industry and the client. Buyers and sellers working together in close harmony in the common interest of the advertiser are indeed enjoying exciting careers."



Station on the move in the Market on the move

COMPLETE MOBILITY PUTS WTVT FIRST ON THE SPOT!



WITH LOCAL—REGIONAL—NATIONAL NEWS AND ENTERTAINMENT

WINTER HAVEN, FLORIDA,
March 13-18, 1961.
WTVT ORIGINATES CBS NETWORK PROGRAMS

WTVT originated "The Garry Moore Show" and two "I've Got a Secret" programs at the Florida Citrus Exposition for the CBS Television Network. All three shows were recorded with the ultra-modern facilities provided in WTVT's mobile videotape unit.

KEY WEST, FLORIDA,
April 17-21, 1961.
WTVT COVERS CUBAN INVASION

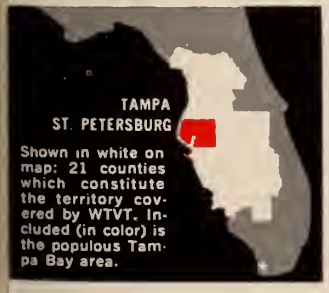
Since all communications between Cuba and the United States were cut off during the recent rebel invasion, CBS Television News dispatched WTVT's mobile videotape unit to Key West in order to record news from the Cuban Government television station CMQ in Havana.

TAMPA, FLORIDA, May 4, 1961.
WTVT COVERS ALBATROSS SURVIVORS

After the brigantine Albatross sank in the Gulf of Mexico, taking the lives of six of its nineteen crew members, WTVT provided the only live coverage of the arrival of the survivors in Tampa. CBS Television News used the WTVT mobile videotape unit to record the memorable scenes.

SAVANNAH GEORGIA,
May 11-13, 1961.
WTVT ORIGINATES NBC NETWORK PROGRAMS

The NBC Television Network chose WTVT to originate a portion of their "Here's Hollywood" program in Savannah. One outstanding reason for their choice was WTVT's mobile generator which allows the videotape unit to record while in motion.



Shown in white on map: 21 counties which constitute the territory covered by WTVT. Included (in color) is the populous Tampa Bay area.

SHARE OF AUDIENCE 46.5%
Latest ARB 9:00 AM-Midnight

CHECK THE TOP 50 SHOWS!

ARB		NIELSEN	
WTVT	41	WTVT	43
Station B	9	Station B	7
Station C	0	Station C	0

A.R.B., Tampa-St. Petersburg Metro Area, Mar., 1961, 4-week summary.
N.S.I., Tampa-St. Petersburg Metro Area, Mar., 1961, 4-week average.

FOR QUALITY TAPE PRODUCTION NEARLY EVERYONE TURNS TO

WTVT CHANNEL 13

CBS

Station on the move in the Market on the move

TAMPA-ST. PETERSBURG

THE WKY TELEVISION SYSTEM, INC. WKY-TV/WKY-RADIO
Oklahoma City. Represented by the Katz Agency

top ad positions in this maximum-use tv factbook at regular sponsor rates

TV BASICS

a terrific ad-buy

OUT 28 AUGUST

National and regional buys in work now or recently completed

SPOT BUYS

TV BUYS

Standard Brands, New York, is looking forward to two campaigns. The first is for Royal pudding which will go into the top 40 markets with day and night minutes beginning 18 September. This is for an eight-week flight. The second buy is for Blue Bonnet margarine, going into the top 40-50 markets with day and night minutes and chain breaks. The start is for 1 September, for 13 weeks. Agency: Ted Bates, New York. Buyer: Conant Sawyer.

Waterman Pens, New York, will enter a campaign the end of July using day and nighttime minutes for eight weeks. They will go into seven Southeast markets. Agency: Ted Bates, New York. Buyer: Jack Dougherty.

The Nestle Co., White Plains, N. Y., will promote Nescafe in a campaign beginning 10 September. Time segments will be nighttime minutes, chain breaks, and I.D.'s. This will run until the end of the year in all east coast markets. Agency: Esty, New York. Buyer: James Scanlon.

Corn Products, New York, will use nighttime minutes for Niagara Starch, starting 6 August for six weeks. Its going into an estimated 30-40 markets. Agency: L&N, New York. Buyer: James Alexander.

Miles Laboratories, Inc., Elkhart, Ind., will promote its Alka-Seltzer with a 17 September start. This will go into the top 100 markets using nighttime minutes for a flight of 52 weeks. Agency: Wade, New York. Buyer: Andie Anderson.

Colgate Palmolive Co., New York, will run a campaign for its Florient starting 5 September for seven weeks. Time segments will be day and night I.D.'s in about the top 45 markets. Agency: Street & Finney, New York. Buyer: Sandy Floyd.

RADIO BUYS

Standard Triumph Motor, New York, will have an early August start with traffic time 60's at a frequency of 12-16 per week per market. This will go into 15-20 major markets on the east and west coasts. Agency: DCS&S, New York. Buyer: Don Miller.

J. I. Case Co., Racine, Wisc., will begin a five-week campaign starting 7 August for its farm implements (mostly tractors). Schedule calls for 10 spots a week in all rural markets. Agency: Western Advertising, Racine. Buyer: Charles Wright.

Chun King Sales Co., Deluth, Minn., will run a campaign in more than the top 50 markets. This calls for flights of 4 weeks and 10 weeks. Agency: BBDO, Minneapolis. Buyer: Betty Hitch.



BIG AGGIE BLANKETS THE UPPER MIDWEST

In fact, the powerful broadcast voice of Big Aggie spreads far beyond the WNAX 5-state area. In answer to a recent contest question, "What is the most unusual place you have listened to WNAX-570?"—Listeners informed us that they had heard WNAX-570 in half of the states in the nation as well as some eight different foreign countries.

Where do they listen? In tree tops and slaughterhouses, snake dens and dentist chairs, church belfries and delivery rooms, on flag poles and in caskets. WNAX-570 is their companion at work, at home and at play.

A recent Area Pulse Survey conducted in Big Aggie Land's five state area showed WNAX-570 to have almost three times as many listeners as the nearest competitor. WNAX-570 is the magic carpet that delivers listeners and sells products in America's 40th Radio Market.

See your Katz representative for details and the complete Big Aggie Story.

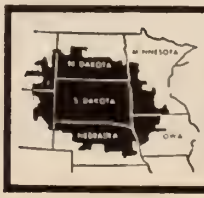
WNAX-570 CBS RADIO

PROGRAMMING FOR ADULTS OF ALL AGES

Peoples Broadcasting Corporation

Sioux City, Iowa, Sioux Falls and Yanktan, South Dakota

Represented by Katz



PEOPLES BROADCASTING CORPORATION

WNAX	Yankton, South Dakota
KVTV	Sioux City, Iowa
WGAR	Cleveland, Ohio
WRFD	Columbus-Worthington, Ohio
WTTM	Trenton, New Jersey
WMMN	Fairmont, West Virginia

the one and only factbook 100% designed for use by the tv buyer

TV BASICS

a terrific ad-buy

OUT 28 AUGUST

but they also lead us into fuzzy, muddle-headed thinking about our own role in American society.

If we want to understand clearly our position as television men, radio men, advertising men, newspaper, or magazine men, we must first understand the characteristics and significance of our American system of mass media.

Here in this country the term has a very specialized meaning. Mass media for us are not merely *methods* of communication. They are communications channels which are 1) free, 2) privately owned and operated, 3) competitive, both internally and with each other, 4) largely (as in the case of magazines and newspapers) or totally (as with radio and tv) supported by advertising.

Every one of these points is important. And, as Harry Harding says, they are completely inter-related.

Out of such a surprising structure (I doubt if anyone could have pre-planned it!) the American people have received a greater treasure of news, information, entertainment and enlightenment—and at less cost—than any other people in history have ever known.

And this is a fact which can be quickly and easily documented.

A priceless national asset

Once we recognize these things, once we begin to realize that our American system of free, competitive, advertiser-supported mass media is a priceless national asset, we can begin to get a proper perspective both on ourselves and on our critics.

In the first place, every one of us in every phase of commercial radio, tv, newspaper, or magazine work, and everyone concerned with advertising in these media, can take pride in our profession.

In the second place, we can speedily spot the false premises and phoney logic on which fully 60% of the hostile criticism directed against us is based.

Take the recent hue and cry, "the government should do something about tv programing."

The strongest argument against this viewpoint is not that such a course would be "censorship" or even that it would violate the free speech provision of the first amendment.

The real clincher is the fact that during nearly 200 years, America's free, privately owned, commercially financed mass media have demonstrated an overwhelming creative superiority to any other system.

Or take those who yammer and yowl about "too many commercials" on radio and tv. Fully three quarters of them fail to understand that advertising is an integral part of every mass medium, and that the sanest kind of regulation on the amount of advertising is the buyer-seller relationship of a competitive commercial business.

Or take some of our more prominent Washington eggheads. If you were starting out today to draft a law that aimed to protect, preserve, and promote our immensely valuable system of free commercial broadcasting, do you think you'd come up with the Communications Act of 1934?

Do you think you'd come up with the FCC, as now constituted?

Frankly, I don't. And I'm becoming firmly convinced that we ought to start raising hell about it.

Why shouldn't America have a law and a commission designed to stimulate the growth of one of our greatest national assets?

(*Continued from page* 30)

and fresher—but dull, dreary, and dismal when the time comes to tell of the merchandising miracles that have been wrought! This indictment stands whether you advertise on radio or in newspapers—in magazines or in television—billboards or mile high spectaculars on Broadway."

Buck said most supermarketers grab readership for their newspaper ads by screaming: "Holy Mackerel . . . are WE CHEAP!" "By the time the lady gets to your ad, that sounds like an echo," Buck sighed, "because she's read the same thing in five other ads on the five previous pages. If that's the way to get readership for an ad—a lot of blue-ribbon advertisers haven't learned it yet."

Though supermarket men streamlined the food distribution system into the world's most efficient and, as Buck put it, taken a pork chop that came from a pig, "slicked it, tricked it, and dressed it till it looks like the Hope diamond . . . in your ads you keep it a secret."

What can broadcasters do to derive more revenue from supermarkets across the land? Buck's reply: "Radio is 30 years late, television 10 years late, in fashioning the broadcasting tools to meet the promotional needs of the supermarket. Those super stores are really price-cutting jungles. Contained within those huge wind tunnels, which today display more than 15,000 different items, are the color and glory and fascination which make a lady feel exalted. And none of this is reflected in a 10-second announcement which offers soap powder at a cut-price. Women find their big adventure of the day in these magnificent wonderlands. Perhaps it will take color television to do the job. Maybe that's the way to capture the full excitement of these modern-day bazaars. With the impact of color, the television industry should be able to rip the supermarket from its long-time reliance upon print and open up a rich mine of new business for tv stations."

Martin L. Smith, partner in the Smith/Greenland advertising agency, which has a flock of food clients, many of whom make large use of radio-tv facilities, is also critical of supermarket chains and their co-op advertisements. Last week, Smith said that the field was wide open for the supermarket chain that would use its advertising dollars to build a successful personality and to add its authority to that of the nationally advertised brands.

Mincing few words, Smith lashed out at the supermarket operator, calling him merely a "landlord" who makes "shelf space available to products which can meet its turnover requirements, and selling additional space in his ads for 'tombstone' listings of brand names and prices."

Smith said the images created by supermarkets was indeed bad when compared "with the brilliant images projected by department stores."

"These great stores receive tremendous amounts of cooperative advertising from national manufacturers, just as food chains do," Smith pointed out. "Some of the finest copywriters I have ever met work for department stores. They not only present products to their customers with dramatic, appealing advertising strategies. they also manage to pro-

CHALLENGE

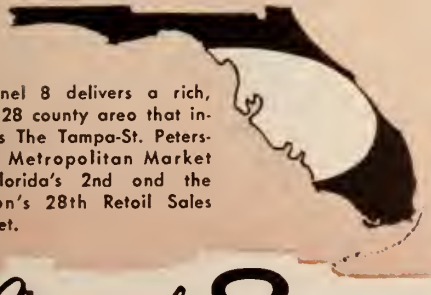
...in the land of Profitunity!

PUBLIC INTEREST WFLA-TV CONVENIENCE NECESSITY

"Challenge" created by WFLA-TV is a continuing series of documentaries in dimension focusing on ordinary people in extraordinary pursuits – from the issue of Discrimination to Education; from Beauty Queens to Population Explosion; from Harbor to Highroad. Its purpose: to interpret to the community we serve the many activities that serve the community.

The response of the public has been tremendous – and immensely satisfying to us. And "Challenge" is only one of *hundreds* of documentary public interest programs produced on this station and applauded by the public.

"Challenge" is available to advertisers – another reason to spot your product or service on WFLA-TV. Rates and information on request.



Channel 8 delivers a rich, busy 28 county area that includes The Tampa-St. Petersburg Metropolitan Market — Florida's 2nd and the nation's 28th Retail Sales Market.

Channel 8

NATIONAL REPRESENTATIVES, BLAIR-TV

wfla-tv NBC

TAMPA - ST. PETERSBURG

ject an image of their stores that give them importance in their markets. With deference to the chain advertising managers who have a tough job to do, most of them are too often little more than talented clerks. Clerks who get the prices from the meat department for the big "specials," then figure out how much cooperative money is available from the various manufacturers, and 'make up an ad' that seems designed to look as much as possible like every other ad in the paper that day. Selling copy? None. Image? None."

Smith complained the supermarkets then proceed to bill out dozens, sometimes hundreds of manufacturers for their cooperative funds. Then they start to work on next week's ad, which looks exactly the same as this week's ad except for the 'tombstones' that will have different names.

Smith asked such questions: which will be the first major food chain to develop and project a friendly image of economy and service in its ads? Which will be the first chain to use its cooperative dollars to SELL the marvelous products in its stores, rather than merely give them shelf space and 'tombstone' listings.

Smith's answer: "In our opinion this supermarket chain will in a very short time swing thousands of new shoppers through its electric eye doors."

FIRM TEST

(*Continued from page* 35)

In the case of Schwerin, advertisers come knocking more often than agencies. Generally, a Schwerin spokesman said, the tests are made as an evaluation of the agency's work.

Schwerin feels advertisers devote too much time and effort to the number of viewers in question, too little to the effect of the commercial on the viewer.

Schwerin has lately been experimenting with the storyboard test. There is a limit, Schwerin points out, to how simple a rough can get and still give predictable results.

The roughs are cost cutting, though, in pre-testing. For instance, money can be saved by using 16 mm rather than 35 mm film; using simple effects; leaving out opticals and dissolves, and using less expensive talent.

Among the clients most active in pre-testing at Schwerin are Alberto-Culver, AT&T, Armour, Campbell Soup, Lever Bros., Miles Labs, Sunbeam, and Toni.

A Schwerin session goes as follows: After an orientation by the test director, audience members fill out detailed questionnaires, giving standard characteristics and factors related to the products being studied. They then view a film of a tv show, their reactions being taken at intervals throughout.

Schwerin has a basic list of client problems which pretty well covers why agencies or advertisers employ this type of research.

Some of the problems are:

- Which commercial should be put on the air?
- Which is best motivating copy idea?
- Which presenter should be chosen for the product?
- What is the best length for the commercials?
- Can two products be advertised in the same commercial?

One of the most unique methods of testing commercials is employed by Marketing Impact Research. This method consists of a portable projecting machine which is brought into a prospective respondent's home by an interviewer. The machine will show an eight to 15 minute film into which the commercials in question have been integrated.

The machine rewinds itself as it runs and, after completing a showing, is automatically ready for the next.

Marketing Impact's researchers usually spend between 30 and 40 minutes with each respondent, with an interview prior to the showing, and another interview and discussion afterwards.

The types of measures attained through this method are varied. Mainly recall of content, and comprehension are measured.

The method is just mechanics, MIR's vice president Richard Brehl reminded SPONSOR. A vast range of questioning is possible and every study, designed specifically to the clients needs, may contain different areas of probing.

MIR and Daniel Starch Associates use, as one method of pre-testing commercials, the limited market cut-in. This is effective for a network advertiser who can cut-in on several of his network stations with a new tape or kinescope commercial, while continuing with the old one on the rest of the network.

This is considered the most natural situation for testing. However, in some instances, viewers are telephoned before the show and asked to watch it. They are then called back within a few hour after the telecast for the interview. Although they are not told why they are being asked to view, there is some feeling that asking them to view the show alters the naturalness of the situation.

In other instances, calls may be made prior to viewing time to ask what show the person intends to watch. If he gives the name of the program in question he is called back after the show. He has still made his own choice, and time is saved in reaching viewers within a reasonable time immediately after the program.

TV Surveys Inc., a division of Audits and Surveys Co., also does a 24-hour telephone aided recall study on commercial effectiveness. The sample size is usually 200—100 of each sex.

Each report contains recall by brand name both aided and unaided; total recall; overall viewer appraisal of commercial; probed responses to what was said and shown in commercial, reported verbatim; probed responses to what main ideas or feelings the advertiser was trying to get across, reported verbatim.

And, which points recalled were of most interest to the viewer, also verbatim; all of these divided into "prospects" and "non-prospects" and finally a storyboard of off-the-tube pictures taken every four seconds and the related audio.

Gallup & Robinson is another advocate of the telephone interview on a 24 hour basis. "The reason for interviewing 20-24 hours after the program appears is to get the best measurement of depth of impression."

Among the information reported by Gallup and Robinson:

- How many people know who sponsors the program?
- How many people can recall accurately the products advertised on the program?
- The percentage of people who can prove that they saw a particular commercial by describing it accurately.
- What ideas about products, the

company or industry viewers take away from a particular commercial.

• Did the commercials on last night's program make a strong case or interest the audience in buying the product or looking into it further?

G&R also does on the air pre-tests via cut-ins. Preferred cities for cut-ins, on a sample basis, are Atlanta, Cincinnati, Philadelphia, and Providence. There are 15 other G&R cities from which to choose.

G&R has a research laboratory at Hopewell, N. J., the "Mirror of America," at which pre-testing of commercials is also conducted.

For delayed recall tests, audiences are invited to attend a "program" at the Mirror. They are shown a half-hour program, into which has been spliced the test commercial together with a control commercial. (The control commercial is one which has been tested several times under normal viewing conditions on the air).

At the end of the show respondents are given self-administered questionnaires containing questions about the show, and are asked to give their names. addresses and telephone numbers. The next day they are telephoned and given a normal commercial impact interview.

Daniel Starch & Associates, a research outfit identified in the main with print, has a commercial testing service which delves into strictly qualitative areas. 'We are not after an effectiveness score. we want to know what the message means to the viewers. Our respondents are urged to express themselves in terms of positive and personal reactions," a Starch spokesman said.

Starch interviewing is done by phone. Calls are made only for the first hour after the commercials. Starch has about 30 areas throughout the country from which its samples can be drawn. A usual tv commercial test, however. usually makes use of about six markets. The sample is usually around 200 responses.

For pre-testing, Starch uses the cut-in method.

Starch estimates about 60% of its orders come from advertisers, 40% from agencies.

In addition to the stress of "what the commercial means to the viewer" the Starch reports also fill out with quantitative data. They supply percentages of viewers who have seen each commercial; a sponsor identification figure, and a recall of the commercial figure.

Starch will also supply verbatim transcripts of responses and comments made by individuals.

FALL NET RADIO

(*Continued from page 39*)

The Sound Story with Dallas Townsend; *It's New with Harry Reasoner; The Week in Space*, with Larry Lesueur: *Time to Travel* with Ned Calmer; *Selling America* with Peter Kalischer and, beginning next week, these additions: *To Your Health* with Douglas Edwards; *This Week in Business* with Harry Reasoner; *European Diary* with Daniel Schorr; *In New York* with Kenneth Banghart; and *At Your Leisure* with Bill Leonard.

The Sunday *Dimension* feature availabilities on: *Science Beat*, with Ron Cochran; *The Moscow Scene* with Marvin Kalb; *Follow-Up* with Richard Hottelet; *Special from London* with Alexander Kendrick; Headliner with Douglas Edwards; and *White House Correspondent* with George Herman.



(All the CBS programs are heard on the full CBS Radio network of 204 stations, as of 21 July, except the *Carol Burnett-Richard Hayes Show* where clearance has not yet been completed (so far, approx. 95% cleared) and the New York Philharmonic which does not begin until late September).

ABC still has some availabilities on its popular *Flair* and *Breakfast Club* programs although the shows already boast heavy sponsorship.

Breakfast Club has signed up Tidy House, General Foods, Sylvania, the Sheep Council, Staley, Magla Products, Ex-Lax, Air Way Sanitizer, Curtis Publications, Food Specialties, and Bristol Myers.

The *Flair* lineup looks like this: Redbook, Pepsi-Cola, Curtis Publications, Jack Honig (wearing apparel) and Dr. Pepper (soft drinks).

There's still time available on ABC's *Weekday News* (slotted every hour from 7:55 a.m. through 10:55 p.m.) although the following advertisers are already signed up: Bristol-Myers, Pharmaco, R. J. Reynolds, Wynn Oil, A.T.&T., Dodge, Carling Beer and Ale, Mogen David Wines, Pepsi-Cola, Curtis Publications, and Foster Milburn.

Weekend News is also available (already signed: P. Lorillard (Kent), 7-Up, Wynn Oil and A.T.&.T.).

Other programs still being offered: *Howard Cosell—Speaking of Sports* (signed: Carling, Jayman-Ruby, Mennen); *Paul Harvey News* (signed: Hastings Manufacturing, Bankers Life, Mennen, Midas Muffler; *News Around the World* (signed: Reynolds, Foster, Milburn); *John Cameron Swayze and the Weather* (signed: Lennox Industries); *Weekend Sports* (signed: General Motors).

ABC's top sports events are also on the availability list: Army-Navy Game, Orange Bowl Game, All Service football, scheduled to begin the last Saturday in September; the Sunday national professional football schedule, starting date, approx. 24 October (no set fee available for this schedule as yet); and the New Years Day game.

(Some ABC clearances: *Flair*, 83%; *Breakfast Club*, 94%; *Weekend News*, 89%; *Weekday News*, 84%.)

Mutual's fall lineup of sports also makes available the Saturday All-Service games and Sunday National Football League schedule. The Army-Navy game is being offered at a package price of $30,000 (for details, see SPONSORSCOPE item, page 21, 24 July).

Also open to offers is Mutual's 18 per day, five-minute newscasts.

At NBC, there are still availabilities on *Emphasis* (Standard Brands has already bought into this and others are pending); on *Monitor* (DuPont textile division has bought spots for the Labor Day weekend—for details, see SPONSORSCOPE item page 22, 24 July issue); on *News of the World* (this is a Monday through Friday five minute segment slotted from 7:30 to 7:45 p.m.).

On NBC's sports menu, there is half sponsorship available on the Pro-Championship football game schedule (about late December starting date). One-half has already been picked off by the Savings and Loan Foundation.

Also available on NBC are the Sunday lineup of religious shows. They include *Billy Graham, The Lutheran Hour, Voice of Prophecy, Bible Study Hour.* They're half-hour segments.

SPONSOR ASKS

(*Continued from page* 42)

We also can look forward to further simplification in the physical format of rate cards, with discounts offered more on a times-per-week, rather than annual frequency basis.

Martin Beck, our assistant sales manager, looking over my shoulder, wants me to add that sometime, some courageous radio broadcaster will come right out and say it—"Because of the big jump in radio listening in the summer, we're increasing our rates proportionately during the summer months." He's got a point!

Ben Holmes, *v.p. in charge of radio, Edward Petry & Co., Inc., New York*

Among the major market stations there will probably be some additional rate increases, particularly in drive time. But, looking broadly at the industry, the next six months will reveal no discernible rate trends.

With no intention of using this forum as an opportunity to puff into our own horn, I must say I'm proud of the stations we represent for setting sensible rates and sticking to them. I am equally respectful of all operators who refuse to negotiate their industry into oblivion. So much for the industry in general. As to the specifics of our list, last year we raised rates on 12 of 24 of our radio stations. Already this year we have raised five and there will be more. These increases have been dictated by the respect the stations have for radio in general and for their own stations in particular.

If I may be permitted to go beyond six months, I would then hazard a guess that there will be a gen-



There may be a general upward trend by the middle of next year, I would guess

eral upward trend by the middle of next year. The many pressures being exerted that dictate reduced commercial capacities will force many stations to require more income per unit sold. For some stations this will not result in new rates, but a more sensible adherence to their present cards.

Even though difficulties in clearing morning and afternoon drive time will bring about some increases, there will be more advertisers who will discover that they can do very well with other periods. Already much business is extending to weekends, which takes pressure off the traditional Monday through Friday drive periods. We are also finding (in larger markets in particular), that nighttime has many buyers who augment drive schedules with after dark strips that not only reach substantial audiences but reduce the unit costs of their daylight announcements. Perhaps these modest trends will develop before the drive problem pushes up rates.

Permit me to conclude by offering my best advice on rates:

a. Advertisers generally won't buy a poor station no matter how inexpensive it is. If they buy you, there is a good reason. Maybe you are underestimating yourself.

b. Advertisers are looking for results. They will pay reasonable prices for good stations, just as they will pay reasonable prices for their raw materials.

c. You should be the best judge of your product. If you're proud of it, price it and sell it accordingly.

"Warner's 'Films of the 50's' help us

OUT-PULL SIX COMPETITORS

IN THE COUNTRY'S TOUGHEST COMPETITIVE MARKET"

says Mal Klein Vice President,
General Manager, KHJ-TV, Los Angeles, California



MAL KLEIN

"This summer, the Seven Arts feature films are producing high ratings you'd be proud to get in the fall! These powerful attractions have given us what we needed to hold a lead in a town where leads are traditionally hard to hold.

"We're using Warner's 'Films of the 50's' on our 'Theatre 9', right smack in the middle of Los Angeles' Sunday night prime time. The show was sold out before we started, and you can see from the ratings what these Warner pictures are doing for our participating advertisers."

ARBITRON AVERAGE SHARE

Four Sundays, June 11, 18, July 2, 9, 7:30-10:15 p.m.

	4-week Average Share
KHJ-TV showing Springfield Rifle, Hondo, Rebel Without a Cause, The High and the Mighty	36%
STATION A	25%
STATION B	12%
STATION C	3%
STATION D	18%
STATION E	4%
STATION F	2%

Warner's films of the 50's... Money makers of the 60's

SEVEN ARTS ASSOCIATED CORP.

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.

Motion Pictures—"Gigot", starring Jackie Gleason, now shooting in Paris... Gene Kelly directing...
Theatre—"Gone with the Wind" in preparation...
Television—Distribution of films for T.V., Warner's "Films of the 50's"...
Literary Properties—"Romancero" by Jacques Deval...
Real Estate—The Riviera of the Caribbean, Grand Bahama, in construction...

NEW YORK: 270 Park Avenue YUkon 6-1717
CHICAGO: 8922-D N. La Crosse, Skokie, Ill. ORchard 4-5105
DALLAS: 5641 Charlestown Drive ADams 9-2855
BEVERLY HILLS: 232 So. Reeves Drive GRanite 6-1564

For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

Crêpes a la Masson

OLD NEW ORLEANS FAVORITE

1 lb. Lump Crabmeat
1 lb. Cooked Shrimp
1 lb. Cooked Lobster Meat
½ cup Chopped Shallots
½ cup Chopped Mushrooms
½ lb. Butter
2 cups White Wine
1 cup Cream
4 Egg Yolks
Cognac
Favorite Pancake Recipe

Sauté shellfish ingredients with ¼ lb. butter for five minutes. Sauté shallots and mushrooms with ¼ lb. of butter until shallots are soft, then add white wine and cook for five minutes. Add to this mixture cream and cook until simmer. Remove from fire and add egg yolks. Flambé-baste shellfish mixture with cognac and combine ½ of shallots and mushroom sauce. Prepare 12 crepes (use favorite pancake recipe and thin slightly) and fill each with shellfish mixture, roll, and serve at once covered with remaining sauce. Superb serving for six.



Prepared at Masson's Beach House by Chef de Cuisine Ernest Masson

WWL-TV... new New Orleans Favorite

A delightful new favorite in New Orleans is the ANN ELLIOTT SHOW. Ann is a woman's woman, who knows exactly what the important buying female segment wants to see and hear. The ANN ELLIOTT SHOW is full of variety, programmed at a time *most* convenient for the *greatest* number of New Orleans homemakers. Weekday mornings at 9:30 almost every housewife is enjoying the sparkling package of entertainment presented by the ANN ELLIOTT SHOW.

Ann showcases the latest in styles, make-up ideas, chic coiffeur. The tastiest recipes are prepared. Shortcuts to easier housekeeping are discussed. Interviews with visiting personalities are part of this New Orleans Favorite.

Giving Ann a helping hand is New Orleans' popular man-about-town HENRY DUPRE.

Be sure to zero in your sales message on the purse strings of New Orleans: those ever-lovin' homemakers and housewives.

P.S. Ann Elliott returns each evening, by popular demand, to present the most complete weathercast in New Orleans.

CBS **WWL-TV**
NEW ORLEANS

Represented Nationally by Katz

What's happening in U. S. Government that affects sponsors, agencies, stations

WASHINGTON WEEK

31 JULY 1961
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The clear channel stations are following the same path as the daytimers in appealing to Congress over the heads of the FCC: the result appears to be the same in both cases—negative.

The daytimers want uniform 6 a.m.-6 p.m. hours in all seasons of the year. It appears now that they are about to get their first and final ringing **"no" from Congress after several years without any answer.**

The clear channel stations are just beginning to fight their own particular **battle against the placing of new radio stations on their frequencies.** The FCC has a proceeding in progress which nobody doubts will result in just that. Hence the appeal to Congress.

The clears, by the way, joined the other full-time radio stations in opposing the request of the daytimers.

Ray Livesay of WLBH, Mattoon, Ill., who has spearheaded the daytimers in their losing pleas to the FCC and in their battles for Congressional action, got some rough treatment at the recent hearings.

He had always before had a respectful audience of Congressmen and Senators, and even considerable sympathy. However, never anything remotely like action.

Now, Rep. Morgan Moulder (D., Mo.), chairman of the Commerce Communications subcommittee, is pressing for a verdict. An advocate of the daytimers' position, he nevertheless **predicts his subcommittee will vote against them.** He has said he will take the battle to the full Committee, but there is no real expectation of a reversal there.

That this will actually kill off the daytimer move for longer operating hours would be too much to say. Hope does spring eternal. But there will be no further hope.

The clear channels are also having troubles, but from a different direction. Where the daytimers wanted action the FCC was unwilling to take, the clears **want Congress to stop an FCC action.**

They succeeded in having four bills introduced in Congress, one to order the FCC not to go through with duplication on the clear channels, and the other three to permit superpowers as well as keeping the channels clear.

This turned out not to be a show of strength, but of weakness. Only one of the bills bore the name of a member of either Commerce Committee, which has jurisdiction (Bennett—R., Mich., in the House). Two Senators joined in the introduction of one bill, two others expressed agreement with it, and one other expressed doubts about the FCC proposal, while admitting he was no expert on the complicated matter.

In other words, it was five Senators out of 100 at the best, and three Congressmen out of 437, with one Senate bill and three in the House. It looked very grim, indeed, for the clear channel stations. Especially since the FCC **appears pretty well determined to go through with duplication.**

It appears that both the FCC and the FTC plan to go forward with a build-up in their radio/tv monitoring activities.

(*Please turn to page* 57)

Significant news, trends in
- *Film*
- *Syndication*
- *Tape*
- *Commercials*

FILM-SCOPE

31 JULY 1961
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There's no sign of a summer dip at Ziv-UA lately from the way sales are proceeding on two new shows: Ripcord is up to a hundred markets and King of Diamonds reports 171.

Ripcord was bought by **Lincoln Income Life** (Fred R. Becker) on WHAS-TV, Louisville (alternating there with B&W); KWTV, Oklahoma City, and WKY-TV, Lexington, while **Savannah Sugar** (Wyatt) added WSB-TV, Atlanta; WITN, Greenville, and WSJS-TV, Greensboro.

King of Diamonds reports that **Jax, Fels, and Kroger,** have filled in many alternate weeks on their regional buys. In addition, seven more sponsors and ten new stations purchased the series.

Jax (DCS&S) added KGNC-TV, Amarillo, and WAFB-TV, Baton Rouge; Fels (Aitkin Kynett) added WXEX-TV, Richmond; WBRE-TV, Wilkes-Barre, and WNEM-TV, Saginaw, and Kroger (Campbell-Mithun) listed KSLA-TV, Shreveport; WJW-TV, Cleveland, and WFMJ-TV, Youngstown.

New sponsors are Acme Building on WTOK-TV, Meridian; R. I. Zeigler (Parker); G. D. Reddick on WFMY, Greensboro; DuKane Supply (Feldman and Kahn) on WIIC, Pittsburgh; Stag Beer on WTVP, Decatur; International Harvester on KFDC, Cheyenne, and Streitman Biscuit on WTVM-TV, Columbus.

(For details on station sales, see FILM WRAP-UP, p. 65.)

Some cartoon shows that can be shown either as segments or as complete half hours are bringing up a lot of sales impasses requiring great tact.

The question centers around how **many runs the station will get.**

When sold in an unlimited use library deal, this is no problem, but where an advertiser brings in the show as a sponsored half-hour, some stations are **clamoring for gratis reruns as though they'd bought the segments themselves.**

It's taking the utmost in diplomacy for the distributors involved to say no.

Keep your eye on GAC, which is mobilizing for greater tv efforts.

Don W. Sharpe has become president and senior executive officer of GAC-TV and **Herman Rush is now senior v.p. in charge of tv sales,** headquartering in New York.

A special sales unit, Fountainhead International, has been set up by Wolper-Sterling Productions to handle regional-syndicated specials, mostly in the hour-long category.

Inventory at first will comprise Race for Space and Man in Space (first used by Shulton and Tidewater Oil) plus Biography of a Rookie and Rafer Johnson Story (shown already by Schaefer beer in the East).

Incidentally, Wolper-Sterling's Legend of Rudolph Valentino is now taking the market-by-market route for Peter Pan and its **Hollywood: the Golden Years special is going on NBC TV for P&G.**

The first show that will be brought out by TEC (Television Enterprises Corporation) is Mahalia Jackson Sings.

There'll be 78 programs; TEC is headed up by **Harold Goldman.**

ABC Films' Consult Dr. Brothers is now up to 42 markets.

Latest seven sales are KPTV, Portland; KOB-TV, Albuquerque; WGAL-TV, Lancaster; KXLY-TV, Spokane; KTAR-TV, Phoenix; KMJ-TV, Fresno, and KGUN-TV, Tucson.

Filmways is building up for greater efforts in tv program production.

John N. Calley has joined the film producer as v.p. in charge of program development, a newly created post. Calley comes **from Ted Bates, where he was tv programing v.p.**

Besides domestic tv programs, Calley's role will embrace international production and also feature-length motion pictures.

Seven Arts has signed seven more stations for its Films of the '50's.

KING-TV, Seattle, took both Volume I and II of the Warner's group.

Other sales were: Volume I to KGAL-TV, Lancaster; KTBC-TV, Austin, and KRGV, Weslaco, and Volume II to KGW-TV, Portland; KREM-TV, Spokane, and KOGO-TV, San Diego (all three previously took Volume I).

Telestudios (now part of MGM) has set up what it calls the first location base for the taping of tv commercials.

Equipment is kept at New Hope, Pa., and one-camera shooting using "A-B composite" style editing keeps production costs down to **package price of $4,900 a day.**

This gives 10 hours, seven of which are camera hours, and is good for an **average of two 60-second commercials a day.**

Advertiser's who've already tried it are **Kellogg** (Burnett), **Whisk** (BBDO) and **Texaco** (C&W); next is **Gallo** (Carlo Vinti).

WASHINGTON WEEK

(*Continued from page* 55)

This is a point on which even many of the Congressmen and Senators who were most vocal in criticizing the industry are nevertheless quite touchy. Sen. Warren Magnuson (D., Wash.), chairman of the Senate Commerce Committee, it might be remembered, even attempted last year to stop the activity on the grounds of at least a near-approach to censorship.

The situation seems to be that **Congressmen are unwilling to go on record as flatly forbidding the practice, even though they aren't happy about it.** While trying to vote as little by way of funds as possible, they haven't cut off money for the purpose and have left the way open for shift of funds within the agencies. **Both agencies are now firmly set on doing as much as they can.**

Both agencies are also well along on their money requests for the next fiscal year, which doesn't begin until 1 July, 1962. And it is reliably reported that both are planning to ask Congress for more money for monitoring activities than is available this year, even with some juggling of funds.

The FCC last week dropped the other Florida revocation shoot: Involved was the 1956 grant of channel 7 to the Biscayne Television Corp. and one of the industry's outstanding citizens, Niles Trammel, as head of Biscayne.

Channel 7's new occupant in Miami is Sunbeam Television Corp., with a license limited to four months. Biscayne's given time to litigate the action, if it chooses.

SPONSOR HEARS

31 JULY 1961
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PUBLICATIONS INC.

One of the Colgate agencies is apparently bent on raiding P&G agencies for manpower that have worked on that account.

It's already nabbed **two from DFS,** which, incidentally, in turn **nabbed a pair away from Compton,** something it isn't supposed to do.

For years, there's been an unwritten rule that **members of the P&G clan of agencies don't wean away people from one another.**

The rumor, as reported in 24 July SPONSOR HEARS, about ABC TV having spinoff plans for its program operations was termed totally without foundation by the network's top management.

The quote: "Our present programing setup is doing fine. In fact, it must have the opposition worried for them to spread rumors about it. ABC is **happy with its tv programing executive staff** and is **keeping it as it is.**"

Some of the major reps may be interested to know that there's grousing among their salesmen about the heightened practice of having to turn in voluminous sales reports.

Their complaint: this **"report happy" trend** takes up so much time that they can't make as many pitches in depth as they'd like.

Cracked one salesman: **"We're now turning in reports on reports."**

The rep's side: These detailed reports of calls and sales not consummated are **handy things to have around to show stations** of the efforts being made in their behalf.

One of the big tragedies of the tv business is when a top management man discovers his brilliance and drive has served its purpose and he is in the middle of an executive suite squeeze.

It's on the verge of happening again—the object of an unqualified success in several respects. His weaknesses: **not developing executive strength in depth** and **not keeping overhead from running out of hand.**

Tv reps are somewhat miffed at one of the tactics being used by Wermen & Schorr in requesting availabilities for the Bayuk spot campaign schedules for the fall.

The gripe: a W&S timebuyer's suggestion that the five plan rate be granted for three spots a week.

Bayuk has switched its strategy for 1961-62 away from network sports—its expenditure on that score in 1960 was $5 million—to spot tv exclusively.

You'll find now some of the astutest students of tv, particularly on matters of coverage and beefing up sales support, at Campbell Soup these days.

And that goes for even the **oldtimers,** who by traditions have been **enamoured with the four-color ads** in the magazines and supps.

Their prime background may be merchandising, but they're **right there on the ball when it comes to selecting markets and specific stations.** They can talk as glibly about signal overlapping as the case sales of tomato vs. chicken soup.

With all this intensity about tv, Campbell has a penchant for getting upset **whenever anything about its thinking or planning for the medium gets into print.**

NOT EVERY MAN'S A KING in the up-and-coming KSLA-TV area . . . but ost of the folks live like it. From their gleaming offices in sparkling new glass-and-steel skyscrapers their smart air-conditioned suburban homes, *they live it up . . . and love it!* The big majority of them heck the figures) look to KSLA-TV for news they believe . . . programs they stay at home to watch. sk our reps . . . Harrington, Righter and Parsons . . . about the *naturally rich KSLA-TV market.*





KSLA-TV SHREVEPORT, LOUISIANA

SPONSOR WEEK WRAP-UP

HAY THERE! To emphasize its western days promotion campaign, KRAK, Sacramento, set up its broadcasting studio right in the middle of the bustling thoroughfare of the Town and Country Village Shopping Center. Here, announcer George Miller is shown holding the fort



Advertisers

Heinz (Maxon) has renewed its daytime schedule on NBC TV.

The dimensions: four quarter-hours a week. Expenditure: around $3 million.

Campaigns:

J. B. Williams (Parkson) will run a $5-million campaign for its recently acquired **Universal product lines.** The schedule so far includes a total of eight tv shows each week.

Bayuk Cigars (Wermen & Schorr) will use radio and tv spots in a summer-fall campaign being launched mid-July for Phillies. It will go into over 200 markets.

White Rose Tea (Al Paul Lefton) will expand a summer radio and tv campaign with spots of one-minute and 10-second I.D.'s.

Willys will introduce a new Jeep model with a series of 13 home movie type commercials starring Jack Paar and Hugh Downs. The new model



FARMS AROUND THE WORLD. When WLW, Cincinnati, saluted the International Farm Youth Exchange, 1 July, everyone came in costumes of their nation or where they visited. L to r, Nil Kantha Hadikari, Nepal; Allen Damschroder, Germany; Finola Keating, S. Ireland; Annie Mayes, N. Ireland; P. Mendel, Indianapolis (Nicaragua); A. Lemar, Moscow, O. (Philippines); B. Twaragowski, Cincinnati (Burma); F. Kapp, O. and D. De Weese, Piqua, O. (Pakistan)



A REASON TO SMILE. Ol' Deputy Dawg's just cinched a renewal with L. Hall, vp. in charge of mkting and adv., L. W. Lay & Co., Atlanta. The CBS Films Inc. series is on for 2nd year in 46 SE markets

vill be featured on the NBC TV Paar how.

Continental Wax is running a million dollar campaign for Cool Magic with 100 spot-a-week pushes.

Chun King is entering a market-by-market saturation program of broadcast advertising. The current phase extends coverage to 33 markets with 40 to 75 spots per week.

General Mills (BBDO) will introduce a new Wild Blueberry pancake mix on the West coast this month with radio and tv commercials.

Julian Freirich Company (Ben S. Bliss) is running an I.D. spot campaign for its Ready-Cooked tongue, via WNBC-TV, New York.

New quarters: The advertising department of **Interstate Bakeries** will be transferred to the general offices of the company in Kansas City on 1 September. The new address will be: 12 East Armour Blvd.

PEOPLE ON THE MOVE: Ruth Carlson to assistant advertising manager, Reddi-Wip . . . **Adolph J. Toigo,** president of L&N, and **Alfred J. Seaman,** president of SSC&B, were appointed vice chairmen for the committees of the board for the 4As . . . **S. Warner Pach,** president of the Paper Mate Companies, was made a v.p. of the Gillette Company . . . **Cecil E. Summers** to sales manager, R. J. Reynolds.

Agencies

A survey of 72 network affiliates by Gumbinner brought some news as to their stationbreak policy.

Here's some of the facts revealed:

• None of the stations plans a decrease in rates to adjust for dilution of the effectiveness of the commercials.

• All stations except one stated that a 30-second chain break will not preempt a 20-second spot. Six stations will preempt 10-second announcements for 20-second spots.

• In the 40-second break period, 32 stations replied that they would permit only two commercials—either two 20's, or a 20, a 10, and the remaining 10 seconds for a time/weather/news capsule, a public service announcement or station promotion. Twenty stations said they would use a combination of a 30 and a 10. The few who said they would accept a 40 said the cost would be double the 20 rate.

The majority of accounts at Cohen & Aleshire and nineteen of its personnel will join Donahue & Coe on 1 August.

Some of the personnel involved are: Harry B. Cohen, Sr., chairman of the board at C&A; Ed Aleshire, Frank Brady, and Harry B. Cohen, Jr.

A few of the accounts moving over are: Grove laboratories for 4-way Cold Tablets and Fitch hair tonic and shampoo; Amstel beer; Kiwi shoe

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CHERRY FESTIVAL QUEEN for the Michigan National Cherry Festival, LuEllen Benson and Les Biederman, pres. of the Paul Bunyan Network, WPBN-TV, Traverse City, and WTOM-TV, Cheyboygan, Mich. were greeted on arrival at the New York airport by Jackie da Costa of Ted Bates and Elisabeth Beckjorden, head of the station rep firm of the same name. Miss Beckjorden is the rep for the network



GOOD LOOKER. To help with its "Good Looking" promotion theme, WSJS-TV, Winston Salem, has been using the beauty queens from surrounding schools, Miss N. C., and Miss Winston Salem



WINNERS of eighth annual public service awards given by WWLP-TV, Springfield, Mass., (l to r) M. J. Ryan, Jr., D.A. of Hampden & Berkshire, Col. W. C. Lewis, USAF, Chicopee Mayor E. Lysek, W. M. Conner, mgr., Bradley Field, Conn., C. H. Cluley, budget dir., L. Lewis, v.p. Joint Civic Agencies, J. M. Turnbull, dir. Ind. sales and are dev., WWLP-TV pres. W. P. Putnam, c., v.p J. H. Gerguson, r



FOR SECOND consecutive year WIIC-TV, Pittsburgh, won the award for tv public service to A.F. Maj. D. J. Miller, comm., recruiting detachment, gave it to R. A. Mortenson, exec. v. p., Channel 11



polish; Dormin; Acno-Tabs; and Lydia E. Pinkham Medicine Co.

Don W. Sharpe has become senior executive officer and president of GAC-TV, and Herman Rush senior v.p. in charge of television sales, with headquarters in New York.

GAC, a wholly owned subsidiary of the Baldwin-Montrose Chemical Co., recently made a deal to represent the Desilu tv properties.

Mergers: Carl Lawson Advertising, Kansas City, will merge with the Biddle Company Kansas City office as of 1 August . . . **Winius-Brandon,** St. Louis, joined with **Selders-Jones-Covington Advertising** with headquarters in St. Louis, effective 1 July.

Agency appointments: Taft Broadcasting to **Farson, Nuff & Northlich,** Cincinnati . . . Univis to **Hume, Smith, Mickelberry,** Miami . . . Cadbury-Fry, Ltd., New York, to **Guild, Bascom & Bonfigli** . . . The Arthur Murray School of Dancing to **Lambert & Feasley** . . . Senior's restaurant, New York, to **Miller** . . . E. F. MacDonald Stamp Company, Dayton, to **D'Arcy,** New York.

Account resignation: Fawcett Publications will terminate its relationship with C. J. LaRoche 15 October.

PEOPLE ON THE MOVE: Lawrence S. Reynolds, Frank P. McDonald and **Peter T. McLean** to broadcast buyers, DCS&S . . . **Charles H. Newbrand** elected treasurer, FC&B . . . **John L. Grayhurst** to account executive, Lambert & Feasley from the same position at Donahue & Coe . . . **Anson C. Lowitz** to v.p. and group manager for the Lehn & Fink account at F&S&R . . . **Marshall H. Ward, Jr.,** to account executive for Lysol at GMM&B from product at Colgate-Palmolive . . . **Alice Moseley** to v.p. and associate creative director, Mc-E. from copy supervisor, same agency . . . **Martin Smith** to director of radio-tv department, Anderson-McConnell Advertising, Hollywood, from Gardner, St. Louis . . . **William Ohle** to account executive at Leo Burnett from NL&B . . . **Austin H. Gedney, Jr.** to account supervisor, Lambert & Feasley, from account executive, same agency.

Named v.ps.: Frederic Lyman Horton has been named v.p. at Norman, Craig & Kummel . . . **Robert Goldsmith** and **Gail Raphael** to v.ps. in charge of copy at Gumbinner.

BILLION DOLLAR HEARTLAND



North Carolina's Grade A World

Only one station provides Grade A Coverage of this 33 county audience — the big heartland of the state's rich industrialized Piedmont market.

WSJS TELEVISION

WINSTON-SALEM / GREENSBORO / HIGH POINT

NBC MST CHANNEL 12

Represented by Peters, Griffin, Woodward, Inc.

Stations on the Move

TOTAL STATIONS ON THE AIR
(as of 1 July)
AM: 3,602
FM: 889
TV: 543

BOUGHT/SOLD/APPROVED

Sold: KTUL, Tulsa, Oklahoma, to Raymond Ruff and Charles A. Sammons from the John T. Griffin group. Price: $450,000. Brokered by Hamilton-Landis, Washington, D. C. . . . **WBNY,** Buffalo, N. Y., to the McLendon Corporation of Dallas from R. Peter Straus. The price: $650,000 . . . **KLEO,** Wichita, Kansas, and **KQEO,** Albuquerque, N. M., in separate transactions to Swamco Broadcasting from Dandy Broadcasting. The prices: for KLEO, $365,000; for KQEO, $333,000. Broke by Blackburn & Company, Washington, D. C. . . . **WEOA,** Evansvi Ind., to J. B. Fuqua, of Augusta, (

Associations

In an address to the radio indu try, Dale Moore threw out t challenge to stop being seco class in the advertising comm nity and find out how to motiva radio buys.

Moore, president and general ma ager of Western Broadcasting, sa this while speaking to the 1961 co vention of the Idaho Broadcaste Association and added that radio st tions are mistaken if they think th don't have to fight their own battle

The NAB announced that it is r ducing its eight fall conference from two-day to one-day affair

This action was taken for two re sons: First, this would make it po sible for a larger number of bus broadcasters to attend. Secondly, was felt that a better job could b done if the work was more concer trated.

RTES legislative committee ap points Sam J. Slate, v.p. and gen eral manager WCBS radio, a chairman.

The purpose of this committee is t keep membership informed of legis lation which might affect broadcast ing or advertising at all levels.

Thisa 'n' data: The Georgia As sociation of Broadcasters ha criticized NAB president LeRoy Col lins for his plan to terminate th annual Voice of Democracy contest and the GAB has made plans to con duct its own state-wide "Voice" con test.

Tv Stations

Ideas at work:

• **WWL-TV,** New Orleans, has Ann Elliot putting her daily half hour show under water for two weeks. She's giving her fans lessons in Scuba diving, in an especially designed tank.

• **KUTV,** Salt Lake City, previewed their fall programing at their annual Advertiser's Party. In one of the studios, converted to look like a ball park, the fall line-up was pre-

ated while a mobile unit served pd.

he wrong letter: In the 24 July RAP-UP there was a picture showg the new and old owners of a s Moines station. The call letters ould have been **KIOA**, and not DA.

EOPLE ON THE MOVE: Ralph Daniels, Jr., to assistant general es manager, KNXT, L.A., and the S TV Pacific Network . . . **James Prater** to director of promotion d publicity for the Gray Network . . **Peter A. Whipple** to business nager, WNEW-TV, New York . . . **niel B. Burke** to general manr, W-TEN TV, Albany . . . **harles G. Pogan** to program dir tor for all Capital Cities Tv stans and **William J. Lewis** to dir tor of sales for the same group . . . **hn P. O'Neil** to sales promotion partment of WNAC-TV and NAC, Boston . . . **George H. gers, Jr.,** to national sales manr, and Donald E. Hardin to nat nal sales service manager, both at KRC-TV, Cincinnati.

idos: WILX-TV, Jackson, Mich., s the recipient of a special plaque recognition of its outstanding servi to the United States Air Force . . **WSB-TV,** Atlanta, Ga., recipient a certificate of appreciation from anta Jaycees and the U.S. Jaycees f its efforts to promote National lfare . . . **Ed Gegenschaltz,** v.p., a his firm, First Federal Savings a Loan Assoc., Miami, were hon d by Florida Broadcasters for a rsonal contribution to broadcast ertising in South Florida.

ffbeat sales: WTVN-TV, Columbs, Ohio, has sold half hour bowling ows to the Kroger Company. They a scheduled five days a week.

cial note: Norfolk-Tidewater stations presented a film on the wth of their area to guests repreting 18 top New York ad agencies.

Radio Stations

A happened to CBS in connection with its Orson Wells-Attack om Mars broadcast back in the 30's, K-BLU, Yuma, learned that listeners can take a program very literally.

Without any prior warning Roaring Twenties music was aired in place of the usual top forty format and newscasts about a fatal shooting that took place on 17 July 1929 were recreated.

Both the Sheriff's office and the station's switchboard were flooded with calls, with the inquirers under the impression that events had just happened.

RAB published a 40-page booklet, this week, compiled of data on the status of radio.

The reference-book, called "Radio Facts Pocket-Piece," reviews the statistics of radio's growth as an information, entertainment, and advertising medium.

Ideas at work:

WONE, Dayton, Ohio, placed several "Mystery Radios" in business places around the Dayton area and listeners were asked to inquire wherever they saw a radio, if it was a WONE Mystery Radio. The first person to ask that question won the radio—if the answer was yes.

WERE, Cleveland, developed an automatic telephone sales service in conjunction with Ohio Bell Telephone and the Higbee Company. The service offers 24-hour merchandising and sales of a retail store to anyone dialing a certain number via tape and taped answering service. Higbee is selling a record album 24-hours a day, seven days a week.

PEOPLE ON THE MOVE: Robert M. (Bob) Storer, youngest of four sons of George B. Storer, will join the sales staff of KGBS. (Storer Radio), L.A. . . . **Charles King** to v.p. in charge of sales, WNTA-Radio, Newark, N. J., from director of sales for NTA Film . . . **James McDonough** to the sales staff of WQAM, Miami . . . **John R. Fischer, Jr.,** to account executive, WGKA (AM-FM), Atlanta, Ga. . . . **Gene S. Ball** to promotion manager, KLZ, Denver . . . **Martin Ross** to station manager, WPTR, Albany, N. Y., and **Anthony Rocco** to general sales manager, same station.

Happy anniversary: KGBS, L.A., celebrated its first on 28 June. The station, formerly known as KPOP, is in the Storer group.

Kudos: K-BOX, Balaban station in Dallas, was given the quarterly award for the "best radio news coverage in the greater Dallas-Fort Worth area" by The Press Club of Dallas Foundation.

Offbeat sales: WXYZ, Detroit, has created a new feature *Teen Bulletin Board*, sponsored by Coca-Cola, which concentrates on news of interest to the area's young people with emphasis on recreational activities as well as news of recommended shows and cultural exhibits.

Happy birthday: WRC radio will celebrate its 38 years of broadcasting 1 August. To mark the occasion the station will feature special music and programing.

Fm

Here's a case of the shoe being on the other foot: For years, newspaper and magazine publishers have been getting into broadcasting as a sideline.

But WFMT, Chicago's fm outlet, is branching out into publishing on a large scale. WFMT, already publishers of a 25,000 paid circulation program and fine arts guide, is launching WFMT PERSPECTIVE, in October.

The station expects this magazine not only to increase enthusiasm of present listener-subscribers, but attract new readers. But chiefly, the size, 8½ x 11", will be a more attractive advertising medium. PERSPECTIVE, aimed at a long-hair audience, will exceed 50,000 in its first print run.

The NAB surveyed fm radio members and found that a total of 79 stations will be airing stereophonic fm programs by the end of this year and 178 by the end of 1962.

64% of the 600 fm stations members queried gave the following results: 185 stations said they plan to begin stereo broadcasting; 140 reported they have no such plans; 32 stations had made no decision; 24 use fm/am stereo with no indication of fm-only planned.

Networks

AB-PT announced the election of two officers, Martin Brown and Michael P. Boland, both at ABC.

Martin Brown has been made v.p. and treasurer while Michael P. Boland was voted a v.p. in charge of financial controls.

PEOPLE ON THE MOVE: Tom Chauncey, KOOL-TV, Phoenix, Ariz., and **Tom Baker,** WLAC-TV, Nashville, have been elected chairman and secretary, respectively, of the CBS Television Network Affiliates Advisory Board . . . **Wilbur M. Fromm** to director, new business and promotion, NBC Spot Sales and **Alfred Ordover** to manager, research, NBC Spot Sales . . . **Peter M. Affe** to station manager, WNBC-TV, New York, from manager of daytime program operations, NBC TV.

New affiliate: KODA, new radio station in Houston, Tex., signed as an affiliate of ABC . . . **WGTC,** Greenville, N. C., has signed an a filiation with CBS Radio . . . **KLIV** San Jose, Cal., and **WRVM,** Roche ter, N. Y., go to MBS.

Thisa 'n' data: Third quarter sal figures released by **ABC Radio** poi to a possible increase of one-thir over the same period last year.

Representatives

Avery-Knodel has leased tel phone lines in order to give it salesmen direct dialing to repre sented stations.

The new service, referred to a Wide Area Telephone Service, wi give agency buyers up-to-the-minu availabilities and quick confirmatio of schedules.

Bernard P. Pearse has announce the formation of his own re firm, Pearse Sales, effective 1 Au gust.

The new firm, located in Detroi will represent the full list of Wee radio and television properties an selected stations not in conflict wit Weed.

Pearse has been manager o Weed's Detroit office for the past 1 years.

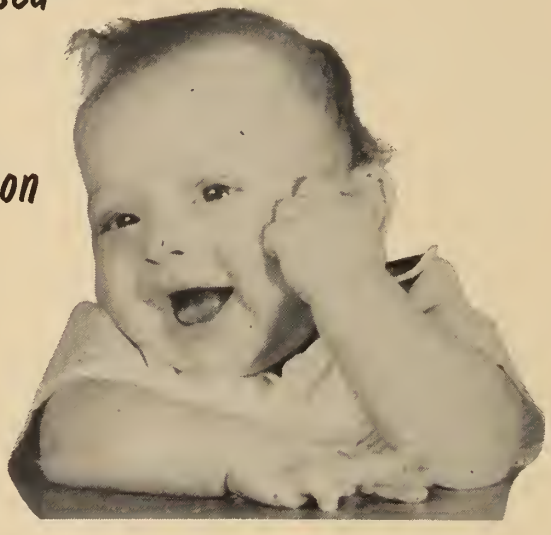
Robert E. Eastman Co.'s boar of directors just held an officers election.

Those elected or continuing in o fice are: Robert E. Eastman, pres dent; Richard C. Arbuckle, exec tive v.p.; Joseph P. Cuff, nationa sales manager; George G. Dubinet v.p.; Francis L. Boyle, secretary Jacob C. Heilpern, treasurer.

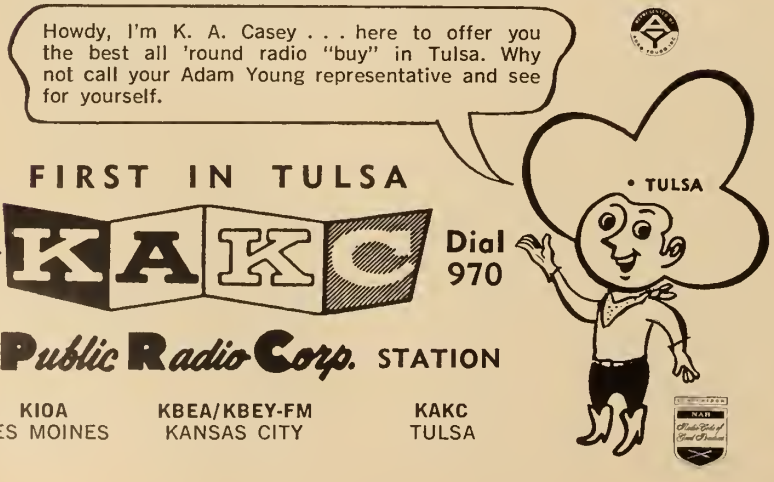
Rep appointments: WMOU (AM FM), Berlin, N. H., to **Foster an Creed,** Boston, for New England . KSBK, Okinawa, has re-appointe **Pan American Broadcasting** . . WPTR, Albany, N. Y., to **Daren F McGavren** . . . WWSR, St. Albans Vt., and WSNO, Barre, Vt., to **Bree & Ward,** New York . . . WHNB-TV Hartford, Conn., to **Kettell-Carte** for New England.

PEOPLE ON THE MOVE: Wil bur M. Fromm to director, new business and promotion, NBC Spo Sales and **Alfred Ordover** to re search manager, same firm . . . **Wil**

"...so I used KAKC as our basic Tulsa Station and sales began to climb almost overnight."



And it's no wonder. Survey after survey (including Hooper and Pulse) prove KAKC First in Tulsa by more than twice the audience of any other Tulsa station and it's been that way for over four years. And, when you consider that Tulsa is the "Oil Capitol of the World" and bank deposits are higher than ever before, it means there is plenty of money in Tulsa to buy your products.
So, when it comes to radio in Tulsa you just can't overlook KAKC.



FIRST IN TULSA
the new KAKC Dial 970
A Public Radio Corp. STATION
KIOA DES MOINES · KBEA/KBEY-FM KANSAS CITY · KAKC TULSA

hn J. Hendricks to manager, BC TV National Station Sales, Detoit office . . . **Ralph H. Daniels, J.,** to assistant general sales manger, KNXT, L.A., from CBS Television Stations National Sales and **chard Beesemeyer** from the same sition at KNXT to manager, ABC levision Spot Sales, L.A. . . . **harles J. Windhorst** to New York t sales staffer at Katz from account ecutive at Compton . . . **Wendell rmelee** to sales manager, Detroit ice of Broadcast Time Sales . . . **hn P. Duffy** and **Joseph V. Devt** to New York radio sales staffers aPetry . . . **Frank G. Boehm,** pro-tion manager for the past five rs at Adam Young, is resigning a of 31 July.

w office: Forjoe and Company hs opened a new Kansas City sales ce at 208 Nichols Road.

Film

lied Artists is gearing up for havier tv efforts.

Edward Morey has been made sident of AATV, an Allied Artis subsidiary that used to be called erstate Tv.

Another AATV election is that of bert B. Morin. He has been made v. and general sales manager, and ails on AATV expansion will be ming from him shortly.

BC Films continues to show nnual growth with the company's mestic syndicated sales for the st half of 1961 already at 25% of all of 1960.

The first two quarters of 1961 ainst a similar period of a year ago wed a gain of 269.2%.

OPLE ON THE MOVE: Paul sander to v.p. and director of es, PGL Productions, from nation-sales director at Animation Center . **Harvey Bernhard** to business ministrator, Wolper Productions . **Edward Morey** to president of lied Artists Television Corp., from . and director of Allied Artists tures . . . **Jack Rhodes** to cen-l division sales manager for ITC, m district sales manager for the tral division, ITC . . . **Al Lanken,** thern representative for Official ms, was on the Eastern Airlines plane that was highjacked by a Castro gunman last week.

New markets: ZIV-UA's ***Ripcord*** added these markets: WKY-TV, Lexington; WSYR, Syracuse; WKJG, Fort Wayne . . . added to the list for ***King of Diamonds*** were: KGO, San Francisco; WSAR, Providence; WMCT, Memphis; WINK, Ft. Myers, Fla.; KHSL, Chico-Redding, Cal.; KOLO, Reno; KOIN, Lincoln, Neb.; WEHT, Evansville, Neb.; WTVH, Peoria; and WSFA, Montgomery, Ala.

Public Service

WSYR-TV, Syracuse, N. Y., is programing a daily Tv Summer School as an on-the-air classroom, complete with students and blackboard.

The six-week course, featuring the Madison Project for teaching mathematics, is seen Monday through Friday at 9:30 a.m., concluding 1 September.

This is the first of its kind in the history of Central New York.

WSAZ-TV, Huntington, W. Va., has a program for the physically handicapped devoted to helping them find employment.

The weekly includes guests who are handicapped persons and their vocational rehabilitation counselors.

This is a different turn to the idea usually used for such programs, and it is hoped that other stations will take an interest in doing the same.

Public service in action: KOIL and **KICM-FM,** Omaha, Neb., are giving a boost to Omaha's Recreation Department by devoting five sports-casts a day to news of parks and recreation in the area . . . **WVOX,** New Rochelle, N. Y., gave time to Dr. Herbert C. Clish, superintendent of New Rochelle schools, in order that he might speak about the positive aspects of the school programs. The schools there have been under attack of late for a color-white problem . . . **The Advertising Council** has dispatched a special kit to a list of radio/tv directors of farm-audience programs to aid the stations in their search for men with farm skills, needed urgently by the Peace Corps.

PEOPLE ON THE MOVE: William H. Coney has been appointed director of public affairs for KHVH and KHVH-TV, Honolulu, in order that the station can answer the needs of that community in depth.

Trade Dates

Northwestern University in Chicago will run a National Symposium on Freedom and Responsibility in Broadcasting 3-4 August.

The two-day event—bringing together 20 leading figures in government, communications, and law—is sponsored by the Northwestern School of Law.

Speakers will include Newton Minow, LeRoy Collins, John W. Guider, president of WMTW (AM-FM-TV), Poland Springs, Maine, and Clair R. McCollough, board chairman of the NAB and general manager of the Steinman stations in Lancaster, Pa.

Other trade dates: 6-8 August, **Georgia Association of Broadcasters** for its annual convention at St. Simon's Island, Ga.

Q. How can I be sure my TV prints are of proper television quality?

A. Let **BONDED** procure the prints and check the quality before shipping the spots to the stations.

BONDED TV FILM SERVICE

NEW YORK
CHICAGO
LOS ANGELES
TORONTO

A Division of
NOVO INDUSTRIAL CORP.

A BROADCASTER'S CREED FOR AMERICAN BUSINESS



Frank P. Fogarty's seven-point creed was delivered to the Henry Monsky Lodge of the B'nai B'rith, Omaha, on his acceptance of an Americanism Citation Award from that organization. Only a small group heard the speech, but it aroused tremendous interest among businessmen with the result that Meredith Broadcasting Company, of which Mr. Fogarty is executive vice president, was deluged for copies locally. Copies of the full speech can be obtained by writing Meredith WOW, Inc., Omaha, of which Mr. Fogarty is vice president and general manager. He is also Chairman of the Board of Radio Advertising Bureau.

1. We believe that business should earn a profit, and that it should wear its profits proudly. Too long have we permitted short-sighted critics to point the finger of shame at profits, as something to be schemed, bargained and taxed out of existence.

2. We believe that business should be more eloquent and evangelistic in explaining and defending the profit system, otherwise known as free enterprise. We have failed to convince the people that out of profits must come the money to make jobs, to promote philanthropy, to support the government, and to finance the growth of the country. We have erected what we fondly hope are adequate defenses for the physical targets of the Communists, but we have failed to provide for the defense of their ultimate targets, our profit system, our democracy and our faith in God.

3. We believe that a business should be deeply integrated into the community it serves, so that it will know the needs, desires and problems of that community.

4. We believe that a business should accept its full share of responsibility for the things that make a community a better place in which to work and live. Concretely, this means that a business should interest itself in schools, churches, hospitals, parks, museums, settlement houses, health and welfare organizations, old people's homes, and nurseries, among other institutions. . . .

We believe that a business should be a good citizen in the formal or political sense of the word. It should of course pay its just share of taxes fully and promptly. Over and above that, it should take an interest

in government and encourage its employees, customers and associates to do so. Business should support city planning and foster soundly conceived public works, looking upon them, not as a burden, but as an investment.

5.

We believe that business should sweep broad horizons in its thinking, that business should be accurately informed about and emotionally involved in the problems that confront the United States, both in so-called normal times, such as you and I have seldom experienced in our lives, and also in these days of cold war and hot peace. We believe business should contribute to the nation its full share of thinking and leadership. We think business should speak out more frequently, more clearly, more bravely.

6.

We believe that a business should contribute to the economic health of its community. It should work vigorously for a political climate in which business can prosper, thereby broadening the base for taxation, creating jobs and developing opportunity for the young. Business should lay out the welcome mat for other businesses, even though of the same type.

7.

SPONSOR

shortest distance

between buyer and seller

this practical factbook takes the work out of tv fact-finding

TV BASICS

a terrific ad-buy

OUT 28 AUGUST

Tv and radio NEWSMAKERS



Allen S. Klein will head up the expande Pacific coast operation of Pulse. The ex pansion will include full-scale research wit its own production facilities. Klein ha been national sales director for the 2(year-old audience and research firm sinc 1958. He has been, in this capacity, cc ordinator of activities between New Yor and Los Angeles since Pulse opened tha office. His work at Pulse has included, prior to his most recer assignment, client relations, market research, and productior



Alan Henry has been made general manager of KWK, St. Louis. He had been general manager of WCKR, Miami, where, under his tutelage, the station emerged as one of the top news stations of the south, earning three news awards. Henry's other radio experience include KXEL, Waterloo, Iowa, as v.p. and general manager; WNHC, New Haven, Conn., as general manager. His advent into the St. Louis scene has created great interest in tha area. He is married, father of two children, and is 31 years olc



Ruth Supiro has been named to head tele vision research for Blair Television Asso ciates. She joined Blair in 1958 as researc assistant. Previously she had been o the media research staff of N. W. Ayer. I her new post she will continue to report t W. Ward Dorrell, v.p. and director of al broadcast research. Miss Supiro specia ized in social studies and economics a New York University and graduated with an M.A. degree, afte which she did statistical analysis for several congressional committees



Charles King, has been appointed v.p. in charge of sales for WNTA (AM-FM), Newark, N. J. He is a former director of sales for the NTA Film Network. Prior to his new post at WNTA, he was general manager of Arrow Productions, a division of Independent Television. King was president of Charles King Productions, his own firm, producing such shows as *Newsweek Periscope* and *Second Honeymoon.* He is also a former directo of program sales for MBS and was with the Gardner Agency

The seller's viewpoint

he "personal sell" in the rep field, its ingredients and importance, gets a horough going-over by this week's seller, Jack Thompson, v.p. of the newly-ormed Advertising Time Sales. He asserts that the personal sell, which is ne area which never will be replaced by automation, calls for a thorough nowledge of every facet of a station's operation. This is best accomplished y salesmen with "limited lists of carefully selected stations and markets," ccording to Thompson. He emphasizes the need to start selling long before ie call for availabilities. "Sell your stations as if you yourself owned iem," recommends Thompson.



There is no substitute for the "personal sell"

Automation appears to be the key-word in today's industrial and business world. Machines replace the man. However, there is one indisputable factor in our particular business that cannot be, although it sometimes is, overlooked. The technique of the "Personal Sell" will never be replaced by data processing. Personalized selling must be an established habit in the station representation field.

There is much more to a sale than just numbers. The representative salesman must know his product. He must know the many facets that make up his station. He must be thoroughly familiar with every phase of the operation he is selling. Whether he is selling Cleveland or Elephant's Breath, Wyoming (thanks, Joe), there are always new and pertinent facts that can aid his sale.

Timebuyers work with hundreds of markets. A good representative must see to it that he educates his buyers and account people on his markets and stations as completely as possible. The salesman who has a long list of stations to sell is at a disadvantage in this respect. Limited lists of carefully selected stations and markets afford opportunity for repeated calls to "hammer home" the important facts and plus factors again and again. The salesman selling such a selected, limited list has the time to become familiar with his stations; he can get to know them from power to control board, from sales manager to air personality.

Personalized contacts should be maintained at all levels from the estimator and agency secretary to the account executives and clients. Knowing the people you are dealing with plus knowing your own properties are the two most important assets for a representative salesman.

The call for avails is not the sole time for selling. The salesman should utilize his time during the so-called quiet periods (infrequent in our business) to fill in his agency contacts with the latest facts and figures on his markets, his stations, and the special facilities available at his company to give added service to the agencies. The salesman always has something to sell. A good thing to remember is that there is no room for complacency in this business. The "Fat Cat" poses an easy target! There is no time when the representative or station, for that matter, can sit back and expect the money to roll in.

Another vital consideration is that no request for availabilities is too small to be serviced. No request for information on your station or market is too "far out" to be answered. The representative firm has been hired by the station to do the best job possible for him. It is always a good idea to sell your stations as if you, yourself, owned them.

When the call for availabilities comes in, the salesman must be brief, concise and complete. A good deal of his selling should have already been done. If he has waited for the availability call, he's too late.

SPONSOR SPEAKS

Wanted: more "excitement"

In recent conversations with advertisers and agency men we keep hearing more and more about the need for greater "excitement" in radio and tv.

The word, as these men are using it, does not mean more action, more adventure, or more violence.

By "excitement" they mean exciting new program concepts, imaginative new radio/tv treatments which can generate enthusiasm and cause talk.

And they are very, very serious in insisting that, to hold and build present advertising volume both branches of the air must come up with many more projects which have this "excitement" factor.

Far more, they say, than networks and stations seem to be producing for the '61-'62 season.

In SPONSOR's opinion these are significant, even disturbing comments. And we don't believe that the industry can afford to ignore them.

Those who think of advertisers and agencies as mainly concerned with ratings, costs per thousand, and sales figures may be surprised by this pre-occupation with "excitement."

But anyone who has followed the history of expenditures over the years knows that advertiser enthusiasm for a particular medium is a potent factor in its success.

And no amount of statistics on cost, circulation, CPMs, reach, ratings or efficiency can compensate for lost enthusiasm.

Reading the signs of the times, SPONSOR believes that a greatly increased emphasis on programing by radio and tv broadcasters is an immediate and economic necessity.

Recent developments in Washington, and elsewhere have focussed the attention of the industry on programing improvements for social, legal, or public service reasons.

But over and beyond the admonitions of Chairman Minow, or the complaints of critics and pressure groups—and actually far more important—is a hard-headed dollars and cents reason for greater attention to programs.

The men who pay the media's bills want more excitement on the air. We urge all networks and stations in both tv and radio to protect their business by bettering their shows.

10-SECOND SPOTS

Ulterior motive: John Stewart, ai personality at KDKA, Pittsburgh, r cently was in a hospital for surgery and received a lavish amount of atter tion. All day long, there would be steady flow of visits from doctors nurses, orderlies, and other staf members. He was rather flattered b it all until he overheard one of th regular callers saying to a new-comer *"you see, it is the coolest room in th hospital!"*

Triple threat: A magazine ad wa the subject of an elaborate spoof b Jack Sterling (WCBS, New York a.m. personality). First he describe the ad, which finds Charlie Conerly quarterback of the New York Giants saying that he has definite opinion about deoderants, and if there's on thing he cannot abide, it's a deod erant that quits on you. From there Sterling set an imaginary scene in which Conerly fades back to pass and is thrown for a 15-yard loss. The player's locker room explanation: "Sorry, coach. but just as I was ready to throw the pass my deoderant quit on me."

"I got the horse right here": Lee Murphy, WBIC, Islip, N.Y., received this telephone query from a listener: "Do you have a tip for today?"

He was taken aback until the listener reminded him that on the day before he had finished a commercial with the ad-lib, ". . . and here's another tip—Number 5 in the Sixth at Aqueduct." The caller said he had heard the tout on his way to the track the previous day, took it seriously, and acted accordingly. The horse, "Helio Deb," *paid $18.50.*

Good neighbor policy: When members of the ABC News team were stoned by pro-Castro demonstrators in Quito, Equador (during Adlai Stevenson's recent visit), one of the camermen was heard to sigh proudly, *"Gosh, kind of makes you feel like a world leader!"*

Accuracy! Accuracy!: Journalist-turned-tv-personality Ed Sullivan treated his multi-million viewing audience to the charms and talents of top commedienne Phyllis Diller recently. After the lady's second bow, Mr. Sullivan reminded that audience that "That was Philler Diller—uh Dillis."



Surprising how trends can be stopped

Maybe they're right. Maybe there *is* nothing harder to stop than a trend. Maybe. But we stopped one . . . cold! In Minneapolis-St. Paul, the TV viewing trend was down. All three network affiliates (called X, Y & Z) played to fewer people in June than in May. A lot fewer.

Not so at WTCN, the Channel 11 independent.

Audience was up. 20% more viewers over-all, a whopping 37% more viewers in the big-time slot from 6 P.M.-10 P.M. Slice it any way you want. Hours per day, days per week . . . WTCN spells UP.

What did it? Such trend-stoppers as Killebrew and company—the Minnesota Twins—first with the fans, if not first in the league. News-on-the-hour (On TV? Sure!) First-rate, first-run feature films in prime time. Great kiddie shows. The best in syndicated programs. Community identification and endeavor.

And we've just begun to fight. From now on, things get bigger and better. If the Twin Cities figure in your marketing plans, climb aboard. Call the man from Katz and ask him to bring along the June ARB book. And the May book, too. Nielsen, if you prefer. Check the trend, the new Channel 11 trend in the Twins.

TIME-LIFE BROADCAST
Independent WTCN-11 · Minneapolis-St. Paul



Another famous bell comes to Philadelphi

WRCV-TV was honored as America's "outstanding television station." It received the coveted Gold Bell Award of the Catholic Broadcaster's Association. This is the first Gold Bell Award ever presented to a Philadelphia station. Announcing the honor, the awards committee said: "In both quantity and quality of broadcast WRCV-TV has performed exceptional service during the past year. Throughout a wide range of programming, WRCV-TV h shown itself truly desirous of assisting Catho Broadcasters in every way possible." And every way possible, from pure entertainment public service, WRCV-TV serves Philadelpl with award calibre television programmi

WRCV-TV NBC TELEVIS IN PHILADELP CHANNEL 3

7 AUGUST 1961
40¢ a copy; $8 a year
Part 1 of 2 Parts

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

RECEIVED
AUG 7 1961

*Peace of mind guaranteed

More than ever before,
WCCC means **P. O. M. G.*** *radio*

MUTUAL BROADCASTING SYSTEM

its affiliation with the
Hartford proudly announces
and sponsors in Greater
for its listeners
and bends over backwards
which stands on its head
The Savitt station

WCCC radio

RADIO VS. THE NEWSPAPERS: A FRESH LOOK

Air medium's challenge to the dailies is more focused than ever, a study shows.

Page 27

Cracking the supermarkets: Part two

Page 30

Radio as L&N's Herb Zeltner sees the medium

Page 32

The prettiest timebuyers in N. Y., Chicago

Page 34

DIGEST ON PAGE 4

"next to KONO-tv . . .
this is the quickest way
to make a lasting impression"



San Antonio's KONO tv Channel 12

Make lasting impressions in San Antonio by buying MORE impressions per dollar!
KONO-TV has 51% (67,900 homes) Sun. thru Sat. 6 to 9 PM . . . compared
to 25% (43,200 homes) and 23% (45,000 homes) for others . . .
according to Nielsen Survey Index, April 2, 1961
Get the "Inside Story" on San Antonio Television

Represented by the Katz Agency

WJIM-TV

strategically located
to *exclusively* serve

LANSING...FLINT...JACKSON

and we do mean

FLINT!



The new March ARB shows

WJIM-TV

with greater audience in

FLINT

than any Detroit station!

(Sunday through Saturday . . . 9:00 am - Midnight)

WJIM-TV ranks first or second in several
prime time segments with six stations reporting

Now . . . more than ever . . . WJIM-TV dominates Mid-Michigan!

CBS

WJIM-TV

COVERING THE NATION'S 37TH MARKET

Dominant in Mid-Michigan for twelve years!

ASK YOUR BLAIR TV MAN

Which agency has the best-groomed men?

We assume Norman, Craig & Kummel wins heads down. Judging by the amount of hair tonic these fellows sell over WICE radio — and figuring on a proportionate use of free samples back at the shop — NC&K gents must look handsome all day — and without grease.

We wish they'd send us a complimentary bottle. After 24 hours of broadcasting pop music, news, public service shows and fine commercials like NC&K's, we don't always look so good. Ahh, but that's the price we pay for being the live-wire station in Providence.

Try us soon. For hair slickum or whatever.

WICE
PROVIDENCE
AN ELLIOT STATION
Representatives: Avery-Knodel



PETER GUNN
114 HALF HOURS

Mr. Lucky
34 HALF HOURS

Yancy Derringer
34 HALF HOURS

WIRE SERVICE
39 ONE HOURS

Call for a screening

OFFICIAL FILMS, INC.
724 Fifth Avenue, New York 19, N. Y. • PLaza 7-0100

© *Vol. 15, No. 32* • **7 AUGUST 1961**

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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30 $200 million advertising appropriations of huge supermarket indust hold vast radio/tv opportunities, but question is how to get at

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32 Media director of Lennen & Newell tells why radio gets only 1½ of t agency's entire billings and suggests "remedies" for nine radio proble

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37 Daily, 15-minute exercise show on tv, after two years of sponsorshi still attracting customers for Indianapolis division of Kroger stor

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Officers: editor and publisher, *Norman R. Glenn;* executive vice presi dent, *Bernard Platt;* vice president and assistant publisher, *Arnold Alpert* secretary-treasurer, *Elaine Couper Glenn.*

Editorial: executive editor, *John E. McMillin;* news editor, *Ben Bodec* managing editor, *Alfred J. Jaffe;* senior editor, *Jo Ranson;* midwest editor *Gwen Smart;* assistant news editor, *Heyward Ehrlich;* associate editors, *Jac Lindrup, Ben Seff, Ruth Schlanger, Diane S. Sokolow, Lauren Libow;* colum nist, *Joe Csida;* art editor, *Maury Kurtz;* production editor, *Phyllis Trieb* editorial research, *Carole Ferster.*

Advertising: assistant sales manager, *Willard Dougherty;* southern man ager, *Herbert M. Martin, Jr.;* midwest manager, *Paul Blair;* western manager *George G. Dietrich, Jr.;* sales service/production, *Lou Chapman* (manager) *Shirley S. Allison, Barbara Parkinson.*

Circulation: *Jack Rayman, Kathryn O'Connell, Phyllis J. Davis; reader service, Gail Rubenstein.*

Administrative: office manager, *Fred Levine; George Becker, Michael Crocco, Syd Guttman, Irene Sulzbach, Geraldine Daych, Jo Ganci, Manuela Santalla, Andrea Shuman.*

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VOLUME II
"FILMS OF THE 50's"
NOW FOR TV

FORTY-ONE OF THE FINEST FEATURE MOTION PICTURES PRODUCED BY WARNER BROS. FROM SEVEN ARTS!!!!!!!!!

I'll See You In My Dreams

DORIS DAY
DANNY THOMAS

FRANK LOVEJOY JAMES GLEASON
PATRICE WYMORE
DIRECTED BY MICHAEL CURTIZ

SEVEN ARTS ASSOCIATED CORP.

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.

Motion Pictures—"Gigot", starring Jackie Gleason, now shooting in Paris... Gene Kelly directing...
Theatre—"Gone with the Wind" in preparation...
Television—Distribution of films for T.V., Warner's "Films of the 50's"...
Literary Properties—"Romancero" by Jacques Deval...
Real Estate—The Riviera of the Caribbean, Grand Bahama, in construction...

NEW YORK: 270 Park Avenue	YUkon 6-1717
CHICAGO: 8922-D N. La Crosse, Skokie, Ill.	ORchard 4-5105
DALLAS: 5641 Charlestown Drive	ADams 9-2855
BEVERLY HILLS: 232 So. Reeves Drive	GRanite 6-1564

For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)



there is nothing harder to stop than a tren

Like the weather, ABC-TV continues hot in the run for summer ratings. Again places first where first place means most: in the competitive TV markets offering viewers a *three*-network pro gramming choice. They choose . . . Nielsen tallies*. . . and the trend keeps right on trending

ABC Television

*Source: Nielsen 24 Market TV Report, average audience, week ending July 23, 1961, all commercial programs originating between 6-11 PM (N.Y. time) Monday through Sunday.

7 August 1961

SPONSOR-WEEK

RKO GEN'L REPS SELF

Four reps to lose $12 mil. billings as RKO General starts own rep unit; offices to cover four cities soon

About $50 million worth of annual station billings have been lost to station representatives recently as the result of the formation of house reps.

RKO General, whose tv and radio stations gross about $12 million a year, now becomes the fourth group to represent itself.

Precedents for the setting-up are RKO General spot sales were provided by Westinghouse's TvAR and then by Storer and ABC TV.

RKO's move, slated for before the end of 1961, has been in the works for some time. (See SPONSOR, 20 March 1961, page 6.) Don Quinn, for about four months has been director of national sales for RKO General, with headquarters in New York. Quinn will become chief of RKO General's national sales organization. Initially offices will be in New York, Chicago, Los Angeles, and San Francisco.

The four station representatives that currently handle the RKO stations have been receiving their notices.



Don Quinn

RKO's switch has been motivated by a desire to "increase substantially our volume of national business," stated Hathaway Watson, RKO broadcasting v.p., and the decision did not stem from dissatisfaction with the reps. To the contrary, Watson continued, "We congratulate them on the fine record they have made. Our national sales have shown gains over the years and we are aware of the diligence and energy our representatives have displayed."

Target date for RKO General's National Sales unit is 1 October.

Avery Knodel will lose WGMS-AM-FM, Washington. Robert E. Eastman relinquished CKLW-AM, Windsor, and CKLW-TV will be taken off Young TV's list. (WHCT, Hartford, which may become a pay-tv station, is being kept for the time being by Young TV.)

But the brunt of the loss falls on H-R Representatives and H-R Television, which will lose the rest of the RKO stations. These outlets are: KHJ AM-FM-TV, Los Angeles; WNAC-AM-TV, Boston; KFRC-AM-TV, San Francisco; WRKO-FM, Boston; WHBQ-AM-TV, Memphis, and WOR-AM-FM-TV, New York.

Actually H-R did not have the New York and Chicago business of the WOR stations to lose, since the station represented itself in these cities.

The loss of the RKO stations to the four reps entails about $1 million annually in commissions.

Added to lost billings and commissions when Westinghouse, Storer

(Continued on page 9, col. 2)

CAMPBELL SOUP INTO NBC RADIO

Campbell Soup will be making the biggest splash yet in network radio this fall.

The buy will be strictly corporate, involve all the Campbell agencies and accord the lion's share to NBC.

There will be the usual seasonal regional spot radio schedules.

But the big strategy change for Campbell will be this: it's going daytime network tv, something up to now it's shied away from.

Interesting sidelight: though it has 85% of the canned soup business, Campbell keeps expanding its investments in air media from year to year.

AB-PT has record profit for first six months

AB-PT had record profits for the first six months of 1961.

Net profits, including capital gains, rose to $11.8 million compared to $7.0 million previous first six months.

Similar profits in the second quarter were $4.5 million compared to $3.6 million in 1960. Capital gains were principally from sale of half of holdings of Microwave Associates, and were reduced by a provision for $2 million reserve for foreign investments.

ABC International recently added an 11th station, in Panama City, Panama, to its Central American Television Network.



News with *emphasis* on local and regional events. News in *depth* where news occurs. News with *reach* across 36 Kentucky and a full 50 Tennessee counties, plus the northern rim of Alabama and a slice of Illinois. *Way ahead with all the news that's fit to see.* That's WLAC-TV, winner of 4 out of 5 top area news awards in the past 4 years.

Way ahead with news feeds to the network, too. of course.

WLAC-TV
nashville

the "way" station *to the central south*

THE KATZ AGENCY, INC.
National Representatives

Robert M. Reuschle, General Sales Manager

T. B. Baker, Jr. Executive Vice-President and General Manager

HARLES DWYER TO BC INT'L SALES

The sales manager of a Cincinti station has been appointed les manager of ABC International. He is Charles ("Chuck") Dwyer, sistant general manager and sales nager of WKRC-TV.

He takes over immediately as les manager of ABC International levision.

Dwyer was with WTVN-TV, Columbus in 1957 and 1958. Previously he was an account executive with the Katz Agency in Chicago for four years. Before that he was th the central division of ABC for ven years.



Charles Dwyer

Pepsi has Teem Division r its new soft drinks

The Pepsi-Cola Company has med a new unit, The Teem Divin, to market a lemon-lime drink d other new beverage products. Robert M. Worden, 36, ten years th Pepsi, has been elected a v.p. d placed in charge of the Teem ivision.

The new Pepsi products which ke up the new division have been eptionally active in air media.

Lemon-lime drinks have attained a increasing share of the soft drink rket, rising from 8.5% to 16% in t years. It is expected they will ch 29% by 1970.

BDO, which is also Pepsi's agenc will handle a stepped-up advertig campaign for the Teem prodts.

BDO, agency for Pepsi, has hired a account executive in charge of th new Pepsi products.

He is Richard J. Maylander. He cmes to BBDO from B&B, where he h been since 1955.

ANA-AAAA group to help local tv

The ANA-AAAA Committee for Improvement of Advertising Content is now ready to assist on local problems of objectionable advertising.

Previously assistance was available only for national or regional agency-placed advertising.

The offer is being made known to BBB, AFA, and AAW offices.

(Continued from page 7, col. 2)

and ABC TV went into the representation and, the RKO shift brings the total of such lost rep commissions to about $4-5 million a year.

Whether or not other station groups will follow the foursome is a matter of continual conversation in trade circles.

But it was fairly definite at this time that eight other station groups would continue to prefer independent station representation.

The groups remaining loyal to the independent reps include these: Triangle, Corinthian, Time Inc., Meredith, Capital Cities, Newhouse, Scripps-Howard, and Cox.

WNEW, New York station of Metropolitan Broadcasting, now stands in much the same position WOR did some weeks ago. The station has a house rep set up for it. Trade observers are watching to see if Metropolitan, like RKO, will rep the rest of its stations.

To return to RKO spot sales, a matter that might lead to much anger is in the air: personnel raiding.

None of the reps deny RKO's right to withdraw its business, but they draw the line when they lose key people in the process.

For instance, it has been learned that one of the first men to be hired by the new RKO spot sales unit will be Frank Boehm, research man for Adam Young.

CHICAGO LOCAL LIVE TV STAGES COMEBACK

(Chicago): Chicago is emerging again as a center both of live tv production and also as a place where local advertisers are showing definite interest in local live shows.

Park Federal Savings & Loan is sponsor of WBBM-TV Views the Press, a series originated locally by CBS o&o's. Already on the air in New York on WCBS-TV, yet a third version starts on KMOX-TV, St. Louis.

Also in Chicago is biggest news of local live production in a long time, namely Repertoire Theatre at WBBM-TV. It will consist of a series of live half-hour dramas using Chicago talent from the script on down. Series will also have four specials of 60 or 90 minutes starting around December. Lots of local ad interest is being shown in the series.

Bernard Howard has five Negro radio group plans

Bernard Howard, radio representatives, have revealed a Negro Group Plan to cover 52.4% of the national Negro market.

Total reach of stations covered under the plan is 9.9 million Negro listeners.

In addition to a national plan, Bernard Howard is also offering regional groups: the southern group, the northern group, and the west coast group.

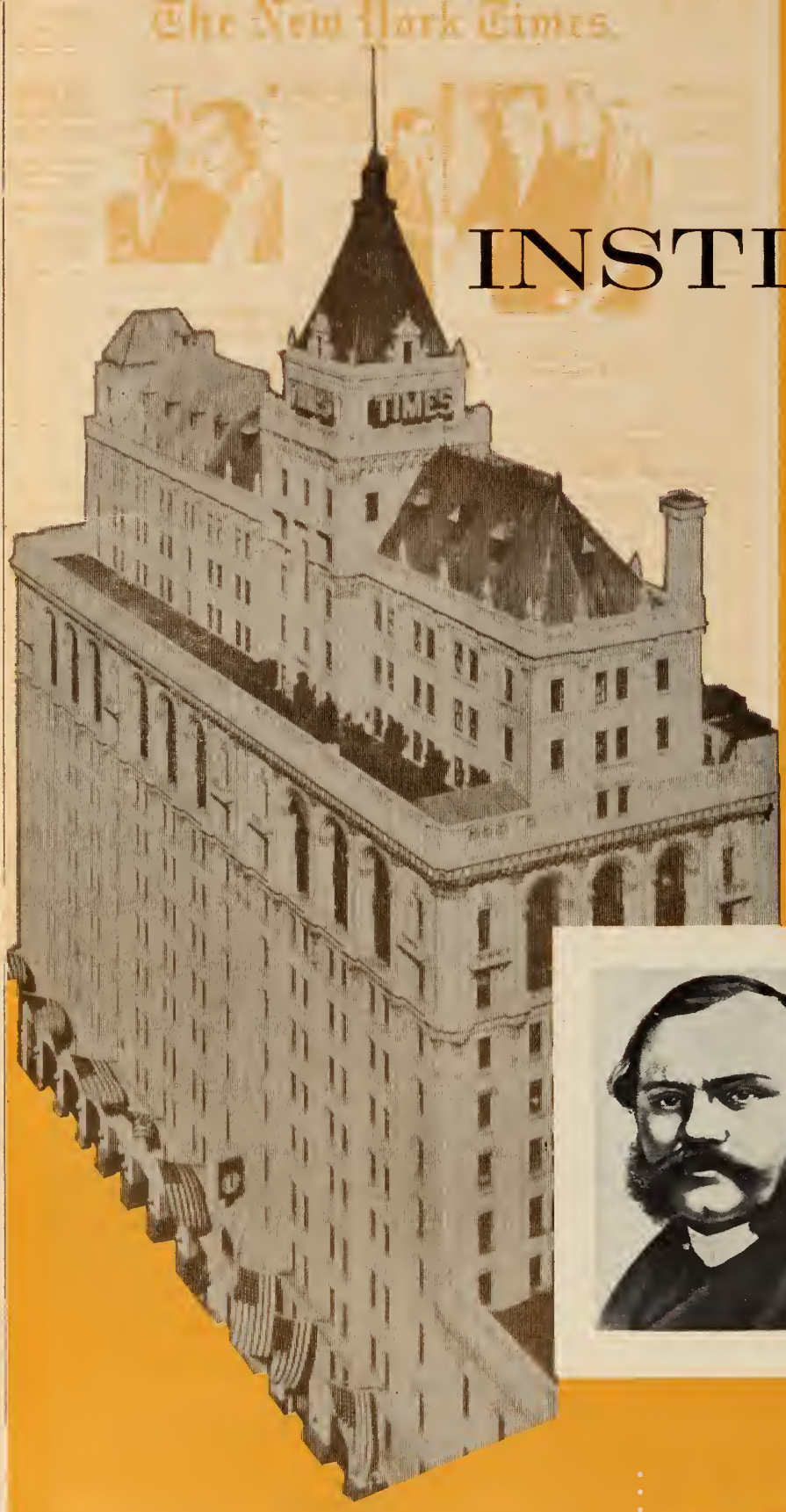
There is yet another group devoted to the first 15 Negro metropolitan areas.

TvB of Canada opens office

TvB of Canada has opened its offices in Toronto at 111 Richmond Street, West.

Director is William R. Seth.

Services will be similar to those provided by TvB in the U. S.



GREAT INSTITUTIONS ...built on integrity

HENRY RAYMOND
Founder

THE NEW YORK TIMES

KWTV
OKLAHOMA CITY

KWTV · OKLAHOMA CITY Represented nationally by Edward Petry & Company, Inc.

HELENE CURTIS BUYS 60 NBC MINUTES

Helene Curtis has purchased 60 ighttime minutes on NBC TV next eason.

The three shows into which the inutes will go starting in October e Saturday Night Movie, 87th Pre- nct, and Dick Powell.

Trade estimates, figuring network inutes at about $26,000 after all scounts, put the size of the buy at ound $1.6 million.

NBC TV reported that the minutes ould be divided 26, 24, and 10 to a ow, but did not identify shows d schedules further.

---

evlon weekly shows, no nore Belafonte specials

Revlon has cancelled two Harry elafonte specials as part of its ift in advertising policy involving e of weekly programs instead.

Two Belafonte specials previously own produced high ratings and e audience response, said Ted rgmann, Revlon advertising v.p., d the sponsor was entirely satis- d with Belafonte.

A settlement with Belafonte has en worked out through his agent, CA.

This March Revlon began using ternate weeks of Alfred Hitchcock d Wagon Train. This fall Revlon ans to use Ed Sullivan and Check- ate.

---

hree tv types up $16 mil.

Leading gaining dollar groups on twork tv for the first five months 1961 have been reported on by B.

They are: food and grocery prod- ts, confectionery and soft drinks, d soaps, cleansers, and polishes.

Respective gains of the three oups were (in millions) $9.1, $2.7, d $6.2.

Biggest decliners were the auto- tomotive group, down $3.6 million.

Agencies tell public of ads' importance

Leading agencies will tell the public of the important economic and social role played by advertising in a series of announcements specially prepared for the seven CBS Radio stations.

Twenty-eight agencies who have indicated they will participate to date are: BBDO, Buchen, Burnett, C-E, C-M, Chirurg & Cairns, Cole Fisher Rogow, Compton, D&C, AF-GL, Frohlich, Gardner, GMM&B, Griswold-Eshelman, HH&M, Hixson & Jorgenson, K&E, KM&G, Klau-Vam Pieterson-Dunlap, MJ&A, Meldrum & Fewsmith, Reach, McClinton, Ross Roy-BDF, JWT, and T-L.

Stations which will carry each of the announcements 12 times are WCBS, New York; WBBM, Chicago; WCAU, Philadelphia; WEEI, Boston; KMOX, St. Louis; KCBS, San Francisco, and KNX, Los Angeles.

Smith-Corona's $2 mil. goes to BBDO from C&W

Add Smith-Corona to the list of clients who have made the exit from C&W lately.

The Smith-Corona Marchant account, estimated at $2 million, has gone to BBDO, effective at once.

Said Leslie C. Overlook, S-C-M's v.p. and director of marketing, "the appointment of BBDO fits effectively into our overall marketing strategy, which has been shaped by our expansion into new product areas and by the general acceleration of our product development."

BBDO will handle all Smith-Corona lines, including typewriters, office machines, and other equipment.

SEALTEST SPONSORS BOB NEWHART SHOW

Sealtest will sponsor Bob Newhart on NBC TV next season.

The Sealtest Division of National Dairy Products (N. W. Ayer) has placed an order for the half-hour show weekly at 10 p.m. Wednesdays starting 11 October.

Program will be packaged by MCA and will be taped in color at NBC TV Burbank studios.

Most new comedians to come to eminence in recent years have shown a marked reluctance to commit themselves to a regular tv series. Newhart is hence an outstanding exception.

B&B TRIES 'UNIQUE' MARKETING UNIT

A new marketing-merchandising department, said to be "unique in the advertising agency business" has been revealed at Benton & Bowles by president William R. Hesse.

The new department is headed by Robert Wallace, v.p. formerly in charge of the marketing planning department. Austin Johnson, v.p. and former head of the merchandising department, has been named associate director of marketing services.



Robert Wallace

The new B&B unit reflects a unique alloy of its marketing and merchandising units.

The new department will "give B&B and its clients a new dimension in their total marketing programs," Hesse said.

"This will serve," he continued, "to better position the brands we handle, enable them to compete more effectively in the marketplace and result in greater efficiency of client investments in advertising and promotion."

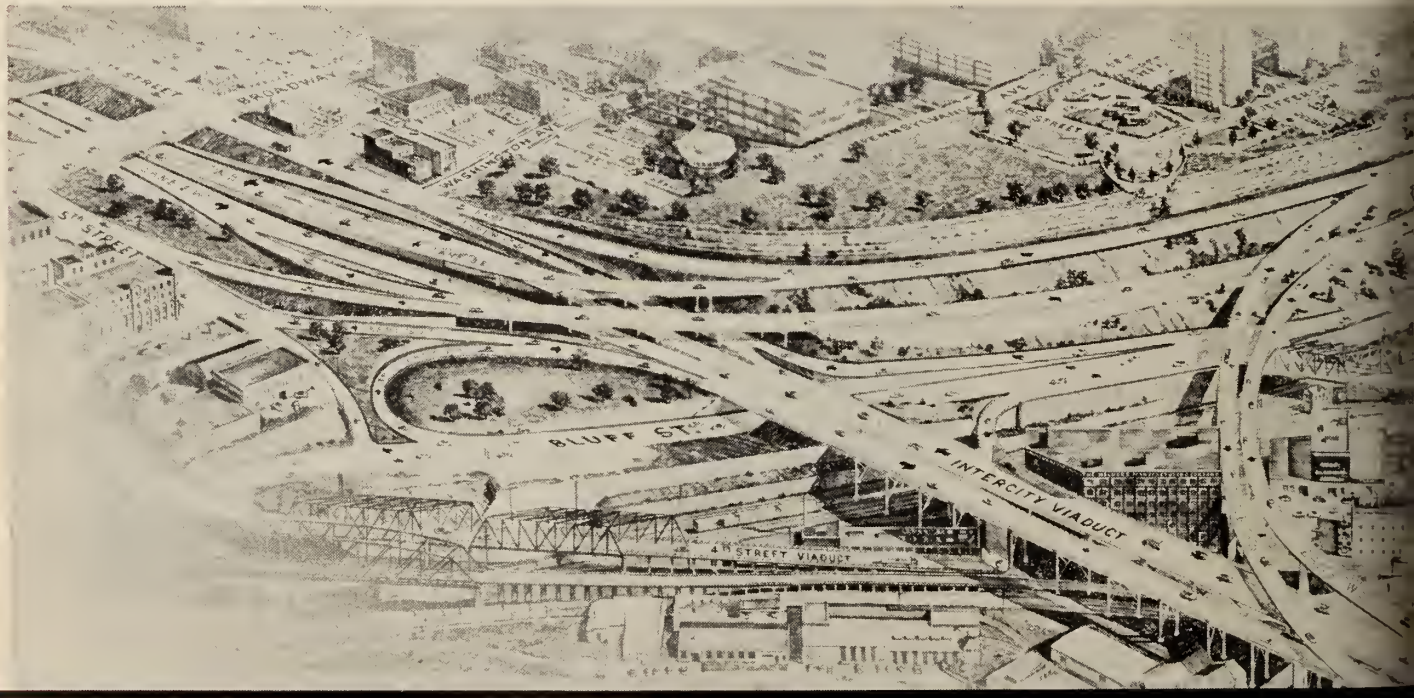
More SPONSOR-WEEK continued on page 62

Pardon Us . . . We're on the Grow

A hole in the ground, a super-structure climbing skyward, new expressway complexes, ribbon cutting ce monies...these are familiar scenes in Kansas City today. Not since early days has the Kansas City skyli undergone such vast alterations. In the Country Club Plaza alone, five new luxury apartment buildings a currently under construction. This is the largest building volume of its kind at any one time in Kansas C history. • Now, let's take a broader look at the market, from Sales Management's projections for metr politan Kansas City in 1961:

POPULATION.....1,100,400 (UP 49,70
HOUSEHOLDS ..... 360,600 (UP 15,90
EFFECTIVE BUYING INCOME.....$2,513,767,000 (UP $215,359,00
RETAIL SALES.....$1,611,791,000 (UP $51,454,00

Keeping pace with this bustling market are Transcontinent Television Corporation's WDAF AM-FM-T Ask your Petry men how the sights and sounds from Signal Hill can be your most effective tools in reac ing this booming Heartland.



BLUFF STREET INTERCHANGE

WDAF•TV 4 WDAF•AM-FM 610 KANSAS CITY•

SYMBOL OF SERVICE

WROC-FM, WROC-TV, Rochester, N. Y. • KERO-TV, Bakersfield, Calif.
WGR-FM, WGR-AM, WGR-TV, Buffalo, N. Y. • KFMB-AM, KFMB-FM,
KFMB-TV, San Diego, Calif. • WNEP-TV, Scranton—Wilkes-Barre, Penn.
WDAF-TV, WDAF-AM, Kansas City, Mo.

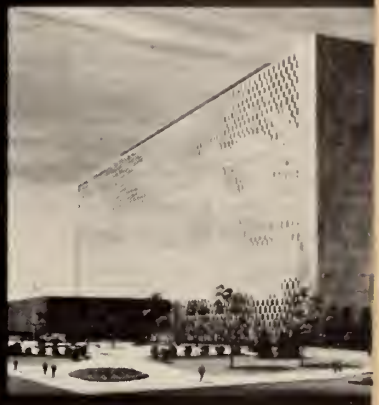
Represented by
Edward Petry & Co., Inc.
The Original Station Representative

TRANSCONTINENT TELEVISION CORP. • 380 MADISON AVE., N.Y. 17

TRADERS NATIONAL BANK



FEDERAL OFFICE BUILDING

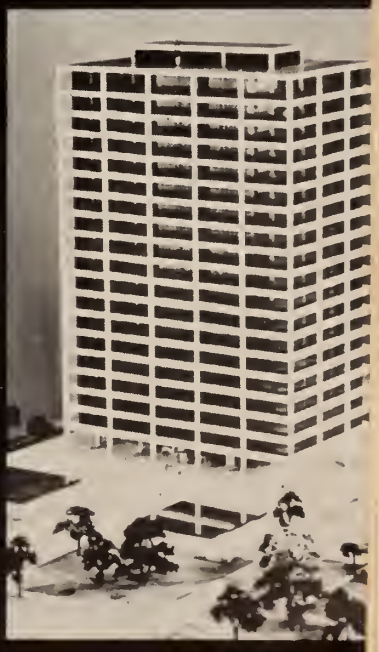


CONTINENTAL TOWER

BUSINESS MENS ASSURANCE CO







REGENCY HOUSE APARTMENTS

COMMERCE TRUST COMPANY





KROD-TV
DOMINATES
THE
EL PASO
MARKET

2 to 1

The March, 1961, ARB shows that KROD-TV leads in total homes reached in 327 out of 494 surveyed quarter-hour segments.

This means that KROD-TV is the "dominant" station 66.2% of the time in the nation's 46th city and in the adjacent trade area of West Texas and New Mexico.

KROD-TV has been dominant in El Paso on every audience study since 1952.

KROD-TV
FIRST IN EL PASO

BUY TV
to sell West Texans...
Get 34% of New Mexico to boot

TRIGG
A TV VAUGHN
STATION
KROD-TV EL PASO KVII-TV AMARILLO KOSA-TV ODESSA MIDLAND

3 QUALITY STATIONS / 3 QUALITY MARKETS / 1 NATIONAL REPRESENTATIVE THE BOLLING COMPANY, INC.

Jack C. Vaughn, Chairman of the Board
Cecil L. Trigg, President
George C. Collie, Nat. Sales Mgr.

by Joe Csida

Sponsor backstage

The bell tolled for radio, too



Radio station operators in attendance at the National Association of Broadcasters convention in Washington last May who listened closely to Federal Communications Commission Chairman Newton Minow's famed "vast wasteland" speech must have been keenly aware that the bell tolled for them, too. Despite the fact that the Chairman dealt exclusively with television in that highly publicized talk, he did say that he was planning to study radio soon, and had no intention of ignoring the audio medium.

I don't know how Mr. Minow's study of radio is progressing, but under his leadership in recent days the Commission has taken a most aggressive stance in its dealing with its radio licensees. And the atmosphere created by the FCC posture in both television and radio is encouraging certain major unions dealing with broadcasters to adopt what seems to be tougher attitudes.

It is my somber thought (and most broadcasters with whom I have talked recently concur) that the Commission's renewed drive to have an increased voice in programing, and the collateral result of this drive in the way of more aggressive union attitudes must have a drastic ultimate, though moderately gradual effect on the very face of television and radio.

Sale of radio stations killed

In recent weeks we've seen two of the biggest radio station purchase deals killed because the FCC was not satisfied that some of the licensees involved had fulfilled their obligations to the public. The deal whereby Crowell-Collier Publishing Company was to buy WMGM, New York for $11,000,000 ended when the FCC sent C-C a letter questioning programs broadcast by KFWB, Los Angeles; KEWB, Oakland and KDWB, Minneapolis, all three C-C stations. The Commission claimed that it had received complaints concerning C-C station broadcasts. Some, it was maintained, were in bad taste. Although the C-C brass denied the contentions and expressed confidence that any subsequent FCC investigation would show the stations operated in the public interest, the WMGM deal was dead.

The Commission also sent a letter to New York station WINS, in which it said it had uncovered instances of payola, and doubted whether the WINS license could be renewed without more exhaustive examinations. The Storer Broadcasting Company in the meantime had been planning to purchase WINS from J. Elroy McCaw for $10,000,000, and this deal has been, temporarily, stymied.

In the meantime, in granting station KORD in Pasco, Washington a one-year license renewal, the Commission sent a letter to all broadcasters, again spelling out how meaningful are the FCC requirements for broadcasters to deliver on their promises; not only

(*Please turn to page* 50)

Storer Programs Inc.

Proud addition to a distinguished family...

Storer Broadcasting Company proudly announces the formation of Storer Programs, Inc....another service dedicated to the established traditions of integrity and quality which have been the hallmark of Storer for more than thirty years of broadcasting.

First program offering...

"Divorce Court," a proven vehicle for audience and sales in markets all over America, launches Storer Programs, Inc., into the distribution and production of top-flight programming for television stations.



NEW YORK: 500 PARK AVENUE, PLAZA 2-7525 · CHICAGO: 333 NORTH MICHIGAN AVE., CENTRAL 6-3867
LOS ANGELES: 338 S. WESTERN AVE., DUNKIRK 3-4691 · ATLANTA: 1018 W. PEACHTREE ST., N.W., 875-8571



49th and Madison

Congratulations on direct attack

Having admired the past contributions to "Commercial Commentary," I was delighted to read the latest article, "Return to Fundamentals," in the 19 June issue. It directly attacked the key issue, rather than circumventing it as others have done.

It seems to me self-evident that the viewer or listener reaches out to be communicated with and tunes in to receive the content of the program, rather than to be sold products, informed of upcoming shows, etc. As a matter of course, these functions are accepted as part of the communications process, but they are not its *raison d'etre*. Therefore, I wholeheartedly agree with your conclusion that ". . . if we are to make real strides toward finer tv programing, we've got to get finer program talent, much finer program executives."

As with the weakest-link-in-the-chain saying, in the final analysis a station or network can be no better than the content of its programing. For both, programing is their reason for being. I agree with you that if any one element sits at the top of the "complex" it must be programing. Otherwise, only distortion and unbalance will result—and we have plenty of evidence of that now. Underlying all of this, though not always so expressed, is the basic agreement of all elements of the complex that they are going to strive for excellence of programing. Today, it seems, almost every conceivable go other than this is being served.

Congratulations on a well-writte very-much-to-the-point article. L us hope that a programing restor tion/renaissance can be accomplish . . . soon!

Robert E. Smith
tv/radio director
Grubb Advertising, In
Champaign, Ill.

Too much mediocrity in agencies

Each week I read with great intere the articles in your fine periodic and especially "The Crisis in T Thinking" in the 12 June issue.

I certainly agree with many of th principles, but there are several th bear looking into. I cannot spea for network tv and the multi-milli dollar agencies, but I can speak fro a local level. I know that the lar agencies share one thing in commo and to me, it is mediocrity. Wi the large staffs, millions of dolla to spend, and the facilities availabl I think the large agencies have su cumbed to a lethargy that is dange ous to tv. Here in Cleveland, the is such a lack of creative thinking advertising, that sometimes I do n like to admit I am a member of th advertising business.

In 14 years of watching comme cials for assorted products as auto siding, home remodeling, etc., I ha yet to see a new creative idea. seems that one agency came up wi a format, and the others, not war ing to think too hard, adopt the at tude, "If it's good enough for ther it's good enough for us." So, we s a constant parade of pitchmen, gi ing the same old tired message, wi no creativeness, imagination or gut

Agencies and stations constant clamor for fresh talent, and yet wh they are sent new faces for comme cials, and qualified creative write 99% of them do not get past th reception desk, or if they do, a politely brushed off by account e ecutives of the agencies, and the st tion managers.

I run a small one man shop f a hard core of 20 advertisers ar my billings do not run into the m lions, sometimes not even into th thousands per month, but I am prou of the fact that my clientele a loyal. I do not create fancy produ tions that may cost the sponsor d lars he cannot afford, but use sp



WAVE-TV gives you
28.8% more WEEK-END CHEFS

—and they buy 28.8% more food, condiments, sauces, flavorings, etc.!

WAVE TV

That's because WAVE-TV has 28.8% more viewers, from sign-on to sign-off, in *any* average week. Source: N.S.I., Dec., 1960.

CHANNEL 3 • MAXIMUM POWER
NBC
LOUISVILLE
THE KATZ AGENCY, National Representatives

ilized techniques in different mar-
ks and media to make their dollars
rk for them and create results. I
te my own copy, do my own leg-
rk and am in constant touch with
clients at all times.

Lenny Kahn
Cleveland

minology corrected

h week I read with interest
NSOR Magazine. and I am happy
ay that, to date, your fine maga-
i has been somewhat of a bible
his office.

A few weeks ago, SPONSOR carried
h appointment of Adam Young,
r. as the National Sales Represen-
aves for all three Gordon Broad-
ting facilities: i.e., KSDO, San
go; KBUZ. Phoenix: and you
ed KQBY as a Frisco station.

n your 19 June issue. you had
ilton H. Klein KEWB Frisco Gen-
l Manager to support sales depart-
nt." I was born and raised in this
a city, and the correct usage would
San Francisco, and not the term-
nlogy *"Frisco."*

ooking forward to many more
ks of enjoyable reading.

Dell Simpson
manager
Adam Young, Inc.
Missouri

SPONSOR appreciates the suggestion and we agree
letely.

tation licensee at 21!

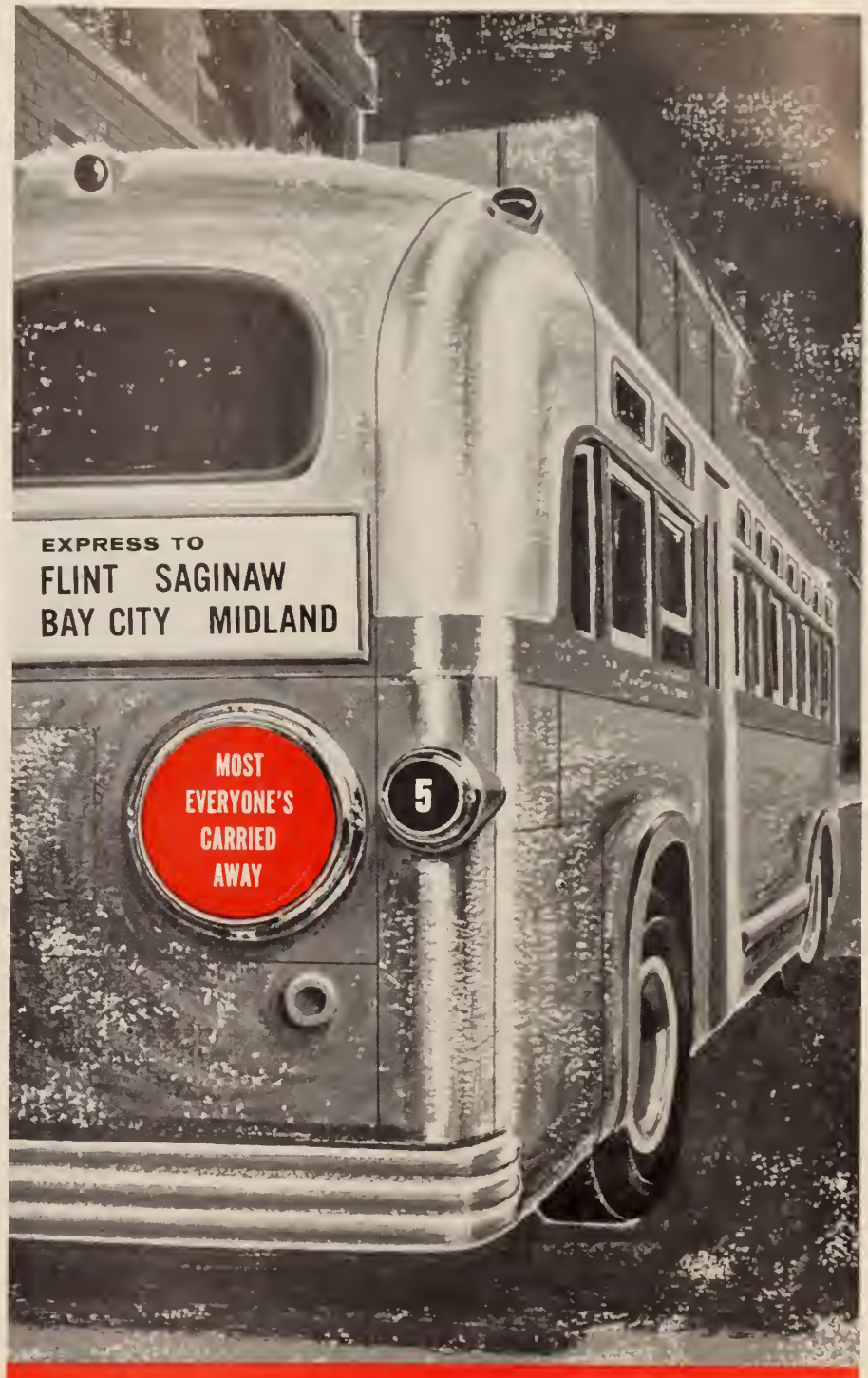
hank you for running the picture
our award to Commissioner Ford:
h publicity as this is a great help
us in our work, which largely
s the direction of acting as a
ison between the public and the
ustry.

note Mr. McMillin's reference to
ofessionalism" and thought you
might be interested to know I
the licensee of an am broadcast
ion when I was 21 years old. If
one can beat that record. please
d him along to me and I will be
l to buy him lunch!

his experience has been the *sine*
non with respect to my qualifi-
ons as president of the National
lience Board.

nclosed is your own personal
y of the June "NAB Newsletter"
I hope you will find it of in-
st.

Peter Goelet
president
National Audience Board, Inc.

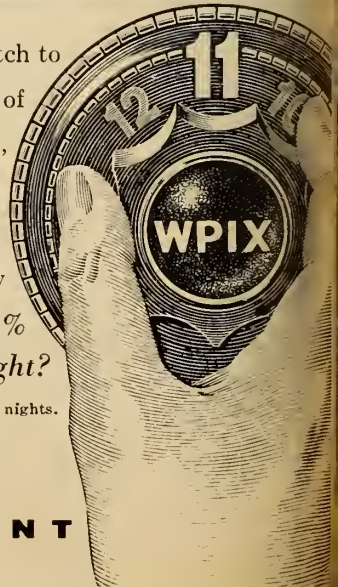


CHANNEL 5
SERVING THE ONE BIG TOP 40 MARKET OF FLINT • SAGINAW • BAY CITY AND MIDLAND FROM WITHIN!
A Gerity STATION
Edward Petry & Co., Inc.
NBC
WNEM-TV
EASTERN MICHIGAN'S FIRST VHF STATION – FIRST ALL WAYS!



The programming standards of a television station are always on view. All you need do is watch to see that WPIX-11, New York's Prestige Independent, has the "network look"—an array of network proven and network caliber programs night after night. Groucho Marx, Wyatt Earp, One Step Beyond, World of Giants, Troubleshooters, It's a Wonderful World, Wanted, Dead or Alive are some of the new fall shows joining the best looking and top-rated* independent in New York—and the only one qualified to display the NAB Seal of Good Practice. Only WPIX gives you *minutes* in *prime* time in such a network atmosphere. A client list that is 98% national advertisers is the clincher. *where are your 60 second commercials tonight?*

*During every month of this year ARB reports WPIX-11 has the largest share of audience among the independents, 6 PM to Midnight, seven nights.



NEW YORK'S PRESTIGE INDEPENDENT

Interpretation and commentary on most significant tv/radio and marketing news of the week

SPONSOR-SCOPE

7 AUGUST 1961
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The big story of the past week as far as the dollar is concerned is the gratifying (to stations) burst of spot tv buying activity for the fall.

Major reps are reporting to their stations (especially those in the **top 40-50 markets**) that the third quarter will be as good as last year and may be even better.

One of these reps **canvassed the top 15 spot agencies** as to their prospects of business for the final quarter and the answers shaped up as follows:

Bates: at least as good as it was last year.

Benton & Bowles: should stand up quite strongly.

Y&R: bigger outlay for spot, with additional money from P&G and Bristol-Myers.

JWT: looks like a banner spot season, with Kodak, Lever, Scott Paper and Chase & Sanborn coming up with new products. Liggett & Myers will add much to the pot.

Compton: the same, at least, as last year, with a couple new P&G products.

McCann-Erickson: there'll be a hike, what with more from Esso and Coca-Cola.

Burnett: there could be less, even though Pillsbury, Maytag and P&G will still be on the firing line.

Ayer: will be up, with Corning Ware, leaning more strongly to spot.

DFS: figures it will be about the same.

FC&B: spot action should be on an even keel with last year.

L&N: heavier than before, with Corn Products, Cities Service and Lorillard upping their spot budgets.

Tatham-Laird: Mr. Kleen, Ovaltine and Whitehall will keep 'em rolling.

D'Arcy: with American Oil in the shop, level will be higher.

And here's how the same rep **sizes up the outlook for out-of-New York offices:**

Detroit: a substantial drop from '60
Chicago: a marked pick up
Los Angeles: strong going
Atlanta: about the same
St. Louis: pace looks very good
San Francisco: about 15% off
Dallas: Wesson loss will show
Boston: about the same

There's been a more than perceptible change for the good in the past two weeks in tv's business prospects for the last quarter as regards both network and spot.

The sign of renewed momentum for the networks: the number of inquiries about available nighttime participation packages. These aren't of the bargain-waiting type, but advertisers actuated by the improving climate in the economy.

As to how things are bustling in new spot tv, take a look at this roster of availability seekers or actual order-placers for the past week:

Comet (Compton), day and night minutes; **LaFrance** (Y&R), four weeks, day minutes, starting 4 September; **Dristan** (Tatham-Laird), minutes around the clock and sports participations; **Dr. Caldwell and Fletcher's Castoria** (Brown & Butcher); **Fleischmann's margarine** (Bates), minutes and night 20's, 10 weeks, starting 11 September; **Folger's coffee** (C&W), 15 weeks, minutes and I.D.'s, 3 September; **Ipana** (DCS&S), six weeks, I.D.'s, 50 markets; **Bromo Seltzer** (BBDO), night minutes, 18 weeks; **Scott Paper** (JWT), night minutes, 11 weeks, 4 September; **Sani-Flush** (Bates), minutes; **Peter Paul,** minutes, chain-breaks, 13 weeks, 10 September; **Nescafe** (Esty), night minutes, chain-breaks; **Old Gold filters** (L&N), prime chain-breaks and minutes, top 40 markets, 4 September.

Elsewhere: Ralston Purina dog chow (Gardner), minutes and chain-breaks in flights starting October; Pet (Gardner), daytime minutes, 23 weeks, October start; Pard Crunchers (D-F-S Chicago), daytime minutes.

National spot radio's standout availability call for the past week was out of BBDO for the du Pont anti-freezes, with well over 100 markets on the list, a run of four weeks and a schedule based on the rate for 30 spots on the most expensive station in a market.

Other calls in New York: **Noxzema's Cover Girl facial** (SSC&B), eight weeks in 40 markets; **Bumble Bee tuna** (Manoff), 10 weeks, starting 21 August.

Potts-Woodbury in Kansas City is buying in about 15 top markets for an "eat lamb" promotion underwritten by the **American Sheep Producers Council.**

C. F. Mueller (DCS&S) has about wrapped up plans for its perennial campaign in spot radio for the coming season, starting after Labor Day.

It will even add a couple more markets than it had for 1960-61. The scope of that campaign's daytime saturation was 65 markets from Maine to Florida and west to Detroit, at least two stations per market and 33-34 weeks.

Looks like nighttime news, weather and sports strips for oil companies will be at a premium on tv this fall.

Continental Oil (Clinton E. Frank) has just joined the expanding list of refiners in quest of this type of local programing. Among the others bidding for the same thing are **American, Humble, Shell, and Sinclair.**

Conoco, however, has so far managed to clear 18 markets and is analyzing 60 more for this kind of stripping. One advantage it's got: in the smaller markets where Conoco has been sponsoring Blue Angel via syndication, stations **are inclined to give it preference** on the evening strips.

A problem the refiners are running into is the **shortage of talent.** Where one oil company sponsors the 6 p.m. news the same talent is not available at other times.

Chrysler's Dodge line (BBDO) has broken the Detroit ice as far as buying for the fall is concerned: the schedule calls for 20 tv I.D.'s to be run off within two September weeks. As many as 100 markets may be involved.

Some stations, because of the fact the I.D.'s fall in prime time, are giving 30-day conditional confirmations, with **firm acceptance in ample time** before starting dates.

Quality music fm stations are in for some substantial largess from the set divisions of General Electric (Y&R) and Magnovox (McCann-Erickson).

From GE it'll be a half-hour a week for 13 weeks, starting 13 August. The Magnovox schedule is in process of lining-up.

American Chicle (Bates) will be back in spot this fall, with about 30% of the tv budget going to that facet of the medium.

Reason why Chicle bows out of spot for the summer months: it can't get the 30-40% discount that it gets for its minute participations from the networks.

A couple of the tv network soap operas seem to be losing their stride, but the sisterhood as a whole are holding up fairly well in both ratings and average homes.

At least, that's what this three-year comparison for the second June NTI shows:

FACTORS	1961	1960	1959
Number	9	10	9
Average Audience	3.2%	3.4%	7.9%
Average Homes	3,846,000	3,797,000	3,516,000

The faltering twosome: **Brighter Day and Secret Storm.**

There's been a lot of offhand calculating of the number of 20's and 10's tv network affiliates will have available for sale in chain-breaks per week this fall.

Based on the latest network schedules, SPONSOR-SCOPE's count-up is **237 20's** and **39 10's.** The assumption here, of course, is that all the 40 chain-breaks will be sold as two 20's and the mid-program breaks, plus the 30's after P&G's Rifleman and Margie, will be disposed of as 20's and 10's.

Following is a breakdown of the 40's by night of the week:

NETWORK	Sun.	Mon.	Tues.	Wed.	Thurs.	Fri.	Sat.	TOTAL
ABC TV	5	4	5	4	5	5	5	33
CBS TV	7	7	6	5	3*	5	4	37
NBC TV	6	4	4	4	4	4	3	29
Total	**18**	**15**	**15**	**13**	**12**	**14**	**12**	**99**

Here's how the 30-second chain-breaks stack up:

ABC TV	3	4	1	3	2	2	1	16
CBS TV	0	0	0	1	2	2	3	8
NBC TV	0	2	3	1	3	3	3	15
Total	**3**	**6**	**4**	**5**	**7**	**7**	**7**	**39**

*CBS Reports will be added if sold in minute participations.

P.S.: P&G got the 30-second dispensations on the ground that it had **signed the order before** ABC TV officially announced the 40-second station-break.

Mark it as the end of an era: International Latex, which introduced the bartered time concept on a grand scale, has taken on a load of NBC TV participations for the coming season via Bates and Reach-McClinton.

It'll be in Jack Paar and Today and six nighttime series. **Billings: $3.5 million.**

P.S.: NBC TV's competitors say they froze themselves out of this piece of business when their **acceptance people raised questions** about Latex brassiere commercials.

Latest defection from spot to network tv: Chunky Chocolates (JWT), which bought 27 minutes on nine different NBC TV daytime shows over five weeks starting in February.

Andrew Jergens has renewed its three quarter-hours a week on the same network.

Object of a competitive scramble at the moment: **Warner-Lambert's** budget ($3-3.5 million) for the 1961-62 season, with Lambert & Feasley lining it up. **Looks like ABC TV has the edge.**

More about daytime: **Chesebrough** (Compton-JWT) has split up its last quarter's budget this way: $600,000 for ABC TV and $200,000 for CBS TV.

Shell, as a corporate entity, has turned out to be quite a spender for the 1961-62 season, with the bill for 15 consecutive weeks on CBS TV Sundays (4-5 p.m.) running possibly to $1.5 million.

During the forthcoming season Shell will run four Leonard Bernsteins, two more than last season, plus **11 international golf tournaments** which will be put together by Filmways.

Look for AT&T to sponsor three 90-minute specials treating with space on NBC TV next season. It'll take over part of the Friday night span under commitment as the Telephone Hour.

These will be in addition to the two space shows that AT&T has coming from CBS TV within the CBS Reports complex.

Obvious cause for all this sponsorship: AT&T, in cooperation with the space agency, is scheduled to **shoot up some communications satellites.**

Two topics that dominated the SRA board of directors last week's me (1) how to go about documenting its testimony against network option tim fore the FCC and (2) ways and means of stemming the tide among station g to set up their own rep organizations.

The task on the group trend is to establish a clear-cut case showing that the multi station owner is far better off in the long run, as well as for the short term, in sticking the independent rep than in embracing what some reps have come to refer to as, **"cap representation.**

An item of major concern at both NBC TV and CBS TV is the slowness which they have been moving their public affairs inventory for the 1961-62 se

NBC TV has gone so far as to make its stable of 26 weeks of miscellaneous public programing available at prices pegged to competitive CPM's, but at presstime they wer up for sale.

At CBS TV the prevailing philosophy about pricing of public affairs is that it is uns to equate it with other forms of programing, since it isn't a matter of competitive CPM' rather that of getting the **right kind of advertiser.**

Don't fail to scan SPONSOR's 120-page 15th annual Radio Basics (on desk this week with your SPONSOR subscription) for the updated facts on th mensions of radio listening, uses, programing, etc.

For instance, Basics notes this fact among hundreds of others: Of the nearly 40 m housewives in the United States, **93.8% of them listen to radio** an average of 16:45 weekly.

Also, in both July and August over **203 million hours** are devoted to radio exp compared to 148 million in December and 146 million in January.

ABC TV daytime has picked up a trio of small ones for the fall that have thing in common: they're new to the medium.

The three: Chatham blankets (Chirurg & Cairns, New York); Plasti-Kote (Alle Schapiro, Cleveland); A. J. Sirish, school supplies.

If you radio stations have been wondering what happened to your Wrigley ings, the explanation, as it now turns out, is a simple one: tv got it.

The story: Myerhoff needed that estimated $3 million to meet increased station The three individual market lists have been combined into a "basic" market list and the requests has been limited to four weeks before Christmas.

Tv stations are puzzled by their inability to find out from Reach McClin regional offices what the plans are regarding college football this fall in beha Prudential Insurance.

It's been a perennial buy and the operators are wondering whether there's a **curtail in the wind.**

Only information on the subject obtainable from Reach McClinton's New York head ters: **regional matters are left entirely to the regional offices.**

NBC TV will celebrate its **35th anniversary** with a **wing-ding for affiliates** in H wood 6-7-8 December.

For other news coverage in this issue: see Sponsor-Week, page 7; Spo Week Wrap-Up, page 62; Washington Week, page 55; SPONSOR Hears, page 58; Tv and dio Newsmakers, page 71; and Film-Scope, page 56.

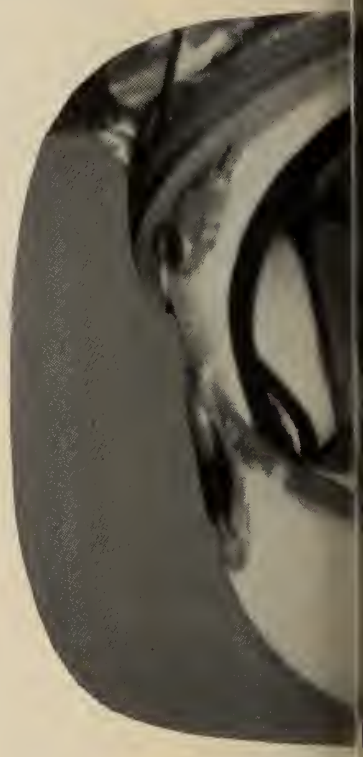
"All us sophisticated
women like the programs
on WSM-TV..."



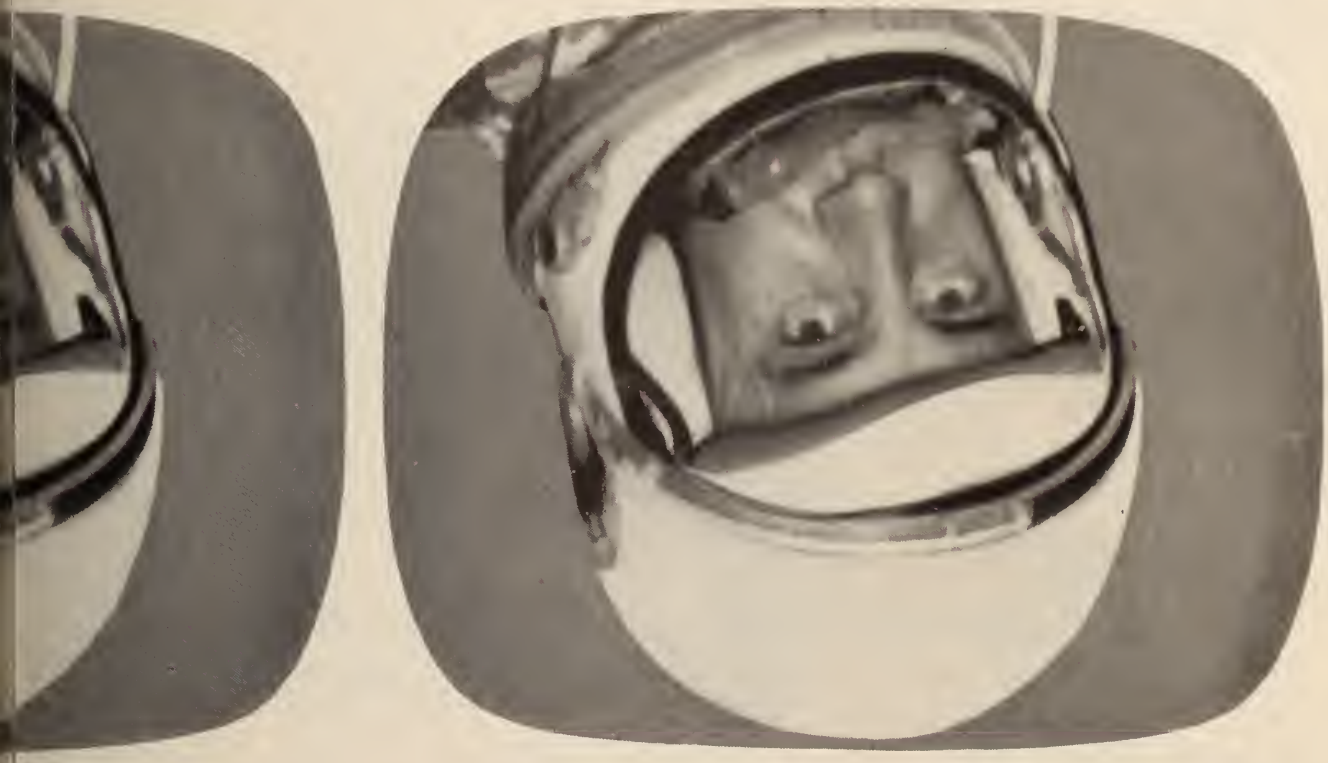
WSM-TV Channel 4
NASHVILLE, TENNESSEE
America's 48th Television Market
NBC
Represented by
Edward Petry & Co., Inc.
The Original Station Representative
OWNED AND OPERATED BY THE NATIONAL LIFE AND ACCIDENT INSURANCE COMPANY

Whenever all three networks cov





e same event at the same time...



more people watch it on NBC

When Gus Grissom rocketed into space, an estimated 43,000,000 people watched it—and throughout the shoot NBC TELEVISION attracted 61% of the network audiences.* It happens that way all the time. FOR INSTANCE: 1. During the National Political Conventions NBC News attracted greater viewing audiences than both other networks combined. 2. In the Great Debates, viewing on NBC was substantially greater than on either competing network. 3. More families turned out to watch the Election returns on NBC Television than the total for both other networks. 4. And it happened that way again for the Inauguration. 5. And again for coverage of Alan Shepard's history-making flight. 6. When President Kennedy reported to the nation on his trip abroad, NBC News again won the biggest audience, this time by margins of 5% and 136%. 7. And in Presidential Press Conferences covered by all three networks, NBC averaged an audience pull 37% stronger than its closest competitor.

NBC

*Sources: *Trendex. Nielsen Television Index: Items 1-5, National (Average Audience Ratings). Items 6 & 7, MNA.*

Florence merits another look

At first glance you see external beauty.
Another look reveals the market personified—an energetic industrial-agricultural complex comprising the fifth largest single-station market in the nation.

WBTW

Florence, South Carolina

Channel 8 • Maximum power • Maximum value
Represented nationally by Young Television Corp.



A Jefferson Standard Station
affiliated with
WBT and WBTV, Charlotte

What Americans think of newspapers

'A man no longer needs to read a daily newspaper in order to be well informed.'

CARL E. LINDSTROM, *former executive editor, Hartford Times, and now professor of journalism at University of Michigan*

'As families of our large metropolitan markets have intensified their migration to the suburbs and beyond, some newspapers appear to have failed to go along with them as they might have ...We look upon developments such as this with some concern, for they decrease the efficiency of the newspaper medium for us.'

JOHN R. BOWERS, *car advertising manager of the Ford division*

RADIO VS NEWSPAPERS—1961

A fresh look at an old battle with some significant quotes from critics of the American daily press and broadcast executives

Radio's battle with the newspapers is a grizzled one. Recently, SPONSOR took an updated look at the long struggle between these two massive forms of communication. Here are some of the significant things it found:

- More and more critics within the ranks of journalism are calling newspapers to task for not performing a better job.
- Advertisers are more aware of newspaper shortcomings both in circulation and advertising.
- Radio's challenge to newspapers is more advanced than previously. The RAB study at the Higbee Co. Cleveland department store proves that radio advertising is successful.
- Radio today is an intensely local medium and more directly competitive with newspapers.

Is the newspaper doing the penetrating job it should be doing? The American Newspaper Publishers Association says it is. The Bureau of Advertising of ANPA cites its National Sales Force program as a significant factor in advancing newspaper advertising. Other factors are the expansion of run-of-paper color, "Hi-Fi" preprinted rotogravure color, special insert sections, etc. It talks

Facts on the Higbee Department Store Challenge Study



- Will cover over 1,000 items advertised on radio without simultaneous support in newspapers. The results are measured in dollars.
- Total newspaper sample to cover some 7,000 ads (more newspaper ads available to measure than radio items because newspaper budget is so much bigger).
- Higbee Co. is store which provides the figures resulting from its use of radio. Store is famous in retailing circles.
- Cleveland is market and is considered highly representative. Higbee has seven department store competitors.
- This is important, indicating Higbee's must battle competitively for its dollars.

Kevin B. Sweeney, president of the Radio Advertising Bureau, says the Cleveland Higbee department store study shows radio running, on the average, well ahead of newspapers in return dollar spent

of a new era of newspaper influence in communication media.

But do all newspapermen agree that the press is doing the job it was cut out to do Emphatically not, according to some of its distinguished practitioners. Oswald Garrison Villard, the late crusading editor, once called it "the disappearing daily."

Carl E. Lindstrom, former executive editor of the Hartford Times and now professor of journalism at the University of Michigan, said in his recent book, "The Fading American Newspaper" that "a man no longer needs to read a daily newspaper in order to be well-informed."

"This is a new condition of journalistic affairs for which the newspaper industry is answerable in its failure to respond intelligently to competitive communication medium and in its willingness to let newspapers become a business and little more," Lindstrom wrote.

Lindstrom added: "While claiming a holy mission with constitutional protection, it has left great vacuums of journalistic obligation into which competing mediums have moved with impunity and public acceptance . . . journalism is an expanding universe; at the same time, daily newspapers are rapidly shrinking in number and scope."

Erwin D. Canham, the distinguished editor of the Christian Science Monitor, confronted with the question: "What future is there for the written press?" replied: "The electronic media have already had considerable effect on printed publications. They have taken gross segments of people's time and large slices of the advertiser's dollar . . . newspapers which entertain chiefly, rather than inform, have felt the effects most severely." Canham thought the press could lick its problem better thinking, better writing better technology.

Social scientists have pointed that radio, which began primari an entertainment medium, is t leaning more and more on news, entertainment as a shirt-tail. press, on the other hand, conce as a news service, with entertain as secondary, currently finds itse a reverse position: first come comics, the cross word puzzles.



SOME 800 cities support radio stations but have absolutely no hometown newspapers, declares Robert Pauley, American Broadcasting Co. v.p. in charge of the Radio Network



RESEARCH presents evidence that radio, like metropolitan newspapers, is able to deliver a vast audience economically, accor ng to Richard Close, v.p., NBC Spot les

stology charts and other store-ught syndicated features — and sy the news.

ohn Tebbel, another professional erver of the Fourth Estate, in a aturday Review wrap-up of the erican press, said that "the venom which it (the newspaper) at-us critics raises the suspicion. owever, that it knows it is whistling graveyard."

While newspapermen are bemoan-g the depressed state of the Ameri-n press, radio's researchers and el-men are building an impressive rsnal of ammunition to substantiate ir case that am radio is superior ne newspaper in reaching people. tly after study has shown that ra-io is infinitely most cost-efficient in l markets, large or small.

erhaps the most significant sur-e is the one underway by the Ra-io Advertising Bureau. RAB is cur-ly conducting the most compre-sive study ever done of what hap-s when a newspaper ad appears. s called the Department Store llenge Study.

We are determining how many ars in sales result per dollar spent newspaper advertising, "Kevin B. weney, president of the RAB, told PONSOR. "Now we are in a far er position than the newspapers nselves to comment on the ability newspapers to sell. We will have results of over 7,000 ads measured at The Higbee Co., a major Cleveland department store where we are conducting our research. The figures show that many full-page ads produce no dollars back in sales or only a few dollars back. And on the average, radio is running well ahead of newspapers in return per dollar spent."

Sweeney said the current project will be valuable on both local and national levels for two reasons: (1) It answers with facts the folklore that says: "You need a picture to sell" and (2) The national advertiser buys newspaper space at a disadvantage relative to department stores since he pays a much higher rate. The RAB head added that if the findings of the study reveal radio can outproduce newspapers for a department store, radio can be even more productive for the national advertiser. "As the evidence from the Department Store Challenge piles up, it will be used increasingly on both the national and local level," Sweeney declared.

A British opinion of American dailies

"All that the majority of the press—by which I mean particularly the daily papers—manage to do is to cover the whole of this maddening and lovable continent with a thick pall of boredom. One thinks of all the trees that must have been cut down to make possible so many acres of mediocrity and one weeps at the destruction of forests to so little purpose: rape should produce much more pleasure."

Francis Williams in the New Statesman

Newspapers, too, have been taken to task for their loss of readers in the suburban areas. Despite what newspapers say about their hold on readers, both urban and suburban studies have shown that the many who migrated to smaller communities, have forsaken their allegiance to their daily metropolitan newspapers. Patrick E. Rheaume, RAB's director of member service, recently declared that "newspapers have, like Stan Musial, been losing their effectiveness gradually over the last 10 years, and are no longer able to cover the suburban 'outfields' the way they must." He said that less than half of all suburban families see a daily metropolitan paper while "eight out of 10 families—regardless of location—are reached every day by radio."

In other words, newspapers are in trouble geographically. Sweeney pointed out that the people moved out farther from the hearts of cities and they didn't take their newspapers along. Unfortunately for newspapers,

(*Please turn to page* 50)



AGENCIES say it is impossible to compare different media, but at budget time media are always compared, says Maurie Webster, v-p and gen. mgr., CBS Radio Spot Sales



TODAY when radios are virtually as mobile as newspapers, even more so, only those methods which measure all listening can properly reflect radio's scope, says Dr. Sydney Roslow



'COFFEE BREAKS' are successful part of Allen Gray's 'Housewives Protective League' WCBS Radio, N.Y. merchandising efforts in superma

PART TWO OF TWO PARTS

CRACKING THE SUPERMARKET

✒ $200 million ad appropriations of huge supermarket industry hold vast radio/television opportunities

✒ Broadcast experts disagree on how to break newspaper stranglehold but all are sure it can be done

In the rambunctious arena of retailing, today, nothing approaches the massive supermarket in its dramatic hold on the American housewife. Much of the supermarket's advertising budget, now directed into drab newsprint, could be channeled into radio, industry experts assert, if broadcasters were to exercise imagination. Supermarket gold awaits those broadcasters who can bob up with new ad approaches, new showmanship and more point-of-sale results. Advertising agency executives agree that the broadcast industry's score card in creating new business for supermarkets could be infinitely better.

William L. Young, senior vice president of William Esty, and an acknowledged expert in supermar advertising, observed last week many supers have tested broad ing and found it wanting. Radio television have not, as yet, deliv a job for the supermarkets, in opinion. The straight copy they on the air is seldom as catchin that of other types of advertising said, adding that they are up aga some top talents in spot commerc Young also noted that competi among supermarkets is dead- tough and it is going to take sn merchandising on the part of su market management to show tinued progress. Accordingly, supermarkets that build a good age—and that goes for both l

ional and national chains—will ieve that objective, according to ng.

The broadcast media could be fitable for supermarkets, but no- y has found the secret ingredi- yet to make it so," Young de- ed.

adio and tv, in the opinion of ard G. Zimmerman, publisher *uper Market Merchandising* and *Discount Merchandiser*, and a student of the diverse phases of il distribution, said last week the consumer has been condi- ed to food advertising in the l papers. What the woman sees elevision is almost subliminal as rds retail food advertising, ac- ding to Zimmerman. In fact, if of it penetrates at all, it is mar- l, he declared. Unless there is a ge in consumer habits, radio tv, he observed, would not be principal outlets for food adver- g. He made it clear, however, this did not apply to national advertisers who have a primary ose in using broadcast media, ely to pre-sell the consumer on value of their brands. Nor did merman view with any degree of e the state of supermarket print rtising. He was certain that e was a dearth of creative talent ched to retail food advertising.

"The supermarkets have murdered their print advertising and what they've done ot their radio/tv advertising is even worse," he said. "I don't see any change in the foreseeable future. The broadcast media does not hold forth much allure to the supermarket manager. As for color television, when it comes of age, it will help the national advertiser, but not the retailer."

The amazing increase of the discount center (euphemisms: Bargain store, closed-door shopping center, factory outlet, mill store, promotional or self-service department store, soft-goods supermarket, etc.) has not been ignored by supermarket operators. Zimmerman said there is a growing romance between supermarket and discount house which ultimately should produce the zenith in consumer service, namely the *super supermarket*. As a result of the rise of the efficiently-operated discount center, supermarket organizations are joining forces with the former or fashioning their own. "They regard this new phase of retailing as an answer to the problem of how to pack them in at the box-office, just as the shopping center did before them." Zimmerman declared at the recent Super Market Institute convention in Chicago.

By 1970, it is predicted there will be an industry of 10,000 discount centers—each of 100,000 to 200,000 square feet serving the major buying needs of customers. By 1970, moreover, supermarkets will be hip-deep in discount operations. It is predicted that in 10 years there will be from 30,000 to 35,000 super supermarkets in the United States. Ten years hence, super supermarkets will be handling between 25,000 and 50,000 items as part of its broadening of lines. Presently, depending on the size of the supermarket, anywhere from 3,000 to 10,000 different items are stocked — items ranging from gourmet food packaged by posh restaurants such as Chambord and Maxim's to screw drills in individual bubble packs, everything, in fact from carrots to karats (King's Super Markets are offering diamond rings at low cost.) Some supers have motorized shopping carts.

Meanwhile, the private vs. national brand war between supermarkets and the national food manufacturers continues.

Jack Lewis, marketing executive of J. Walter Thompson, recently told industry execs that national brand items, no matter how skillfully hidden in the supermarkets, will find their way into the hands of consumers. In defense of private labels,

(*Please turn to page* 60)



SELLING job has to be done on supers, says George Dietrich, WNBC Radio station mgr



NATIONAL brand articles will score in supers, says Jack Lewis, J. Walter Thompson

CONSTANT challenge on radio/tv to generate loyalty says Stan Joseloff of Storecast



RADIO AS ZELTNER SEES IT

Media director of top air-biller Lennen & Newell tells why radio gets only 1½% of the agency billings

P&G-trained executive offers provocative outline of radio's problems and nine solution "remedies"

When one of the country's top air-billing agencies spends only a mere fraction of its entire budget—something less than 1½%, to be exact—in spot radio, the industry better begin asking why. That's the opinion of Herb Zeltner, v.p. and media director of Lennen & Newell, and Zeltner doesn't mince words in explaining the situation.

Last month, the youthful, but articulate media man shook-up quite a few radio people when he got up before the CBS Radio Spot Sales seminar in New York City and belted out his objections to the "bargain basement" handling of the medium by sellers.

Zeltner, who by the way, has the distinction of being one of the youngest media directors in the agency business (if not actually the youngest) took issue with much about radio as an advertising vehicle. He lambasted the "unsubstantiated ratings," the "lack of control in scheduling messages for competitive products," and the dearth of "competitive data." He also took a poke at what he calls the "unsophisticated" sales presentations which includes, generally, he said, a completely unrealistic emphasis on station sound and limited success stories.

Lennen & Newell's media head was not taking to task all radio sellers, nor all radio stations. He made this quite clear in his seminar talk, and to the SPONSOR editor who last week talked with him in his office. He was, he said, referring to the radio industry in general.

"I don't want you to think that each morning when I get to the office I say—well, today we're just not going to use radio at all," he grinned. And there's no such thing as a "Lennen & Newell plan," says Zeltner. The agency, he said, uses all media and since different products call for different approaches, a specific media plan is developed only after a complete study of the market, etc. is made. For their present accounts, radio is being used as a supplementary measure and not as a basic. The whole thing, however, takes on a different flavor when he comments "radio can benefit from greater volume out of this agency when we can have greater assurance from the medium."

Obviously it takes a certain brand of courage to give voice, publicly, to gripes which have long been the subject of *sub rosa* grumbling. Zeltner's colleagues agree that it does. And many are of the opinion that the 33-year-old ad man "has what it takes."

Despite his boyish facade, in the trade Zeltner commands respect. Among the reps with whom he rubbed elbows, he's known as a "bright and analytical media man." CBS Radio Spot Sales eastern sales manager Ralph Glazer claims that Zeltner's candid appraisal of the radio situation has "initiated some needed soul-searching," and Maury Webster, v.p. and general manager of that same rep firm bluntly tags Zeltner as "the kind of a forward looking guy who will help radio become a profitable medium."

Undoubtedly Webster was referring to the fact that Zeltner didn't use his speech time just to pan the industry. He came prepared with a dozen or more thought-provoking "remedies" designed to take radio off the sick list. (For a detailed look at Zeltner's list of radio's ailments and its remedies, see box opposite page).

Just what is it about radio which has prompted Zeltner to relegate the medium to the bargain basement level? For one thing, he objects to the manner in which radio sellers keep trying to peddle it as a penny ante item. "It's not really a cheap medium," he says. "Sure, radio spot

HERB ZELTNER, shown here in his Madison Ave. office, became media director of Lennen & Newell, N.Y., in 1959. Before joining agency in 1956, he spent four years at P&G, Cincinnati



cost less than tv but you may need something like 200 spots to equal about five on tv."

He objects strongly to the tendency by many stations to overload a good time slot (high traffic, news, etc.) with a potpourri of commercials. He thinks some stations have gone a little berserk on this with the result that the commercial value of a message is "washed out." In commenting on the effectiveness of radio commercials, Zeltner said that right now some stations were programing "panel shows. Their initial success, suggests that people are really "listening" instead of merely having the radio "on."

Another facet of the radio industry which provokes a thumbs down attitude from Zeltner is the rate card system generally employed by the medium. They're much too complicated, says the L&N man and they're an open invitation to dealing. Buyers prefer not to haggle if they can be sure they are getting the lowest rate possible. They want the buying confidence that comes with simplified rate structures.

Zeltner takes a dim view of the frenzied type of presentations to which media buyers are often subjected by radio sellers. It's a laughable mixture of overselling he says, where all the station promotion pieces and success stories are competing with the station's sound and personality people. Presentations like these are, according to Zeltner, "the curse of the whole business." "There is no substitute for good audience data," he adds.

As for creativity, a word which has been bandied about a good deal in the trade lately, he says "we don't expect a seller to be a program expert!"

There should be, says the boyish-looking media head, a lot more attention given to the placement of competitive commercials. Furthermore, the lack of data on competitive products is a serious thing, says Zeltner.

He recommends that some sort of a clearing house be set up to provide agencies with competitive information on all accounts using radio. Another one of Zeltner's remedial

(*Please turn to page* 60)

L & N's media director lists 9 radio problems and suggests 9 'remedies'



SHOWN here is Lennen & Newell's v.p. and media director Herbert Zeltner who put together this list of reasons why he thinks radio, as an advertising vehicle, falls short of its mark. In the bottom box, Zeltner gives a detailed outline of how these shortcomings can be dealt with and radio made into a more attractive buying medium. Zeltner, 32-years-old, is one of the youngest media heads in the agency business.

PROBLEMS IN USING SPOT RADIO

1. Misconception on Cost—How Much is Enough?
2. Overcommercialization—Lack of Standards & Reliability
3. Effectiveness of Message Delivery? Background Noise
4. Rate Dealing—Lack of Confidence in Charges—Complicated Rate Cards
5. Creativity in Buying—Audition Tapes—No Substitute for Audience Data
6. Rating Problems—Out of Home
7. Overselling—Unrealistic—Unsophisticated
8. Poor Product Association—Lack of Control—Competitive Conflicts
9. Lack of Competitive Data—Extremely Serious

REMEDIES

1. Take Radio out of Bargain Basement
2. Firm Standards of Commercial Scheduling to Guarantee Effective Airing—Cut Volume of Station Promotion and Noise
3. Basic, Broad-scale Research on Effectiveness—Not Limited Success Stories
4. Simplified—Standardized Rate Cards—Guarantee No Dealing—Minimize, Eliminate Local-National Difference
5. Get Back to Selling Numbers—Not "Sound"
6. Offer Orientation on Interpreting Ratings—Stabilize Out-Of-Home Data
7. Tie Promotion Efforts to Meaningful Data—Concentrate on Basics
8. Clean Up Schedules—Raise Standards of Commercial Acceptance—Guarantee and Offer Proof of Good Competitive Restrictions
9. Consider Devoting Promotion Funds Toward Clearing House on Competitive Information

HERE ARE THE PRETTIEST

Rep salesmen in New York and Chicago vote for the prettiest timebuyer in the town: Ruth Clinton, Gardner, N. Y., and Ruth Babick, Clinton E. Frank, Chicag



BLOND, blue-eyed Ruth Clinton of Gardner Adv. is New York's prettiest timebuyer according to a phone poll of rep salesmen. Ruth buys mainly tv for small-budget food accounts

The young ladies whose pictu grace these pages were voted t "Prettiest Timebuyers" in New Yo and Chicago. Prompted by respor to SPONSOR's "Handsomest Reps Town" story (29 May 1961) we to the plunge into a similar contest find "Miss Timebuyer."

Our staff made over 150 pho calls in New York to rep salesme The question we asked was: "W do you think is the prettiest tim buyer in New York?"

Since all the salesmen do not ha the same frame of reference, by t nature of their coverage areas, t votes were scattered among ma many timebuyers.

The winners, however, receiv far and away more votes than d the other buyers mentioned.

The largest number of votes we to Gardner's Ruth Clinton. Tied a close runner up race were P George of Norman, Craig & Kumme and Peg McCauley and Marth Thoman of J. Walter Thompso Coincidentally, misses McCauley an Thomas buy for the same account

After the winners, there were 3 buyers named at least once by th reps. in New York. Of these 33, nin girls received sufficient votes to ti them for third place. These in cluded:

Joan Stark, Grey Adv.; Jeann Sullivan, Sullivan, Stauffer, Colwe & Bayles; Lee Petry, Monroe F. Drey er: Babs Anderson, J. Walter Thomp son; Pat Hartnett, J. M. Mathes Elaine Hudson, Webb; Marth Sykes, Foote, Cone & Belding; Ma sha Roberts, Young & Rubicam; an Martha Panella, N. W. Ayer, Phila delphia.

Of the winners in New York, it i obvious that gentlemen reps prefe blondes.

First-place winner Ruth Clinton i a striking blonde, 5′ 7″, with blu eyes. She was born in Brooklyn, i

TIMEBUYERS IN NEW YORK . . .

not married, and has been with the agency for five years. She has been a timebuyer all this while.

Ruth buys on five low-budget food accounts, including A&P; Joe Lowe Popsicles; Clark Brothers chewing gum; Kennengiesser & Co., manufacturers of bananaflakes for babies, and Vanity Fair Paper Mills.

"Most of my accounts have small budgets, and it is an exciting part of my work trying to give them the most for their money," said Ruth.

Martha Thoman and Peg McCauley, who buy at J. Walter Thompson for Standard Brands and Chesebrough Ponds, are also blondes. Martha is 5′ 5½″ and has blue eyes. She is unmarried, a native New Yorker, and a buyer for one year. "I started as a secretary, now find buying loads of fun."

Peg McCauley, a senior timebuyer at JWT, is 5′ 6½″ tall and has green eyes. She too is a native New Yorker. Peg is married, has been a buyer for all six years that she's been at JWT. Prior to this she was an estimator at Dancer-Fitzgerald-Sample, and in media research at Compton.

Pat George is also a tall green-eyed blonde. Pat, who is not married, has been with Gardner for about three years, and buys for a special group of accounts.

A Chicago counterpart of the prettiest timebuyer contest showed Ruth Babick, Clinton E. Frank Agency, as the winner. Tied for second were Marianne Monahan, Needham, Louis & Brorby, and Celia Odziomek, Compton.

Coincidentally, all three have spent about the same length of time in the business, an average of eleven years (although none would reveal her age).

The three share many attitudes about timebuying in general. They are content with media careers, and feel that timebuying is an excellent field for women; they are all very serious about their work, and each one commented that their chief problem is one of time—time to deal with the many complexities of buying.

The New York winners also agreed in these respects.

Chicago's winner, Ruth Babick, spent the first 10 years of her 12-year-old career, at Earle Ludgin & Co. At the Frank Agency she is involved directly on buys for Toni, Reynolds Metals, Dean Milk and Continental Oil.

Marianne Monahan started in media at Henri, Hurst & McDonald, Chicago, before joining NL&B as an estimator. The major air-media accounts for which Marianne is timebuyer include Campbell Soup; S. C. Johnson; Morton Salt, and International Minerals & Chemical Corp.

POSING at the Atomic Exhibit at New York's Union Carbide Building, runners-up in New York were (l to r) Martha Thoman, J. Walter Thompson; Pat George, Norman, Craig & Kummel, and Peg McCauley of J. Walter Thompson. Martha and Peg buy on the same accounts at JWT



. . . AND IN CHICAGO



THE WINNAH! In Chicago Ruth Babick of the Clinton E. Frank agency, is rep salesmen choice for prettiest timebuyer. Her runners-up are (below left) Cecilia Odziomek, Compton, and Marianne Monahan, Needham, Louis & Brorby. All three have worked in the business for about eleven years, and are quite enthusiastic about timebuying as a profession for women





Cecilia Odziomek has spent her en tire agency career at Compton, th last four years in media. During th past year she has worked exclusivel on the Alberto-Culver accounts, a most 100% in television.

What do the Chicago winners lik best about their jobs? Ruth Babic likes the "busy" aspect of timebuy ing, and the "people contact." Sh finds the idea exchange stimulating both with reps and agency associates

"It's a dynamic, ever-changing business," Ruth says, "always some thing new to learn about."

In spite of her strenuous schedule Ruth does find time for recreation Although she's an active golfer and skier, Ruth says the only thing she really excels in his horseback riding

Marianne Monahan considers her agency's traveling of buyers to re search and study the top 20 radio markets, a "delightful activity." In the past year Marianne visited New York, Washington, Baltimore, Los Angeles and San Francisco, acquaint ing herself with the stations and management.

Marianne feels that personal con tact with station people on their own home ground is much more satisfac tory than station visits to agencies. She says that getting into the mar kets, being able to monitor stations, and getting to know the management is much more meaningful than any amount of coverage maps or station presentations.

"Knowing station management is very important," Marianne says, "be cause by management, one can pretty well judge a station."

Cecilia Odziomek considers keep ing up with changing rate structures a major task because her agency buys on a cost efficiency basis.

Cecilia is a spectacular sports fan, but does participate in bowling. "I'm a very good bowler," she says. A native Chicagoan, Cecilia lives on the far south side.

Prior to last year, Cecilia was an all-media buyer for the following Compton accounts: Eversharp, Hot point, Morton House Foods, and Schulze & Burche Biscuit Co.



COMMERCIAL planning session, held once a month, finds Debbie Drake, star of the 15-minute daily exercise show, in a huddle here with (l-r) WISH-TV, Indianapolis rep Jerry Ahlbrand; J. D. Melrose, Kroger Co. grocery sales mgr.; and Harry McDaniel, Kroger Co. adv.-sales mgr.

Debbie's form builds Kroger image

✔ Daily, 15-minute exercise show on tv attracting new customers for major food chain in the Indianapolis area

✔ Now in its second year of Kroger sponsorship show still popular with figure-conscious female viewers

In Indianapolis, a major food chain is showing weight-conscious women how to latch onto a neat figure. In the process, the food company is managing to turn out some pretty neat figures of its own, sales figures, that is.

The food chain is Kroger—Indianapolis division. The figure-maker, both sales and feminine, is a trim, neat, blonde young woman known to her tv fans as Debbie Drake. Daily, for fifteen minutes, Debbie goes through a series of exercises designed to remedy the most prevalent figure problems, to the delight of thousands of daytime women viewers.

Two years ago, in March, Kroger began sponsorship of the Debbie Drake Show. Almost immediately the show was a success, both in the ratings it managed to rack up and in the way it was talked up around the Indianapolis area.

Now, two years later, Kroger is just as delighted with the show as are the figure-conscious females. As an advertising vehicle, it's a natural, they'll tell you. The show wasn't bought to push a specific product, or to overcome a sales problem, says Harry McDaniel, advertising and sales manager of Kroger's Indianapolis division. Instead it was bought as a way to build additional impact into the Kroger image.

That it has paid off is evident in a number of ways. For one, the show has drawn a terrific amount of mail and the response she attracts from women during personal appearances are not to be ignored.

Another illustration of the show's pulling power can be seen in the annual Indianapolis Consummer Analysis. The most recent report shows that in Marion County, Kroger is in second place. Second only to Standard, a chain which boasts almost twice as many stores in that area as Kroger.

The Indianapolis division of Kroger has, currently, 61 stores, 18 of



Whenever possible, newspaper ads tie-in with Debbie Drake show feature items. Kroger ad-sales manager Harry McDaniel is shown here discussing dairy food tie-in with Debbie

which are within Marion County. The remainder are scattered generally across central Indiana, with a few stores in Mid-east Illinois.

Currently, Kroger has sponsorship of Debbie Drake on WISH-TV (where the show is filmed and produced for distribution) and spot schedules on WFMB-TV; and WLW-I-TV, all Indianapolis and on WTHI-TV, in Terre Haute. Campbell-Mithun is the agency.

(Kroger, incidentally, has 26 Divisions like the Indianapolis set-up. Each are autonomous and each advertising manager handles his own strategy as best suits his market. Kroger is presently spending 12% of its 1961 advertising budget in tv and 8% in radio. For more on the parent company, see When Will Radio/Tv Crack the Supers?, 21 July issue SPONSOR.)

Advertising manager McDaniel says "we believed from the start that Debbie would have a unique, loyal audience interested in either gaining or losing weight. We have selected products to advertise on her show that would interest these particular people, weaving a warm Kroger image throughout the copy so that we not only sell them on the products we carry, but on the concept that Kroger is the over-all type of store where they would like to shop."

That McDaniel was right in sizing up Debbie's audience appeal is documented in the latest share-of-audience ratings (Nielsen, May '61). It's identical to that of exactly a year ago (Nielsen, May '60) with a homes reached figure just slightly greater than one year ago.

After the first flush of extremely high rating which Debbie racked up, for a program in morning time, the ratings have settled down to a good consistent pattern.

Obviously the ladies are not taking any chances on missing the latest hit of advice from Debbie on figure alignment. The show, incidentally attracts a good audience among the teenage female viewer group.

The commercial messages which are handled on the air by Debbie, are planned at least a month in advance. Under the supervision of ad manager McDaniel, Kroger people—heads of the bakery, dairy, grocery, meat and produce departments—get together and plan the commercial content. Debbie is also present at these sessions as is Will Jackson, WISH-TV's Kroger account exec.

These points are taken in consi eration before commercial decisio made:

- Debbie's type of audience
- Debbie's personal appeal
- Product opportunities
- Seasonability of products
- Holiday tie-ins

Unique service ideas such as salad that can be made from a vertised features.

Tie-ins with other advertising ca paigns that the division has in pro ress.

Kroger also stresses the use of Tenderay beef, dairy products, ba ery products and fresh produce eve week. Also, the company's Top Val Stamps are woven into every pr gram either by showing premiums offering stamps on a Debbie Dra feature.

A written description of t planned commercial, prepared McDaniel is then dispatched Campbell-Mithun who takes over t work from that point. When finishe the commercials are sent to WIS TV and taped.

A complete and thorough me chandising program is also carri out by Kroger. They include: i store displays; shelf-talkers on De bie Drake featured products; De bie Drake coupons included in new paper ads.

In addition, Kroger published Debbie Drake exercise book to sold in their stores. (10,000 copi were reportedly sold in less th four months) Debbie also puts personal appearances at store-ope ings, shopping center events and public functions. During the annu 500 Festival Parade there, Debbie the center of attraction on t Kroger Float. (Aside from bei seen by over 500,000 people she ge more applause than any of the visi ing celebrities, according to a spoke man).

The Debbie Drake Show w bought on a trial basis by WIS TV, Indianapolis, back in Januar 1960. The response was nothi short of "fantastic" according to station spokesman. By October that year, national syndication the Banner Film Co. was started. June, 1961, the show was sold in markets.

SPONSOR INDEX

A revised index format begins with this half-year portion of SPONSOR*'s semi-annual rundown. Because of its longer length, it will be run in two issues of the magazine. The second part will appear in the next* (14 *August*) *issue. Material is now indexed under nine major headings* (*one-half the usual number*) *and* 66 *sub-headings* (*about double the usual number*). *The major headings are ADVERTISERS, ADVERTISING AGENCIES, ARTICLES BY PRODUCT TYPES, BROADCAST INDUSTRY, COLUMNS, DEPARTMENTS, FOREIGN, RESEARCH AND SURVEYS, and SPECIAL SECTIONS. All departments are now being indexed. As in the past all material within sub-headings is listed chronologically. In many cases, stories and departments are further identified by the name of the person, company or station written about.*

Issued every 6 months

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Big radio topic: shopping frequency 26 June p. 38

In Chicago



...**world's busiest rail center**... the city's railroad terminal district s larger than the entire state of Rhode Island! Handling 45,000 reight cars daily—more than New York *plus* St. Louis—Chicago ontinues to live up to poet Carl Sandburg's apt description "freight andler to the nation"!



In Chicago

WGN

TELEVISION

offers better programming through dedicated community service!

WGN IS CHICAGO

Quality · Integrity · Responsibility · Performance



Capsule case histories of successful local and regional television campaigr

TV RESULTS

AUTO PRODUCTS & SERVICES

SPONSOR: McCourt General Tire Co. AGENCY: Universal Advertising

Capsule case history: The McCourt General Tire Co., in an effort to focus attention not only on its 98 cent wheel alignment inspection, but also to acquaint customers with its other services, launched a spot campaign on television station KETV, Omaha. Thirty 10-second station break announcements, three to six per day, r-o-s, were purchased by McCourt. The items which McCourt showcased included the sale of used and new tires, recapping, and brake adjustment and relining. The results: a 69% increase in wheel alignment, brake adjustment and relining over the same period one year previous: a 60% increase in new tire sales over the previous year; 50% of the new tires sold were of the premium grade; a 20% increase in overall business. KETV delivered customers who bought new tires rather than having old ones recapped. This resulted in a 20% decrease in the low price used tire renovating services, accruing instead to new tire sales. KETV hit the sales target.

KETV, Omaha Announcements

SUPERMARKETS

SPONSOR: Giant Eagle Markets AGENCY: Direct

Capsule case history: A new concept of increasing advertising impact for supermarket campaigns has met with great success by the Giant Eagle Markets over WIIC-TV, Pittsburgh. The *Double Image* concept consists of the sponsorship of a syndicated program Thursday night, shopping news night, followed by the sponsorship of local news in the *Dave Garroway Show* Friday morning. This concept of the *Double Image* program has been called a "many splendored thing" by Charles Krupensky, ad manager for Giant Eagle. According to Phil Marella, local sales manager for WIIC, Krupensky was impressed by two specific results of the *Double Image* story, "First, it has been easier to sell co-op minutes because of additional time which spreads the cost thinner, plus giving us three more spots in the *Walter Winchell File.* Thus we realize the prestige that accrues from participating in a network program." All in all it added up to a renewal for 26 more weeks on WIIC-TV.

WIIC-TV, Pittsburgh, Pa. Announcements

TOYS

SPONSOR: Williams & Shelton AGENCY: Boettiger & Summer

Capsule case history: "Our only concern was to kee plenty of Magic Wood on hand to fill jobbers' and dealers orders and re-orders quickly." This was the report b Walker Gary of Williams and Shelton, a wholesale toy dis tributor in Charlotte, N. C., after a two-month pre-Christ mas television spot campaign. The spots, delivered live b Joey the Clown on *Clown Carnival* over WSOC-TV, Char lotte. Originally the spot schedule was to have run for si weeks. At the end of that period, "because of the steadil increasing tempo of sales and at the enthusiastic request o local jobbers and dealers," the contract was extended. The one-minute announcements were augmented with the use o Magic Wood as prizes and give-aways on the program. As Gary pointed out, the campaign ran so well that orders fo the toy—which usually wane after the holidays—continued through January and well into February. Gary requested that WSOC and Joey the Clown did a "tremendous selling job."

WSOC-TV, Charlotte, N. C. Announcements

FLOUR

SPONSOR: Southern Biscuit AGENCY: Smith Agency, Inc.

Capsule case history: Southern Biscuit is on the rise in Florence, S. C., since the flour company decided to purchase a 13-week spot schedule on a local television station. When the Mooresville Flour Mills first entered that market, they placed two class A minutes and four 10-second ID's per week on WBTW-TV, Florence. Since this was completely new territory for the company, they were relying completely on warehouse distribution in the area to sell their product. Within only six weeks after the schedule began, Southern Biscuit Flour became the number one flour in a warehouse. At the start of the series, that warehouse had had seven different flours including all the nationally advertised brands. Warehouse salesmen admitted that on the strength of WBTW-TV advertising alone they were able to place good initial orders with the retail trade and received substantial repeat business. As a result, Mooresville Flour Company bought an increased schedule for 52 weeks.

WBTW-TV, Florence, S. C. Announcements

Flint–Bay City–Saginaw moves into the top 40
(in actual TV homes delivered)

New market? Not really. Only in the sense that when Flint and Bay City-Saginaw (two long-established TV markets) were combined, they formed one large Eastern Michigan market. And this moved the market up among the nation's top 40.* It's now in the same neighborhood as Providence, Charlotte and Denver.

It's top 40 in terms of actual homes delivered, too: people watching television, not just set owners.

And it's so easy for you to reach them. For nearly all the viewers in these three heavily populated cities get their television from within the market area—on stations, such as WJRT, which have City-Grade service to all three.

If you'd like more information on the big move, the big market and how big we are in it, just call Harrington, Righter & Parsons, Inc. Offices in New York, Chicago, Detroit, Boston, Atlanta, Los Angeles and San Francisco.

*Based on ARB Reports—March, 1960 (Sun.-Sat., 6-10 p.m.)



SPONSOR ASKS:

WHAT SHOULD A STATION LOOK FOR TODAY IN SELECTING A REP? (PART 1)

Those replying to this week's question are:

- **L. H. Rogers, II,** Taft Broadcasting Co., Cincinnati
- **George C. Collie,** Trigg-Vaughn stations, Odessa, Texas
- **Julian Kaufman,** XETV, San Diego
- **Fred Fletcher,** exec. v.p., WRAL-TV. Raleigh, North Carolina

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L. H. Rogers, II, *v.p. in charge of operations, Taft Broadcasting Company, Cincinnati*



Creative salesmanship and good administrative services are most important

The quickest answer is "net dollars." This is not entirely facetious since the proper choice of a national rep will bring a maximum return in net dollars.

The primary guide line must be "creative salesmanship." Of secondary, nevertheless great importance, are administrative services.

Isn't it pretty hard for a rep to be "creative"? True enough, yet that's the very reason why it's so important that your national salesmen are not mere order takers. Creativity at the representative level takes the form of adequate market research, promotion and merchandising service, specialized treatment of individual market problems, program consultation, and new business development, among others.

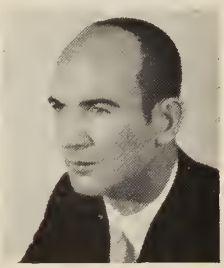
Under administrative services, I would classify handling of contracts and billings, and most important of all, guaranteed billings.

But selling is a two-way street. No matter how a rep is staffed and organized, it's absolutely essential that the station manager and national sales manager maintain a continuing close liaison with their individual rep salesmen. Contrariwise, I have known a station operator to sign up with a rep because he had the biggest station on the list. While there may be some ego-flattering aspects of approach, I think it's exactly the wrong way to go about it. I would much prefer a rep with a strong list of "must buy" markets, some larger and some smaller than mine so that any business which gravitated to the firm through superior effort would be "plus" dollars on my station.

None of these efforts may be part of a representative contract; but, they are concrete evidence of the kind of creative thinking and "extra" effort which in the long run add up to my first criterion: more net dollars.

George C. Collie, *national sales mgr., Trigg-Vaughn Stations, Odessa, Texas*

There are probably as many varying ideas of how to select a representative as there are station operators. Each station has special needs which require services of differently oriented representatives. Certainly it goes without saying in this business that no matter what the needs of any station or group of stations the first and most important consideration in selecting a representative whether today or two or five years ago is sales. Naturally it is impossible to predict a representative's performance but its potential is measured by several yardsticks: What has



Besides sales, staff caliber, varied experience and rep services are needed

been its track record in similar markets; has it been successful keeping-switching business; has the staff been able to develop new areas of income; does it represent station in your region; what has been their own growth. These criteria, although only a thumbnail sketch, should be met within a reasonable time after appointment.

Equally important is the size of their staff and offices. Many stations may find that revenue is short of what it could be because of insufficient personnel to cover agencies and minimum offices covering the buying centers of the nation.

Too, sales staff caliber in the outer offices should be as equally proficient as New York's staff.

With the complexities that comprise today's business a major consideration is representative services; promotion, research, publicity, advertising. These four areas are the arms of sales, and are immeasurably important since creative thinking and presentation of a station's salient facts rest here—the foundation of salesmen's pitches. Thus, the service departments of good representatives to be strong in this field must possess depth not only in numbers but in variety of experience.

Another desirable point in a representative is its image. Representatives reflect station judgment and sound business practices and must have impeccable character.

This image is rounded off in the reps attitude of getting *all* the business of each account. All too often you hear the comment "We got a piece of this, what more do you want." In doing business today, if you settle for less than all the business, you end up with very little. The rep possibly doesn't get the entire budget, but the attempt gets a much higher percentage. This is the heart of a good rep—fight for every dollar, every time.

Julian Kaufman, *v.p. and gen. mgr., XETV, San Diego*

It has always been a source of amazement to me, when being "pitched" by a national rep firm, what appears to be a concentrated effort to avoid that which is most pertinent to the matter. In fact, so

btuse are reps in stating their case, hat I am convinced that a prerequi- te for training, is a legal back- round.

Specifically, I am referring to the ct that a general manager, receiv- g a proposal, is intensely inter-



A good record elsewhere, but most important: an individual approach

ted in what a new group can do r his station, based on an honest udy of conditions, as opposed to ing educated on how outstanding as the performance for the station Garnst Hills, South Dakota. The ct of the matter is, that it is not kely a rep would have been invited make a proposal in the first place the station personnel were not sat- fied that the "basics" were more at adequate. Or to put it another ay, most station managers are ady to concede at the outset that e rep has offices in the major mar- ts, has run up all kinds of impos- g records elsewhere, is well- nanced, and is familiar with all e favored Madison Avenue ad- resses. These items, of course, com- lement the whole picture, but to give em the principal emphasis, is to iss the target. And yet, over the ears, there have been only two pres- ntations out of a cluster, wherein ny effort had been made to gather ata custom-tailored for my station.

The proposals principally sub- itted gave little or no indication at my station was the recipient of ny different approach from any her station on the rep's potential st.

It is evident that a presentation esigned individually for a station, equires more time and money than usting off the "flip-over cards" used so successfully in the previ- usly mentioned Garnst Falls pres- ntation), but, to me at least, it ould make all the difference. Each tation has a different background. ifferent personnel, different policies nd problems indigenous to their rea. To assume this does not exist tantamount to suggesting a part- ership arrangement completely with-

(*Please turn to page* 61)



"For weeks the same nightmare...

no time available on WSBT-TV!"

Unharness those nightmares, Mr. Admen, WSBT-TV has some availabilities. So, you can still reach the South Bend market effectively and economically. And what a dream of a market it is . . . 15 counties in Northern Indiana and Southern Michiganwith a population of 915,000 and a buying income of $1.7 billion. South Bend, the trading center of this market, has a per household income of $7870 . . . highest in Indiana*.

The latest Nielsen Survey** shows WSBT-TV's dominance of this 3-station market . . . captures 41% shares of sets in use, sign-on to sign-off . . . carries 36 of the area's 50 most popular shows! It's accomplished with a full CBS schedule and with popular local shows. For complete details on the market and on availabilities, call your Raymer man.

*Copr. 1961 Sales Management Survey of Buying Power; further reproduction forbidden.

**Feb. 20-Mar. 19, 1961

WSBT-TV

SOUTH BEND, INDIANA

Channel 22

CBS TELEVISION NETWORK

ONE OF CBS' HIGHEST-RATED STATIONS

Ask Paul H. Raymer, National Representative

Review, please, the latest accepted survey of your choice:

ANY or ALL!



The unbelievable Family audience in the Louisville Metro Area belongs to WKLO

Need we say more?

Call Bill Spencer

or

robert e. eastman & co., Inc.

Other Air Trails Stations:

WING, Dayton, O.
WCOL, Columbus, O.
WIZE, Springfield, O.
WEZE, Boston, Mass.

National and regional buy

in work now or recently complete

SPOT BUYS

TV BUYS

Warner-Lambert, Morris Plains, New Jersey, is opening a campaign for its Bromo-Seltzer starting 28 August. The time segment will be nighttime minutes in an 18 week campaign. This will go for approximately 40 markets. Agency: BBDO, New York. Buyer: Harold Davis.

Chock Full O'Nuts, New York, will use prime I.D.'s and chain breaks for a 13-week promotion beginning 5 September. This will go into 12 to 15 eastern markets. Agency: Peerless, New York. Buyer: Clara Haber.

Old Gold Spin Filter, New York, will go into a 13-week campaign beginning 4 September. It will use prime time chain breaks and nighttime minutes. This will involve about 40 of the top markets. Agency: Grey, New York. Buyer: Mary-Lou Benjamin.

California Oil, Perth Amboy, N. J., will promote its Chevron Gasoline in East coast markets with a 11 September start. For time segments it will use minutes, chain breaks and I.D.'s for a four-week flight. Agency, BBDO, New York. Buyer: Marvin Sapiro.

Bristol-Myers, New York, will open a spot campaign for its Ipana starting 20 August. The schedule calls for a six-week flight which will include some 40-50 markets with odd distribution. It will use nighttime I.D.'s. Agency: DCSS, New York. Buyer: Lou Bullock.

Carnation, Los Angeles, will promote its new product, Carnation Coffee Mate, starting 17 September in 50-60 markets around the country. The product, which is being given a substantial budget, will use minutes and chain breaks for time segments. Agency: EWRR, L.A. Account executive: Carl J. Short.

P&G, New York, is going into a campaign for its Crest tooth paste starting 6 August. It will use nighttime minutes and various flights in the top 40 markets. Agency: B&B, New York. Buyer: Merrill Grant.

Standard Foods, New York, will begin a spot campaign for its Fleischman's margarine starting 11 September. This is going into the top 50 markets with nighttime minutes and 20's. Agency: Bates, New York. Buyer: Conant Sawyer.

Folger's Coffee, San Francisco, is beginning a spot campaign on both the East and West coasts. For the East and Mid-west, it will go into 30-40 markets. This will start 3 September for a 15-week promotion. Time segments will be 20's, I.D.'s, and chain breaks. Agency: Cunningham & Walsh. Buyer: Frank Vernon.

Hill's Coffee, San Francisco, will open a campaign in 80-100 markets using 10's and 20's at prime time adjacencies. Agency: N. W. Ayer, New York. Buyer: Paul Kizenderger.



"Yes, I killed him, but..."

Cold premeditated murder, or self-defense? WFAA-820 listeners were amazed at the stark, real-life, on-the-air confession from the lips of the accused man. Once again "Southwest Central" newsmen had scored a beat by taping an interview from just outside the jail cell. But WFAA-820 is where the unusual usually happens. And that's why it's fast becoming the most listened-to spot on the dial . . . with more reports first and first hand!

You can reach this huge news-conscious highly informed audience almost any time of day. Call your Petryman now for the full story on "Southwest Central"— home of electronic journalism for all North Texas!

"Southwest Central"
from
COMMUNICATIONS CENTER



RADIO SERVICE OF THE DALLAS MORNING NEWS

WFAA 820 radio DALLAS

Represented by
Edward Petry & Co., Inc.
The Original Station Representative

RADIO VS. NEWSPAPERS

(*Continued from page 29*)

"the people who moved are the best customers." Sweeney said.

A similar view was expressed by Robert J. Leder, vice president and general manager of WOR. New York. More people are listening to radio in more places today, Leder said. "Radio moves with the population shifts of the nation." he stated. "A new community springs up and radio is there, "Leder said. "A family moves to the suburbs and they have instant radio which means instant advertising."

Nor are large advertisers pleased with the behaviour pattern of the newspaper medium, particularly of newspaper coverage in the suburbs. At the recent Newspaper Advertising Executives Association conclave in Detroit, John R. Bowers, car advertising manager of the Ford division, complained of newspaper coverage in the suburbs. "As families of our large metropolitan markets have intensified their migration to the suburbs and beyond, some newspapers appear to have failed to go along with them as they might have," Bowers said. "Since these migrants are generally better prospects for us, the result has been some deterioration in the quality of newspaper circulation. We look upon developments such as this with some concern, for they decrease the efficiency of the newspaper medium for us." Bowers also lodged other complaints about newspaper advertising. He said newspapers must provide more efficiency in advertising. He squawked that his ads get lost in the newspapers. As he put it: ". . . smothered by food and department store advertising and swamped by discount houses and tire sales."

He said that a number of big American dailies "still consider some preferred positions out-of-bounds for national advertisers. 'Well forward, main news section' too often begins on page eight or farther back for the national advertiser," Bowers said. "And for this privilege of taking second best, he pays premium rates.

"It is difficult for me to believe that such discriminatory practices do not have an adverse effect on the efficiency of your medium to us," Bowers snapped.

Members of the American News-

Sponsor backstage (*Continued from page 14*)

as to types of programing, but amounts of certain types of busines

This phase of the KORD case clearly suggests that broadcaste may easily discover new ceilings placed on their earning power i the future. And against such new limitations on income, there little doubt they will have to anticipate increased costs in practicall every area of their operations. At the same time, for example, a Crowell-Collier's WMGM deal was going down the drain, the Amer can Federation of Television and Radio Artists struck KFWB. thei Los Angeles station, because the amount of increase the station of fered to grant newscasters was considered insufficient by AFTRA

Broadcasting's immediate future

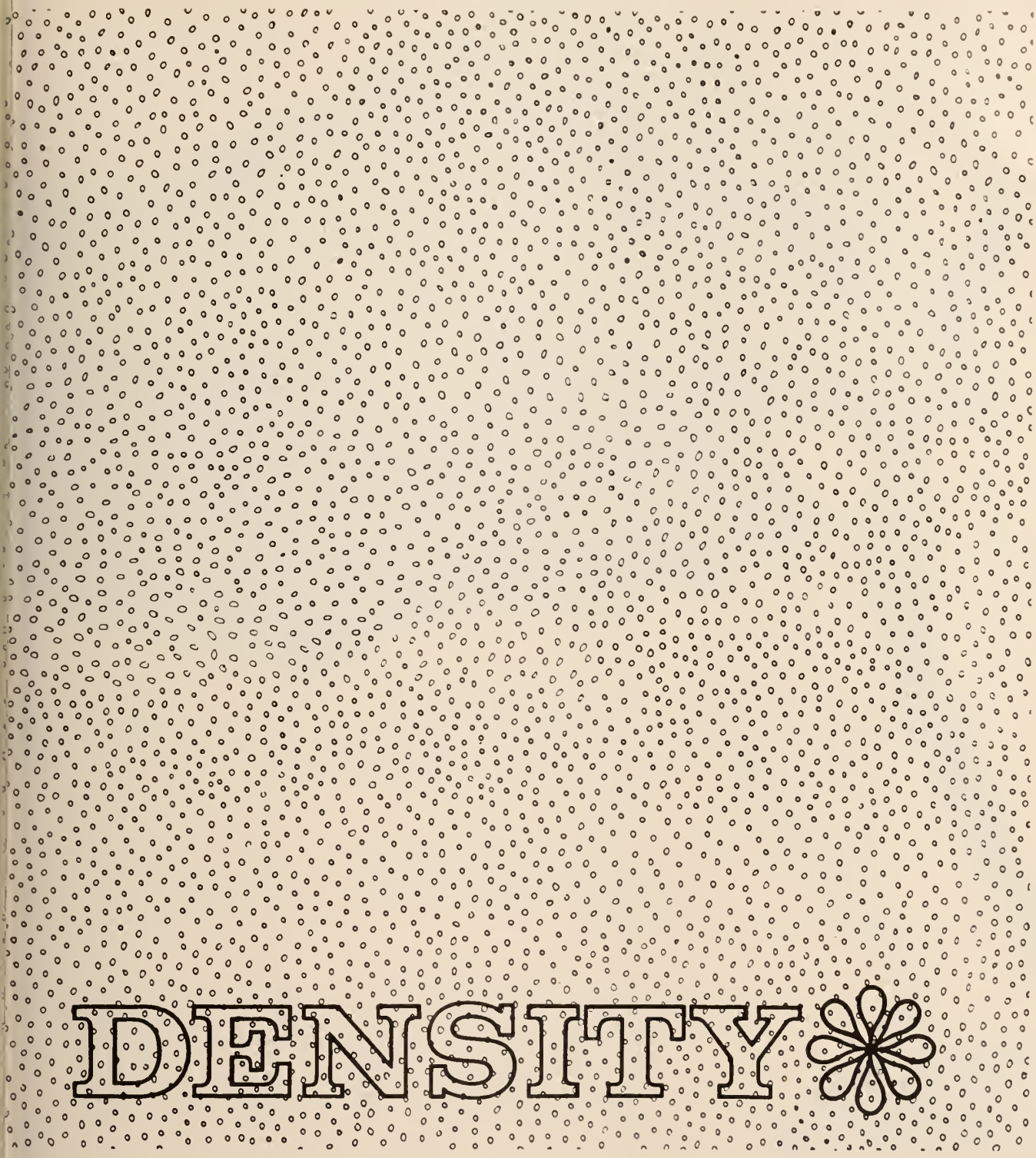
I am writing this on Wednesday, 19 July. On Saturday, the 22nc Herman Kenin, president of the American Federation of Musician will address the Convention of AFTRA in Detroit. I have an ad vance copy of Mr. Kenin's speech, and if he delivers it as written it will give further evidence of what broadcasters may look for i the immediate future. Here are some excerpts:

"Don Conaway (president of AFTRA), my good friend an laborer in the adjoining vineyard—or as FCC Chairman Minow labels it, the 'vast wasteland' of radio and tv—has extended a grea privilege in inviting me to visit with you at this convention. . . The truth is that you and we, for too many years, have been fighting a delaying action against the greediest monopolistic interests eve foisted upon a free society—the monopoly of the public airwaves . . . In the nineteen twenties when the infant radio industry wa struggling to build an audience and an advertising potential. its licensees were imploring our musicians to contribute of their talents They glibly assured us that 'what's good for radio is good for mu sicians'. . . . But their promises were as phony as some of thei payola programing is today. Even while the Federation of Musi cians was reeling under the impact of unemployment caused by motion picture sound track that wiped out, virtually overnight 18,000 theater pit jobs, these same broadcasters turned to automation to replace nearly all of the live musicians in their studios. Since that sorry era, the situation has become progressively worse until today there is less than a statistical half of one musician em ployed in each of the radio stations in this country. . . . You, too, have been given promises by the broadcasters. You, too, know what such promises are worth. Even the FCC has been given promises by the industry. These pledges to operate in the public interest, to serve the community needs, to provide employment for live talent, are necessary to obtain a free grant to exploit the airwaves. . . .

". . . the greedy licensee has become *our* new and potent weapon. But we cannot be content to sit gleefully on the sidelines and merely chortle over his greedy mistakes. . . . My message to you today is a call to joint action. I said that both of these great unions of ours have been fighting delaying actions. The time has come to go on the offensive . . . *Recent actions of the FCC sustain this belief.*

"I urge that the great entertainment unions join in demanding loudly and continuously of the FCC, the Congress and the public that licensees be compelled to live up to their obligations." And so on.

It looks like an interesting season coming up.



The "Must Buy" market is "close, compact and crowded"...the "Must Buy" Providence market, **most*** "close, compact and crowded" in the country responds most to WJAR-TV. Programmed to penetrate, WJAR-TV responds to its advertisers with fresh sales impact from a "Must Buy" audience.

* ARB 1960 TV Homes

WJAR-TV

NBC · ABC

Represented by
Edward Petry & Co. Inc.

paper Publishers Association contend that more copies of the daily paper are sold every day than packs of cigarettes, bottles of milk or units of almost anything else. Forty-six million of the 53 million U. S. households receive a paper every day and this audited circulation has kept pace with the increasing number of households, according to the ANPA. The Bureau of Advertising of the ANPA says that newspaper sales have more than doubled since 1920 and that "this growth (during the period which saw the advent of both radio and tv) reflects the ever-present demand for the news as only the newspaper can present it: complete and correct."

This view, however, is not shared by all journalists here and abroad. Cecil Harmsworth King of the *London Mirror* group, recently lambasted American dailies for their writing and makeup. Francis Williams, writing in the *New Statesman*, said that "all that the majority of the press—by which I mean particularly the daily papers—manage to do is to cover the whole of this maddening and lovable continent with a thick pall of boredom. One thinks of all the trees that must have been cut down to make possible so many acres of mediocrity and one weeps at the destruction of forests to so little purpose: rape should produce more pleasure."

There are individuals, however, in radio, newspapers and ad agencies who feel that the answer to the question of competitive media buys must ultimately depend on what one is trying to accomplish in the market place for a particular client.

"Too many conditions enter into the media decision—product, marketing strategy, copy approach, and many other factors," Harold Miller, vice president and associate media director of Grey Advertising said last week.

Each medium has an enormous audience," said Jay Victor, head of the Jay Victor & Associates ad agency. "Each for a little different reason. Comparing newspapers to radio is like seeking a comparison between woman and man. Which is better—for what? Boys do what boys do much better than girls. And it is a matter of common knowledge that in certain other areas—'there is nothing like a dame.' So with radio and newspapers.

In agreement with Victor is Martin Stone, president of the *Herald Tribune* radio network, Stone thought too much attention was paid to radio vs. newspapers as an ad vehicle and not enough concern for the value of radio or newspapers or both. "Since radio is an intangible where newspapers represent the tangible, radio must sell its medium in terms of the drama of an idea," Stone declared. "Radio has its values in its economies, its flexibilities, its repetitive exposures. Newspapers may fill the voids of oral broadcasting; radio is useful where newspapers are lacking. The advertiser's *true* needs are what really counts."

Both Robert R. Pauley, ABC vice president in charge of radio network, and Martin Goldberg, director of research, HR Representatives, Inc., singled out the RAB study at the Higbee Co. in Cleveland as convincing proof of radio's ability to *outsell* newspapers.

Pauley cited figures showing how little time people spend with newspapers today compared with radio. "But the clinching argument is now provided by the study RAB has been conducting through the Higbee Co.," Pauley said.

Goldberg said the Higbee findings show "even more dramatically the superiority of radio in terms of number of sales for each dollar spent on advertising."

The notion that it is impossible to compare different media was poohpoohed by Maurie Webster, vice president and general manager of CBS Radio Spot Sales. "Agencies often tell us it's impossible to compare different media, but at budget time media are *always* compared," Webster said. He conceded that radio *isn't* always better than newspapers and advanced this explanation: Newspapers have been in business a long time, and many advertisers know they bring results. They clearly outdistance us in some fields —for radio has no coupons, we don't compete well for small classified ads, we can't handle legal notices and we carry few obituary advertisements. There are some clients we don't serve —hard liquors, many anatomical remedies and others." Webster was positive that radio's performance deserves a larger share of the combin radio and newspaper budget than i been getting.

Dr. Sydney Roslow, director *The Pulse*, and a researcher who h probed both print and broadca media, said that as a research speci ist it was his function to measure ar to report. "The ultimate respons bility for the application rest on t buyer as well as the seller of adve tising," Dr. Roslow said. "Thu precisely because we are talkin about radio vs. newspapers, I can resist making this suggestion: radi would do itself a great service if stopped referring to the out of hom audience as 'plus,' a 'bonus'; 'a something nice to have but not ne essarily worth paying for.'"

Dr. Roslow said that last winte according to Pulse data obtained i regular personal interviewing, ther were 2,155,700 additional familie reached out of home during the aver age quarter hour. "A number lik this is worthy of a better descriptio than a 'plus'" Dr. Roslow observed

"Instead both buyer and selle should consider the radio audienc always as an entirety," Dr. Roslov continued. "We can confidently con clude from all efforts and experienc that the so-called 'out of home' audi ence is here to stay; that it is genu ine; that it is growing; that its exist ence may be consistently and reliably verified by scientific measurement; and—in passing—that it ought tc bear a selling price commensurate with its value to the advertiser . . . in this day and age when radios are becoming virtually as mobile as news papers, even more so, only those tech niques which measure all listening can properly reflect radio's scope and comparative ability."

Research offers conclusive evidence that radio, unlike metropolitan newspapers, will deliver a vast audience economically, Richard H. Close, vice president, NBC Spot Sales, said last week. "For instance, a combination of just three radio stations in a major market will deliver an actual audience (not circulation) for your commercial of over 50% of the homes with the metropolitan area alone," Close said.

Melvin A. Goldberg, director of research for Westinghouse Broadcasting stations, also maintained that

(*Please turn to page* 60)



what has an eye patch to do with you?

Two things.

One—it points out how brilliant a job advertising can really do.
Two—it proves that the advertiser who does it generally winds up with the business.

The moral is obvious. Which brings up two things more.

One—there are some 7500 men and women involved in the purchase of national spot. Of this number—the top 2000 control over 95% of the total business. We call them the "influential 2000". The most economical way to pre-sell this "influential 2000" is via a schedule in SPONSOR because SPONSOR has the greatest penetration of influence with this "influential 2000" of any book in the broadcast field.

Two—give your ads a "patch" of individuality. Without it—the page you buy is empty. With it—you can spark a purchase, increase a schedule, motivate a new appraisal, change a buying pattern and build your station's volume every year.

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

40 East 49th St. MU 8-2772 New York 17

Book-by-Book, one of the 3 highest-rated CBS Stations (share-of-audience) in 3-Station markets

In the Land of Milk and ~~Honey~~ Money!

WBAY-TV 2

GREEN BAY, WISCONSIN

Haydn R. Evans, General Manager • Represented by H-R Television, Inc.



What's happening in U. S. Government that affects sponsors, agencies, stations

WASHINGTON WEEK

7 AUGUST 1961
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There is more than meets the eye in FCC proposals to create eight more all-UHF tv markets, with more to follow later: nor is the narrow 4-3 vote by which the Commission adopted the proposals to be taken at full face value.

Major consideration in the **minds of the minority amounted to "what's the rush?"** They believed it would be well to **await outcome of this fall's UHF tests in New York City before rushing into anything.**

The sum total of the actions is a significance far beyond the eight markets, and even beyond further markets which might lose their VHF stations. It means the Commission is determined at last **to clear the way for more tv stations, and has finally decided that UHF is the only way.**

This means, in turn, that there is now a very great likelihood that much and perhaps all of tv will be switched over to UHF if the New York City experiment shows this would be possible without significant loss of service.

Of course, the interim proposals are in the form of proposed rulemaking, as they must be if any FCC action along these lines is to stand up in the courts. Date for filing of arguments was set at 2 October. But since all the arguments for and against have been repeated many times, the **FCC final decision isn't likely to be changed.**

In brief, the significance of the vote is that the New York City test will now influence only how far the shift to UHF will go.

The networks took a bad beating at the latest sessions of the Senate Judiciary juvenile delinquency subcommittee: Sen. Dodd (D., Conn.), chairman of the group, made efforts to pin blame directly on the networks for the amount of crime, violence and sex on the air.

Introduced into the record were memos seeking to link NBC's Kintner and Levy with "beef up" instructions to Ziv-UA, and others showing that the ABC westcoast continuity acceptance chief Dorothy Brown had protested scenes in this fall's upcoming "The Corruptibles," which Desilu ignored and ABC had thereafter accepted without question.

Dodd left little doubt that he will not stop with pinning the blame, but **will press for action on two fronts.** First, he will pressure Congress to pass legislation providing for regulation of networks. Second, he will work for Department of Justice, or perhaps Congressional action, to **outlaw the owning by networks of financial interests in the programs they schedule.**

Dodd appears to think his case is growing stronger as he goes along, and so the end is not yet for these investigations of the effect of tv on youth. It appears likely that there will be further hearings, perhaps hearings through the period of Congressional recess, and a report aimed to hit Congress early in the next session.

Cities which would get third VHF tv stations under the UHF proposals, and on a drop-in basis, are Oklahoma City, Dayton, Baton Rouge, Birmingham, Jacksonville, Knoxville, Charlotte and Johnstown, Pa.

And Providence would get channel 3 if the decision is, in fact, to lift that channel from Hartford as part of the proposal to make the latter city all-UHF.

The FCC adopted a flurry of "punitive" actions, but it was difficult to tell whether they added up to a hardening or softening of the Commission position.

Revocation proceedings were instituted against WPFA, Pensacola, for alleged falsification of station logs by owner Edwin H. Estes, along with alleged threats to employees if they

(*Please turn to page* 57)



Significant news, trends in
- *Film*
- *Syndication*
- *Tape*
- *Commercials*

FILM-SCOPE

7 AUGUST 1961
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PUBLICATIONS INC.

Keep your eye on how CBS handles I Love Lucy now that it has been taken out of the 10-10:30 a.m. daytime strip.

There are five years of production amounting to **179 episodes,** and the series has already had two nighttime runs and about six in the daytime Mondays through Fridays.

Once regarded as a hot property that CBS wanted to keep out of syndication (lest ABC TV and NBC TV affiliates pick it up locally and pit it against CBS TV) the **value of the show will now have to be re-appraised.**

CBS has several alternatives for I Love Lucy:

- To give it to CBS Films for off-network syndication. This would turn the show into an immediate revenue producer.
- To keep the show for a CBS TV feed which stations could pick up, selling it off locally. **This would keep the show out of the hands of the competition.**

The second alternative is currently being tried with Gunsmoke half-hour re-runs, being carried in "electronic syndication" as Marshal Dillon for CBS TV affiliates at 7:30 p.m. Tuesday.

Gunsmoke is similar to Lucy as a ratings magnet that CBS TV is carefully keeping off the open syndication market. So far (although it's very early) some 45 CBS TV affiliates have picked it up as Marshal Dillon in "electronic syndication"; the figure is **expected to exceed 100 in the next two or three weeks.**

Filmaster's Beachcomber, starring Cameron Mitchell, has made two regional deals for fall start.

They are:

- **American Stores** (Gray & Rogers) in Philadelphia, Baltimore, Wilkes-Barre, and Syracuse.
- **Streitman Biscuit** (Ralph H. Jones, Cincinnati) in Nashville, Roanoke, Orlando, Bristol, Clarksville, and Birmingham.

That long talked-about possibility of a late night re-runs deal between ABC and a network producer became a reality this week.

Long rumored was this: that ABC TV would put re-runs of Warner Bros. hours on for post-11 p.m. programing. But not enough affiliates could be cleared and so the deal fell through.

This week the five ABC TV o&o's (not all the affiliates) did in fact make this deal: **two full-hour re-runs—but with Twentieth Century-Fox, not Warners.**

The shows' **Hong Kong** and **Five Fingers** (the latter was initially on NBC TV, not ABC TV) will be used in late night as spot carriers.

It's probably the **first time the ABC TV o&o's have collectively made such a purchase of two tv series.**

Incidentally, you can see the contrast between TCF's behavior and MCA's in the matter of full-hour off-network re-runs: MCA is understood to have carefully researched out weak time spots on a market-by-market basis, and then pretty well **called the shots, with lucrative results.**

Screen Gems just added $1 million estimated feature film business thanks to two sales of 500 features.

WLW-A, Atlanta, purchased 210 post-1948 Columbias and the rest of pre-1948's in a buy estimated at $750,000.

WGAN-TV, Portland, Me., bought much the same package.

Screen Gems has **sold four stations 500 features in recent months.**

ITC has made its third deal with an NBC TV o&o for Whiplash.

WNBC-TV, New York, just purchased the series; the previous purchasers were KRCA-TV, Los Angeles, for Miles (Wade), and WRC-TV, Washington, for County Fair Bread (KM&G).

Whiplash, now sold in 62 markets, also made deals recently to KXLY-TV, Spokane; Louisville; WGAN-TV, Portland; WLBT, Jackson; WLOS-TV, Asheville, and WJXT, Jacksonville.

Seven Arts Associated is celebrating the 100th sale of Warner's Films of the 50's.

Station is WSAZ-TV, Huntington; another recent purchaser of Volume I was KID-TV, Idaho Falls.

Late sales in **Volume II, now in 34 markets,** were to WHP-TV, Harrisburg, and WJAC-TV, Johnstown.

WASHINGTON WEEK

(*Continued from page* 55)

didn't go along. **Renewal of license held by Estes for WMOZ, Mobile, Ala., was also placed in jeopardy.**

On the other hand, the FCC cut from $10,000 to $2,500 the fine levied against Crowell-Collier for operation into nighttime with daytime power and directional pattern. And WILD, which had a number of serious allegations against it, got off with only a one-year license renewal.

The Commission **held up sale of WMIN, St. Paul, Minn.,** to hold hearings on allegations that both the seller, William F. Johns, Jr., and buyer, Tedesco, Inc., **have done too much buying and selling of stations.** Similarly, an application to sell construction permits for five as yet unbuilt fm stations was designated for hearing **on grounds of bad faith.**

Also on the tough side, the Commission again decided to take a tv station away from an applicant who won it after alleged "off the record" approaches. This time Biscayne TV, president Niles Trammell, and all unsuccessful competing applicants except Sunbeam TV. And, as in the Miami channel 10 case, Sunbeam was awarded a four-month license. Biscayne will be permitted to continue operation of WCKT-TV until it exhausts court appeals.

WAVA, Arlington, Va., got a one-year license renewal, despite its showing that it had inherited the commercial and programing practices under attack when it bought the station, and **had made tremendous strides toward correcting them.**

The Senate Commerce Committee held hearings on the nomination of A. Everett MacIntyre for the FTC seat now held by Robert T. Secrest, whose term expires on 26 September: hearings were little more than a formality.

MacIntyre has been serving as counsel for the **House Small Business Committee,** a post he will hold until he joins the FTC. There isn't much doubt that substitution of the MacIntyre vote for that of Secrest will **produce still more toughening at that regulatory agency.**

SPONSOR HEARS

7 AUGUST 1961
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PUBLICATIONS INC.

CBS TV is putting the finishing touches to its masterwork, the Power of T vision.

The project has been in the works for a long time and the network's research dep ment is very hush-hush about the contents.

Schick shaver (N.C.&K.) is attempting to work out a barter deal for its Christmas tv campaign, with several barter merchants mixed up in the dickeri

While at Benton & Bowles the account always paid stations on the barrelhead.

Some of the agencies on the Today strip are anticipating that NBC TV will due time make up for the exit of Dave Garroway with a bit of sweetening.

Like, for instance, an increase in the number of bonus spots.

The agency boys with stop-watch minds are looking forward to the dawn of 40-second station-break with a certain amount of satanic glee.

It is their contention that a station, assuming it sells a 40 or two 20's, can't identify it within two seconds, including audio.

They figure it's **closer to four or five seconds minimum.**

Station groups going into the rep business on their own have had a han inducement, if only by implication, in recruiting salesmen.

The added touch of honey: there's an added executive opportunity, such as getting station operation.

Seller reaction to Dick Pickham's unflattering references to tv before the m azine association: another case of Bates talking out of two sides of its mouth.

Noted one seller: "For public consumption Bates is critical of programing but when comes to actual practice the agency will be found in the forefront for participation in the v type of programing it deplores."

From the moving going on in the past few years you might get the impressi that there's been a mass migration to more modern buildings by the New Yo agencies, but if you scan the addresses of the major agencies you find out t isn't so.

Among the bigger billers that are still occupying the same old place from away back Y&R, JWT, Esty, K&E, DFS, FC&B, BBDO.

All seven are doing business at the same stand they started at, expanding the footage the building as needed and with one of them in particular **foregoing such fancy mode comforts as air conditioning.**

Agency showmen with long memories ruefully grant that film has this one a vantage over live programing: it can't talk back.

They recall occasions when the star in a fit of truculence would threaten to walk out the rehearsal if the booth weren't cleared of everybody but the director.

REACH MORE CHEMICAL WORKERS IN THE TEXAS HOT SPOT

Research chemists, engineers or laborers, they're all workers in the chemical industry. In the Beaumont-Port Arthur-Orange market over 120,000 people are directly connected with the chemical and petrochemical industries. Their average effective buying income is over $7500 per family. You reach them and over 700,000 other prosperous Texans and Louisianans in this petroleum, petrochemical, agricultural, lumbering, manufacturing and shipping rich Hot Spot only through KFDM-TV.

Peters-Griffin -Woodward



CHANNEL 6

KFDM-TV

BEAUMONT • PORT ARTHUR • ORANGE

RADIO VS. NEWSPAPERS

(*Continued from page* 52)

newspapers have not grown with the population "beyond the central city and because of the physical problems of distribution they will not be as flexible and up-to-date."

Radio today, according to Martin Beck, assistant radio sales manager, The Katz Agency, is bursting with vitality and new programing concepts.

"Advertisers have to consider buying many newspapers to saturate a market while on the other hand, a single radio network buy takes in the same area," George A. Graham, Jr., vice president and general manager, NBC Radio Network, told SPONSOR. "Additionally, in potential circulation, radio has a decided advantage over newspapers." Graham said. While 96 per cent of American's homes have radios, the total circulation of all daily newspapers covers but 88% of U.S. homes, according to Graham.

"We submit that in impact on an advertiser's sale force, in in-store displays, a network radio program with its personalities, its aura of show business, is far more dramatic than a newspaper campaign, "Graham declared.

The achievement and effectiveness of radio over newspapers was demonstrated with consummate skill in an advertisement run by a radio station. It was a photograph of a newsstand loaded to the gunwale with newspapers and magazines.

The newsdealer was intently listening to the radio!

SUPERMARKET

(*Continued from page* 31)

Aaron Wine, director of store operations for Dilbert's Quality Super Markets, said: "Ours is a two-headed industry. Private labels will continue to be bought by the consumer with a food budget. Packers enjoy private label business, too. Even some retailers who win awards for being national brand-conscious carry a high percentage of private labels."

How effective are present-day supermarket commercials and co-op programs on radio and tv? It is contended that in supermarket advertising it is never simply a matter of selling a product: you always have to sell the store, too. Stanley Joseloff, president of Storecast Corporation of America, and specialist in point-of-sale and promotion in supermarkets, last week said that "neither radio nor tv begins to do the job merely by screening out this week's special on peaches, poultry or porterhouse." The approach, according to Joseloff, is inadequate because (1) competitive markets will probably meet the prices and (2) the customer who responds to that kind of come-on is a likely prospect for other markets' come-on too."

"The constant challenge is on radio and tv to generate loyalty for a particular market by every creative, imaginative device that makes a customer feel foolish and disloyal to shop anywhere else," Joseloff asserted. "Radio and tv can do the job, but a lot of people have to get on the ball to accomplish it." Storecast is the pioneer in "Music to buy by," the supermarket music system that helps put the customer in a buying mood.

More and more radio and tv stations in key markets are utilizing every promotional angle to boost their food advertising revenues. There is hardly a station that hasn't whipped up a marketing plan souffle or supermarket - point - of - purchase platter designed to please both national advertiser and the supermarket, ultimate recipient of the marketing mix.

In the New York area among the stations offering such deals are WOR with "Guaranteed Merchandising" plans which assure advertisers of special displays, prime shelf position, in-person attendance of performers and numerous other point-of-purchase assists. WCBS Radio is wooing advertisers with what it calls TMP (Total Marketing Plan) designed to give clients various displays in some 2,000 chain and co-op stores and more than 300 independents. In addition, WCBS Radio is tempting advertisers with its "Housewives' Protective League" a 13-year-old feature that give sponsors dual on-air advertising and point-of-sale merchandising.

More than 3,000 chain stores, co-op and independents are currently hooked up in WNBC Radio's "Chain Lightning" point of sale promotion, an all-encompassing plan that calls for plugs on the station's Times Square "spectacular" sign; a luncheon-is-served deal wherein a sponsor's product is sampled, served and carried home by some 4,000 ho makers each week.

A selling job, especially organiz has to be done on the supermark if radio is to profit from this ave of business, in the opinion of Geo S. Dietrich, WNBC Radio stat manager. Dietrich is certain that supermarket continues to be one radio's biggest sales challenges. percentage of supermarket ad bu ets going into radio remains disp portionately small, Dietrich said.

"Several, like A&P and Krog for example, continue to spend o cash basis intermittently," Dietr said. "At the same time, nearly have demonstrated an active inter in the medium's potential throu their participation in trade arran ments. In short, the door is op the basic points seem to have be made. I believe it is purely a selli job from here on. But it is a selli job that needs to be especially ganized."

Dietrich noted that the argume which convinced the departm stores, to their ultimate benefit traffic and sales, can also sell t supermarket. It remains, Dietrich i sisted, for the broadcasters to get told well enough and to the rig people.

Wrapped up in the supermark package are broadcast problems yard wide. The odds on success f radio-tv ultimately producing a mo effective presentation for the so ing super supermarkets are certain high, according to the testimony.

ZELTNER

(*Continued from page* 33)

suggestions, made during his CB seminar talk last month, sparked a most immediate action by CBS R dio Spot Sales. The suggestion—th rep companies offer orientatio courses for buyers on the interpret tion of ratings—is, at the momen under serious consideration at CB A spokesman said, however, that h thought all the reps should "get i the act" in this area.

Herb Zeltner, who was named m dia director of Lennen & Newell i December, 1959, at the fledgling ag of 30, so to speak, first joined th agency in 1956. He was, at tha time, media group supervisor on th Colgate-Palmolive account. H moved up to assistant media directo less than a year-and-a-half later an

November of 1958, he was appointed a vice president.

Zeltner came to L&N after four years — from 1952 to 1956 — with Procter & Gamble, Cincinnati, Ohio. During his tenure there he had assignments in advertising department methods and organization; grocery trade activity; and media supervision and planning.

An interesting side note here: Zeltner shares a common bond with two other young top agency men. BBDO's 36-year-old Herb Maneloveg and Needham, Louis and Brorby's Robert Fulfhorst, also 36 years old, in addition to youth, all have had experience with Procter & Gamble, or one of its agencies.

Zeltner, who was graduated, Magna Cum Laude, from New York University School of Commerce, Accounts and Finance, has a degree in marketing and economics. He is married, has a small son and lives in an East Side Manhattan apartment.

In his sixth floor office at 380 Madison Ave. where phones keep ringing and the very atmosphere has a hurry-let's-get-going air, Zeltner made short shrift of the SPONSOR interview. He waved away personal questions with a candid "there's really nothing colorful about me at all."

If lighting the fuse to a radio subject bombshell is lacking in color— Zeltner's appraisal of himself could very well be right.

SPONSOR ASKS

(Continued from page 47)

but "personalization" and, perhaps, vital knowledge by the second party. I, for one, have no desire to pay commissions on such dubious entities.

Fred Fletcher, *exec. v.p., WRAL-TV, Raleigh*

We have been in radio for 22 years and in television for five. I guess we have been connected with at least four national rep offices since we began broadcasting and have been indirectly related through a regional network to four or five more.

The first thing I look for today in selection of a rep is the character of the ownership and management. This seems to permeate the entire organization.

I, of course, would want a rep who has a good "list" within the top 100 markets. I believe that today's markets are more important than stations because of the way national advertising is distributed. I would like to know that my rep has no fear of trying to sell his station in the market when it is not No. 1.



I look for the character of the ownership and the management

My rep should be familiar with my staff, my facilities and my market. This should be brought about by personal visits to the station facilities and area.

Most national reps provide at least 50% of a station's gross income; therefore, the possibility of close working relationships between the station and the rep is extremely important.

Further, I would like to know that the station rep had a limit to the number of stations he would represent and this should be firmly established in writing. I would also like to know that I was at least in the top one-half of his list in gross billings because then we would have a mutual concern about our success with him.

Regional offices of reps are becoming more important, it seems to me, and the manner in which these are covered by manpower or location of branch offices is of some importance.

I would further look for a rep who was willing to advise me with regard to trade publications, whether I took his advice or not.

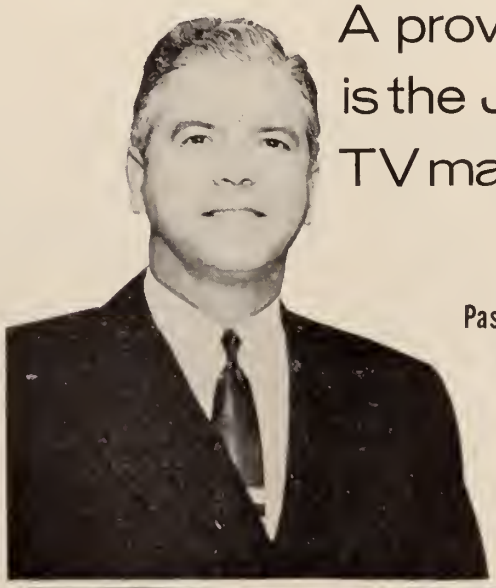
The rep who can provide quick and accurate audience research and promotional aids has a very distinct advantage over the organization which is limited to sales effort.

To some station managers, the rep's method of compensation to its salesmen will have some bearing on a choice.

With respect to programing, my rep's experience with other good operations can be beneficial to me regarding, for example, difficult local programing periods, syndicated shows, etc.

"America's new economic strength lies in the South.

A proven leader is the Jackson TV market area."



Past President, American Muncipal Association

ALLEN C. THOMPSON

Mayor, Jackson

WJTV Katz 12

WLBT Hollingbery 3

Serving the Jackson, Miss., Television Market

SPONSOR WEEK WRAP-UP

UNDERWATER TELEVISION. Ann Elliott, WWL-TV, New Orleans, has won the largest women's television audience in the city with such unusual programs as her Scuba Diving course. The programs, given over a two week period, were televised underwater in a 4,000 gallon tank



IN A GOOD HUMOR. To celebrate his representing KOA-TV, Denver, Bill Vernon, Blair-Tv, tossed this party. Ice cream was served while a carrousel whirled in the background. Attending the fete (l. to r.) Dick Harris, sales mgr., KOA-TV; Lou West of Gumbinner; Al Kalish, FC&B; Barrie Alley, B & B; Bill Vernon; Bob Jones and Paul Halpren, B & B



Advertisers

General Foods chairman Charl G. Mortimer, presiding at the a nual meeting of the Corporatio reported that $121-million w spent on advertising in the la fiscal year.

This is an increase of about $1 million over the year before. The figures cover all forms of consum promotion.

Net earning for the first fiscal 19 quarter, which ended June 30, w reported to be $17.2-million as co pared to $16.15-million for the sin lar period last year.

The Advertising Federation America will conduct a contin ous campaign to give the publ an understanding of advertising contribution to the American wa of life.

The program, formerly called A vertising Week-Year, will be entitle the Advertising Recognition Progra Its chairman for 1962 will be Dou las L. Smith, advertising and me



PINT-SIZED HEROINE. Kimberly Dakis, age 7, accepts the Youth Courage Award given by KRON-TV, San Francisco. Making presentation was Mayor Art Finley, host of 'Popeye Show'. Girl saved father from drowning when he was knocked out in a dive

handising manager of S. C. Johnson Sons, Racine.

f total advertising is to grow, ew clients are needed. This was he opinion of George G. Huntington in a speech delivered in hicago.

Huntington, v.p. and general manger of TvB, while speaking to the dvertising Age Creative Workshop. entioned that the growth of the adrtising industry cannot depend enrely upon the increased budgets of rrent clients.

He said, "We all must find new clits by showing more basic material anufacturers that they do have pubs that need to be reached, that they ave obligations to their customers' stomer, that only by going to the ublic through their own advertising n they have a vote in the future of eir own isdustry."

he A.N.A.-4A.'s Committee for nprovement of Advertising Connt has now made its facilities vailable when requested on local problems of objectionable advertising.

Previously the committee has dealt only with national and regional agency-placed advertisements.

The committee has offered to work with other organizations such as the Better Business Bureau who are often instrumetnal in setting up local improvement programs.

Campaigns:

• **Ashland Oil & Refining,** (Ralph H. Jones Co.). Ashland, Ky., will use radio and tv in eight states for a campaign beginning this week. The theme will be friendliness and helpfulness of its dealers, an idea which the company hopes to promote indefinitely.

• **Space-Tone Electronics** and Educational Services, Inc., are marketing a book and 331/3 record of Shepard's space flight. Much of the voice and many photographs are those which have not been available to the public.

• **Lucky Auto Supply Stores,** California, signed schedules with radio stations in eight cities of that state. The announcements are geared to the company's silver Jubilee celebration theme of "twenty five years of service to the motoring public."

PEOPLE ON THE MOVE: Henry Wendt, Jr. to director of advertising, American Cyanamid from general manager of the surgical products division, same company . . . **Arthur P. Morgan** to v.p. and manager of company acquisitions services, Richardson-Merrell (formerly Vick) from v.p. of Empire Trust Company . . . **Harold H. Webber** to consumer relations v.p., Lever Brothers.

Agencies

Kenyon & Eckhardt has formed Kenyon & Eckhardt Ltd. London, in affiliation with the London Press Exchange.

The two agencies will cooperate in their efforts in world markets.

The new agency will be staffed by American and British personnel.

APER ANNIVERSARY. Mayor Samuel W. rty cuts first anniversary cake in KGBS, Los geles, celebration. Looking on are (l to r) ty Councilman H. A. Henry, G. B. Storer, ., pres., Storer Broadcasting; and W. B. mpbell, v.p. and managing dir. of KGBS





PICK-A-PAIR awards were presented by WMAL-TV's two Pick-A-Pair girls during sales campaign. WMAL-TV, Wash., D.C. gave awards to dealers with displays of the campaign. Photo at l, shows A. Dawson, Budweiser sales mgr., R. Werling, WMAL, watch as the girls give award to A. Huck and E. Rosenfeld, of Alloy's Ft. Davis Liquor Co.



POOL AND PICNIC PARTY given by H. B. Meyers of Venard, Rintoul & McConnell for St. Louis' Gardner Advertising. Party theme was 'put out the heat of a St. Louis summer.' Practicing theme on lovely Shirley Stafford with water buckets are Ron Levy, Ralph Neuberger, and Fred Weber

Agency appointments: Sterling Milk, Erie, to **Lando Advertising,** Pittsburgh and Erie . . . Siesta Sleep Shops, Massachusetts and New Hampshire, to **Allenger Advertising,** Brookline, Mass. . . . Southern Greeting Card Co., Memphis, to **Bozell and Jacobs** . . . Magnavox, government and industrial division, to **The Biddle Company** . . . Air-Way Sanitizor, Toledo, to **George L. Mallis, Inc.,** Philadelphia . . . Bates Fabrics to **Lawrence C. Gumbinner** . . . General Artists Corp., to **Lawrence Kane & Artley.** Four new accounts: Deseret Paint, 3-D brand, Salt Lake School of Electronics; Ahlander Hardware, toy jobbers; A & R Sausage, all of Salt Lake City, to **Gardiner Advertising,** of the same city . . . Dr. Pepper, for Canadian advertising, to **Grant** from K & E . . . Burma-Vita to **R. Jack Scott** from Bozell & Jacobs . . . Mama Weaver Noodle, Columbus, to **Sykes Advertising** . . . Univis to **Hume Smith, Mickelberry.**

PEOPLE ON THE MOVE: William B. Templeton to tv programing consultant, Ted Bates from v.p. in charge of radio-tv, Cunningham & Walsh . . . **Gerald H. Bruce** to v.p., director of merchandising, Cole Fischer Rogow . . . **Robert J. Livingston** v.p., to head Omaha, Neb., regional office of GMM&B, from manager of Portland, Ore., office . . . **Dr. Gordon M. Doub** to director of creative research, NL&B, from supervisor of special projects, same agency . . . Gerald C. F. Allen to v.p. in charge of media and research from v.p. and director at Advertisin Analsis . . . **Norman D. Leebron** to director of sales development, Alan M. Shapiro Advertising from director of film programing, MBS . . . **D. C. Cronin** to v.p. in charge of client relations at Richard C. Lynch Advertising from director of field marketing, D'Arcy . . . **Richard E. Fisher** to v.p. and director of public relations, Northeast Airlines, from v.p. of public relations. Fletcher Richards, C & H . . . **G. B. Work, Jr.,** to media coordinator, Zimmer, Keller & Calvert.

New v.ps.: William P. Gordon, account executive at D-F-S, has been made a v.p. . . . **Dr. Jaye S. Niefeld,** marketing director at Clinto E. Frank, has been elected v.p. . . . **Robert H. Wesson** and **Roger Bye** to v.p. posts at Miller, Mackay, Hoek & Hartung, Seattle.

Affiliation: Compton has an interest in and has established working relations with **Saussy Advertising,** New Orleans.

New Quarters: GMM&B, western division, has consolidated its Chicago operations and moved its headquarters to the Blair Building, 645 North Michigan Ave. . . . **Nemer Advertising,** Minneapolis, has moved to larger space at 2323 Wayzata Blvd.

WRGB
puts your
MESSAGE
WHERE
THE SALE
BEGINS

The number 1 voice and picture in Northeastern New York and Western New England. 992-11

WRGB 6
CHANNEL
A GENERAL ELECTRIC STATION
ALBANY • SCHENECTADY • TROY

Stations on the Move

TOTAL STATIONS ON THE AIR
(as of 1 July 1961)
AM: 3,602
FM: 889
TV: 543

BOUGHT/SOLD/APPROVED

Sold: WXXX, Hattiesburg, Miss., to a group comprising George Mooney, president of WKGN, Knoxville, Abe Waldauer, Memphis attorney, F. E. Walker, manager of WXXX, and D. F. Prince, FCC attorney from David A. Matison. The price: $100,000. Brokered by: Hamilton-Land & Associates, Washington, D. C. . . . **WTKM,** Hartford, Wis., to Ralp Schewe and Galen Brunner from Joh Shinners and John Cleery. The price $63,000. Brokered by: Hamilto Landis & Associates, Washingto D. C.

Tv Stations

In the first five months of 1961 TvB reports, food and groceries confectionery and soft drinks soaps, cleansers, and polishes increased net tv billings.

Food and grocery gross time billings for the January-May period were $57,565,293, a gain of $9,136,66 against the previous year. Soaps cleansers, and polishes' billings fo the five months totaled $35,982,90 a rise of $6,202,443, while confec tionery and soft drinks totalled $8,882,430, an increase of $2,693,26

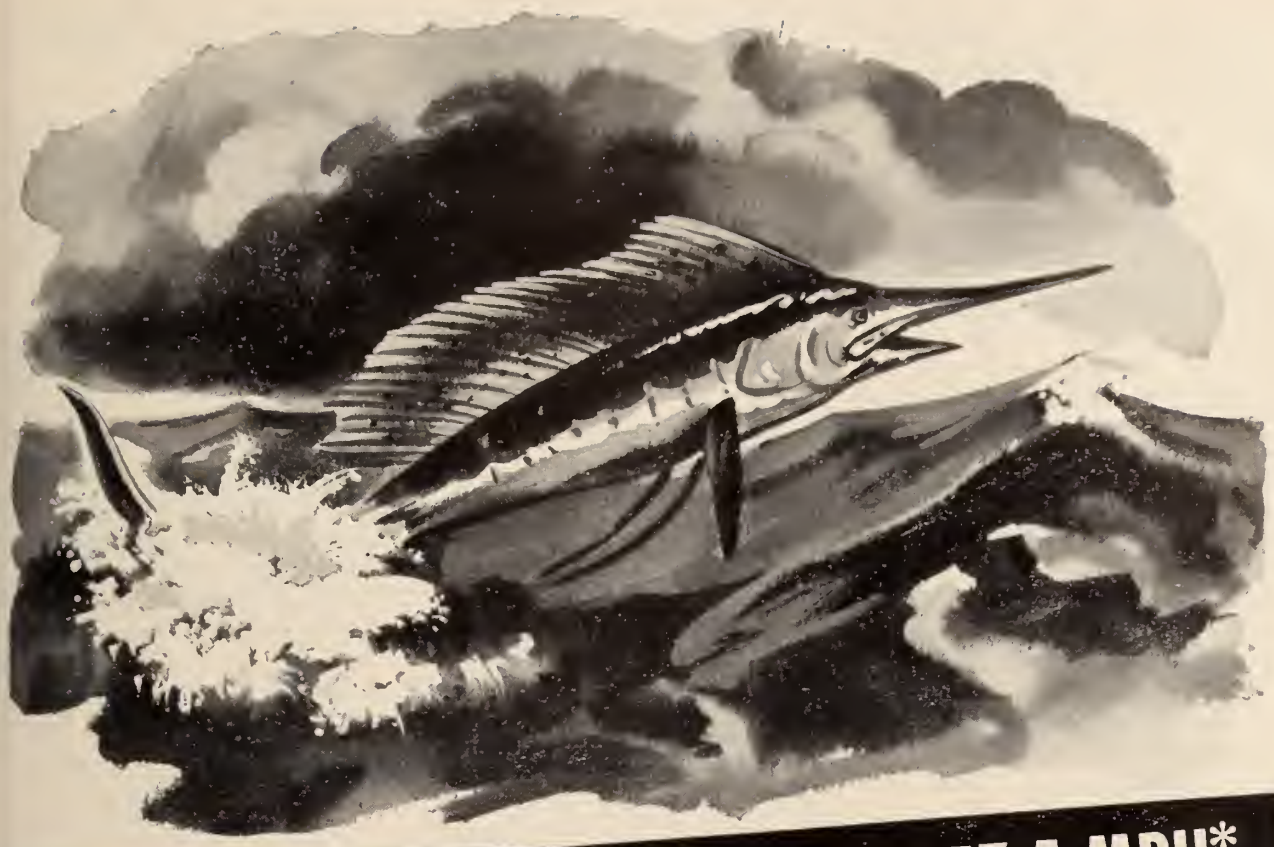
Automotive industries showed th biggest decline in 1961 with billing of $19,664,494 in the first five months a loss of $3,593,661.

Programing note: WOR-TV, New York, will increase its programing schedule by more than 12 hours this coming fall. Included in the expanded schedule will be the return of the popular *Million Dollar Movie,* going into its eighth year and *The Big Preview.*

PEOPLE ON THE MOVE: Andrew Potos to account executive, WITI-TV, Milwaukee . . . **Richard Holloway** to regional sales manager, WLOS-TV, Greenville, S. C., from general sales manager, WFMY-TV, Greensboro, N. C.

Sports sales: KNXT, Hollywood, will telecast the Los Angeles Rams pre-season schedule of professional football. General Tire and Rubber (D'Arcy) will sponsor the series.

Kudos: KPLR, St. Louis, was awarded the NATESA citation for meritorious service to the television service industry "for the furtherance of high ethical standards" . . . **WCCO-TV,** Minneapolis, exec. v.p., F. Van Konynenburg, was named the new president of the Minneapolis Downtown Council . . . **Larry Walker,** executive v.p. and general manager,



YOU MAY NEVER SEE A FISH SWIM 57.5 MPH*—

BUT... WKZO-TV Gets Lightning Fast Results In Kalamazoo-Grand Rapids!

NSI SURVEY—GRAND RAPIDS-KALAMAZOO AREA
February 20-March 19, 1961

STATION TOTALS				
	Homes Delivered		Per Cent of Total	
	WKZO-TV	STATION B	WKZO-TV	STATION B
Mon. thru Fri.				
9 a.m.-Noon	48,400	34,000	58.7	41.3
Noon-3 p.m.	65,900	53,800	55.0	45.0
3 p.m.-6 p.m.	56,400	71,900	43.9	56.1
Sun. thru Sat.				
6 p.m.-9 p.m.	155,600	96,800	61.7	38.3
9 p.m.-Midnight	138,200	66,200	67.6	32.4

Advertising on WKZO-TV is the fastest way to make contact with the *most* consumers in the big Kalamazoo-Grand Rapids market.

WKZO-TV delivers more homes than Station B in 77.5% of all quarter hours surveyed, Sunday through Saturday, Noon-Midnight (NSI—Feb. 20-March 19, 1961). What's more, Kalamazoo *alone* is predicted to show the greatest increase in personal income and retail sales of any city in the U. S. between now and 1965.

Get in the swim in Kalamazoo-Grand Rapids and Greater Western Michigan with WKZO-TV. *And if you want all the rest of outstate Michigan worth having, add WWTV, Cadillac-Traverse City, to your WKZO-TV schedule.*

Sources: Sales Management Survey of Buying Power and Television Magazine.

**Swordfish, including marlins, are unrivalled for speed—fastest speed quoted is 50 knots (57.5 mph).*

AM–TV–FM

The Fetzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
WWTV — CADILLAC-TRAVERSE CITY
KOLN-TV — LINCOLN, NEBRASKA

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER
Studios in Both Kalamazoo and Grand Rapids
For Greater Western Michigan
Avery-Knodel, Inc., Exclusive National Representatives

WSOC-TV, Charlotte, appointed to the advisory committee of the Board of Education, N. C.

Thisa 'n' data: H & B American Corp. announced that it has acquired, in an all cash transaction, the community antenna television system in Prescott, Arizona. H & B now owns or has under contract to buy cable tv properties priced at over $9-million.

Radio Stations

The Globe, northeastern Pennsylvania's largest department store, is in its 12th consecutive year of broadcasting.

The store broadcasts a full hour of news, music, and weather—six days weekly over WEJL, Scranton.

The Globe also goes into Sunday news programs, participations in a morning show, and a weekly *Athlete of the Week* program.

The RAB has created a presentation aimed at showing the importance of radio for the restaurant business.

The survey, called "Building Bigger Restaurant Business," presents some facts like these:

- 60% of the time it's the housewife who makes the decision "lets eat out."
- 94.7% of housewives and young homemakers listen to radio each week.
- 90% of the men listen to radio each week—and they're the ones who pay the tab.

Ideas at work:

- **WABC,** New York, has equipped each salesman with a two-way radio transmitter so he can keep in constant contact with the station while he calls on his accounts.
- **WHLL,** Wheeling, W. Va., recently took over a local drive-in theater for an evening and offered a free night at the movies to all listeners. Prizes were awarded and one listener was crowned Mrs. WHLL to reign along side of Miss WHLL.
- **WDRC,** Hartford, Conn., gave free helicopter rides to listeners who expressed a desire for a ride. The response was so heavy that the station had to choose the winners via a drawing.
- **WONE,** Dayton, O., entertains movie goers at intermission by showing its current billboards on the screen along with station jingles and the three top records of the week—and reminds the audience to tune in. This goes on at six drive-in theaters in the area.

PEOPLE ON THE MOVE: Joe Klass to sales manager, KEWB, San Francisco, from sales staffer, same station . . . **Dee Miller** to sales staffer, KHAT, Phoenix, from KPHO, Phoenix . . . **Phillips Clark** to sales staffer, WVOX, New Rochelle, N. Y. from K & E . . . Tom Paris to general manager of VIP Radio, Inc., from manager of WVIP, Mt. Kisco, New York . . . **Dwight L. Case** to sales manager of the Gordon Group, to headquarters at KQBY, Frisco . . . **Keith T. McKenney,** managing director, WSPO-TV, Toledo, O. . . . **Paul Kelley, Jr.,** to sales manager, WTAO, Boston, from WESX, Salem . . . **Eleanor B. Machia** to commercial manager, KJIM, Fort Worth Texas, from account executive and special accounts consultant, some station . . . **Richard H. Harris** to general manager, and **Kenneth H. Goldblatt** to s manager of WQXI, Atlanta.

Kudos: WHK, Cleveland, recei the 1960 Exceptional Service to S ty Award from the National Sa Council for the station's state-w safety campaign during last sum

Fm

Neiman-Marcus is enthusias about a one-hour classical mu program on WRR-FM, Dall the store's first venture into rad

The program, co-sponsored by A gel, Capitol, American Express a Telefunken, reaches the quality au ence of professional people in wh these advertisers are interested.

The main content of the progra called *World of Music*, are sympl nies, operas, chamber music, a concertos.

Thisa 'n' data: KLSN, Seattle, came the first in the West to bro cast compatible fm stereo effective July.

Networks

CBS TV is going to expand a diversify its daytime informati programing as of 2 October.

The network will begin a half ho of news and information, to be broa cast Mondays through Fridays, fr 10:00 to 10:30 a.m. and to be pr duced by the public affairs depa ment of CBS news.

Also scheduled to begin 2 Octob will be two five-minute news pr grams, also to be broadcast Monda through Fridays, from 3:55 to 4: p.m., and another from 11:55 12:00 noon.

A. C. Gilbert Company got in the first buyer on ABC TV's ne children's show, *Discovery*.

The new program will occupy t 5:00 to 5:30 time slot and will e plore the modern world in terms th children can understand.

New affiliate: WMMM, Westpor Conn., has become the 428th MB affiliate.

Program note: CBS TV's awar winning children's show, *Captai Kangaroo*, will be expanding to

WRGB
puts your
MESSAGE
WHERE
THE SALE
BEGINS

The number 1 voice and picture in Northeastern New York and Western New England. 992-11

WRGB 6
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ALBANY • SCHENECTADY • TROY

ll hour daily, six days a week, beginning 2 October.

adio sales: Ac'cent-International (NL&B, Chicago), a division of International Minerals and Chemical, has purchased a four week "30-plan" hedule at **CBS Radio.**

v sales: U. S. Time will sponsor ur full-hour entertainment specials **ABC TV** during the 1961-62 sea-on.

Representatives

Maine Broadcast System, WCSH, ortland, WLBZ, Bangor, and RDO, Augusta, has appointed roadcast Time Sales as its national rep.

The addition of the three Maine roadcast System stations brings new quisitions to BTS in the last two nd one-half months to a total of ven major markets.

The John E. Pearson Company as given Key Broadcast Management the job of organizing ne rep firm's group of specialized stations into a separate department of business.

Pearson, who represents the largest group of Negro radio outlets in ne country, stated that the specialized market has now come into its wn and requires a sharpening up of ne entire Pearson operation.

ep appointments: WHP, Harrisburg, Pa., to **Broadcast Time Sales** . . KADY, St. Louis, to **Spot Time ales** . . . KHAT, Phoenix, to **Weed adio** . . . WKEE, Huntington, W. a., to **Ohio Stations Representatives** as regional rep for the state of hio . . . KHEY, El Paso, Texas, to **enard, Rintoul & McConnell** . . . HAR, Anchorage, Alaska, to **Venrd, Rintoul & McConnell** as nalonal rep . . . WAST, Albany, N. Y., **Peters, Griffin, Woodward** . . . FRM, Kansas City, Missouri, to **pot Time Sales.**

EOPLE ON THE MOVE: Robrt P. Cronin to v.p. of Broadcast ime Sales . . . **Leonard C. Feldman** to research director, Harrington, Righter & Parsons from research epartment of NBC . . . **Willis W. ngersoll** to account executive, Harrington & Parsons from Katz . . . **David H. Sandeberg** has not gone to Weed but is still very much alive at his own firm, Sandeberg Gates & Company.

Film

Sterling Television will turn out 20 additional half-hour episodes in the *Silents Please* series.

The additions to the series, remakes of the motion picture classics of the past, will be out for release after October of this year.

Ziv-UA has made up a roadshow of simulations of diamonds used by kings as a promotion for its *King of Diamonds* series.

First advertisers to use the special promotion will be Langie Fuel Service of Rochester, N. Y., and Kroger stores. First station will be KCPX-TV, Salt Lake City.

Tele-Video Productions has opened New York's newest motion picture studios in the heart of midtown Manhattan.

The largest addition in the last two years to New York's growing film industry, the studios will be used for tv commercial films, tv film series, and feature motion pictures.

Location is at 316 West 57th St.

ABC Films is optimistic about Wyatt Earp's ratings future if it goes into 7:30 p.m. slots in off-network syndication.

Basis is research showing that the series earned an average of 32.9 Nielsen in 20 markets last season where it was shown at 7:30 p.m.—73% higher than its 19.0 rating at the usual 8:30 p.m.

Seventy-eight episodes of *Wyatt Earp* are being offered by ABC Films with up to 226 shows available in certain markets.

MGM-TV has sold 15 pre-1948 MGM features to the entire French network of the CBC.

Other MGM-TV deals in Canada lately were these: the 700-feature library to CKCO-TV, Kitchener; 125 features to CFTO-TV, Toronto, and 48 to CFCY-TV, Charlottetown. The first two of these stations also purchased short subjects and/or cartoons.

Embassy Pictures and Filmways will co-produce two motion pictures in Europe and then, after theatrical release, use the pictures as tv pilots.

The two shows are: a *Hercules* story and *Capri*.

Joseph E. Levine of Embassy made two previous *Hercules* pictures; this, his third, might mark his entry into tv.

U. S. tv film distributors are beginning to adopt a practice from the motion picture business: the international sales convention.

Screen Gems is the first to try it. Meetings this week under Lloyd Burns were attended by Steve Krantz and Bruce Ledger (both Canada), Joe Joel (Australia), Harold Winston (Mexico), George Blaug (Europe), Al Zecha (Far East), and Helios Alvarez (Brazil).

PEOPLE ON THE MOVE: Paul A. Minor, account executive for Transfilm-Caravel, has been elevated to v.p.

New markets: Seven more advertisers and three more stations signed

WTRF-TV STORY BOARD



T. R Effic'

A TEXAS OIL MAN was visiting New York. His city friend showed him all the sights including the Empire State Building. His friend asked: "Isn't that a magnificent structure?" "It's nothin'," said the Texan, "I've got an outhouse bigger'n that!" The New Yorker looked him over and said "You need it!"

Wheeling wtrf-tv

IN THIS DAY AND AGE, it takes nerves of steel just to be a neurotic!

Wheeling wtrf-tv

CONSUMER RESEARCH PANEL depicted in the WTReftigy ADworld Series and underlined 'Brand X or Brand Exodus?" has prompted other suggestions: "Who's Ahead Hunters" "The Comparison Shoppers," "Knights of the Sound Label" and "Counter Spies." Send in your suggestions!

Wheeling wtrf-tv

PERSONNEL MANAGER: "Tell me young man, what have you done?"

JOB APPLICANT: "About what?"

wtrf-tv Wheeling

TWO INMATES at the asylum were discussing their love affair. "Don't fight it, Sweet heart" begged the boy. "This thing is bigger than both of us."

wtrf-tv Wheeling

THE TROUBLE with 'working like a horse' all day is that you're too tired at night to do anything but hit the hay.

wtrf-tv Wheeling

ADVERTISING RESULTS are delivered when your messages are transmitted to the Wheeling-Steubenville TV audience by WTRF-TV from Wheeling. Ask Hollingbery!

CHANNEL SEVEN NBC WHEELING, WEST VIRGINIA

up for Ziv-UA's *Ripcord* last week.

Advertisers are Luther Coggin Oldsmobile (Martin, White & Mickwee) and Household Finance on WAPI-TV, Birmingham; Fleetwood Coffee (Nelson Chessman) and Meadow Gold Dairies on WAFG-TV, Huntsville; Kruger Jewelry and Al Matamora's Restaurant on KTBC-TV, Austin, and Leatherwood's Dairy on WHIS-TV, Bluefield.

New stations are WMAZ-TV, Macon; KGUN-TV, Tucson, and WJRT, Flint.

Furthermore, Standard Oil of Texas added three stations to its regional lineup: KCBD-TV, Lubbock; KCTV, San Angelo, and KROD-TV, El Paso.

Add Genessee Beer (McCann-Marshalk) to the list of regionals sold for Shannon.

Six markets — Buffalo, Rochester, Syracuse, Schenectady, Altoona-Johnstown, and Erie—were purchased on the Screen Gems series.

Thisa 'n' data: KGMB, Hawaii, will bring exercising the American way via tv to Hawaii when the Fred Niles' syndicated *Ed Allen Time* starts at the CBS outlet . . . **Denise McCluggage,** the woman race driver, last week stopped at the Fred Niles studios in Chicago to consult with Gordon Weisenborn on his forthcoming motion picture of the European motor road races.

WRGB
puts your
MESSAGE
WHERE
THE SALE
BEGINS

The number 1 voice and picture in Northeastern New York and Western New England. 992-11

WRGB 6
CHANNEL
A GENERAL ELECTRIC STATION
ALBANY • SCHENECTADY • TROY

Public Service

Eight leading citizens in the area of KHOL-TV, Kearney, Neb., have formed a committee to meet periodically to advise on current needs of the community.

The station hopes to give its public service format a closer working relationship with the community.

The eight members were chosen according to their various activities: from the fields of farming, education, science, religion, etc.

Broadcasters in Virginia issued a brochure giving some facts and figures as to the extent of public service activity in that state.

In the midst of information given was that of highway safety: It headed the 1960 six month period with 51,716 announcements. Also, the over-all picture for the same six months: an average of 11,662 public service announcements per week, with a value of $1,661,816.

Public service in action:

• **WKRC,** Cincinnati, did an hour and 20 minute broadcast of an address on "brainwashing" by Major Wm. E. Mayer, before a group of Army psychiatrists. The program, repeated on three consecutive nights, created such a stir among the citizenry that 25,000 copies had to be printed to fill requests of listeners.

• **KCRG (AM-TV),** Cedar Rapids, Iowa, prepared a set of safety tips concerning automobiles, water, bicycle and picnic safety practices in the parks. Printed on cards, they attach to car visors with rubber bands.

• **W-GTO,** Cypress Gardens, Fla., is participating in providing Spanish lessons for the children of Palm Beach County. The station has cooperated with the Dade County school system, Miami, whose people are in the closest physical contact with the peoples of Latin America.

• **WAST,** Albany, N. Y., has twenty local specials in the making for the coming season. The programs are mostly of the public service-c ture sort and amongst them is *Do thy in the Land of Oz,* a full-leng ballet based on the Wizard of Oz.

• **WFMF,** Chicago, in cooperati with the Reader's Digest will prese a series of interviews with natior authorities entitled *All Ameri Wants To Know.* Some of the m to be interviewed include such no bles as General Curtis E. LeMa U. S. Senator Barry Goldwater, A thur Godfrey, etc.

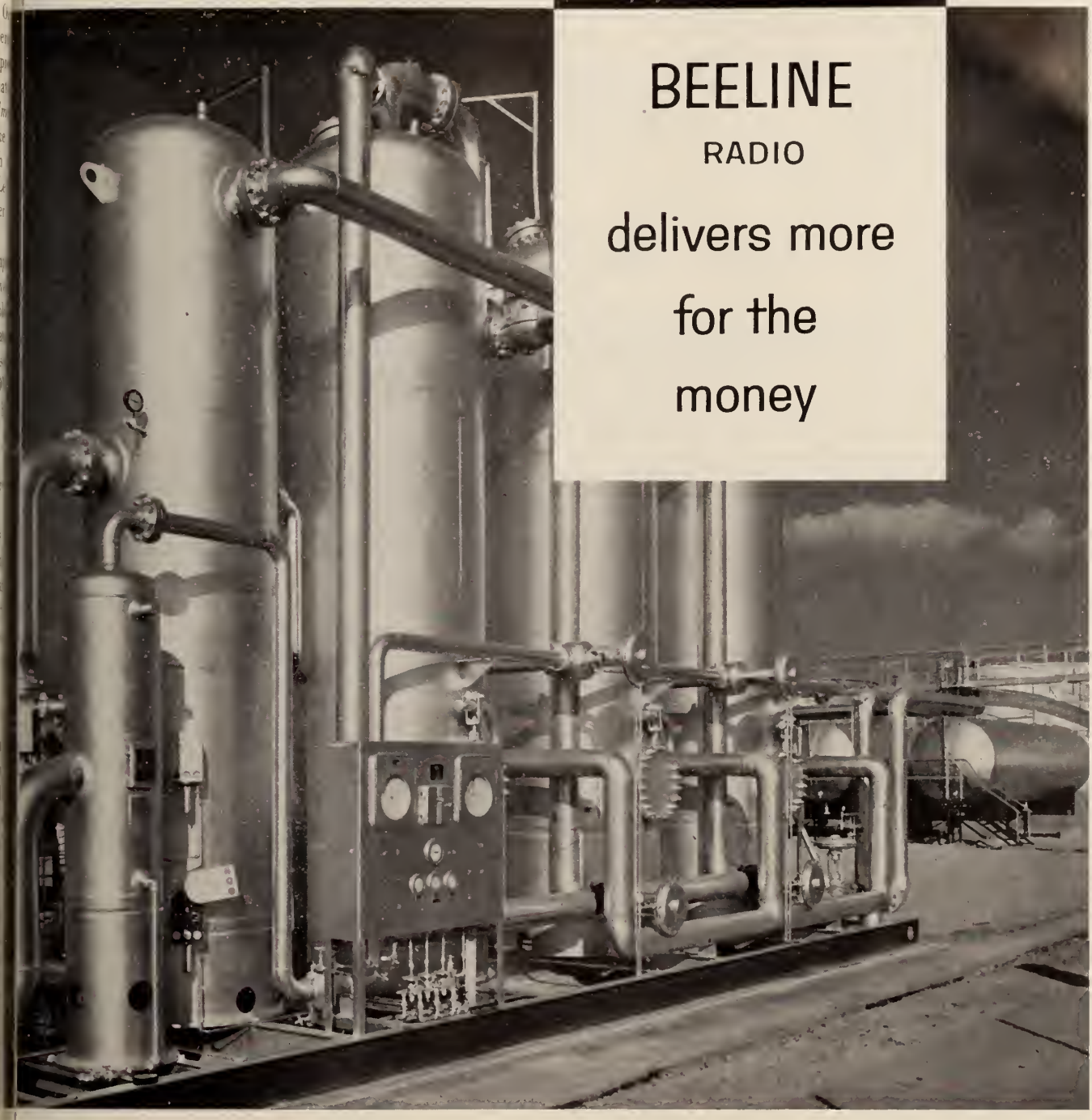
• **KETV,** Omaha, has complet plans with KUON-TV, the Universi of Nebraska station in Lincoln, simulcast that station's education programing. With the start of scho this autumn KETV and KUON-T will telecast seven and one-half hou of classroom instruction each we directed at elementary grades, fro 8:00 to 9:30 a.m., Monday throu Friday.

• **KMOX,** St. Louis, reports th *At Your Service,* all talk programin 12 noon to 7 p.m., now a year and half old, shows an avearge increa of 55 per cent in total homes p quarter hour in the metro area ov ratings of one year ago.

Kudos: WTVJ, Miami, Latin new editor Manolo Reyes was presente with a citation by Miami Mayor Rol ert King High for "his work in pr moting good-will and understandin between the people of Miami and th growing Latin American colony" . . **WFBL,** East Syracuse, N. Y., ge eral manager **Henry T. Wilcox** ha been cited by the Syracuse Board c Education "for the contribution h has made to the younger citizens c this community" . . . **The Milwau kee School of Engineering** wa awarded a plaque by the America College Public Relations Associatio for achievement in educational radi The award relates to a series don with WISN, Milwaukee, entitle *Sounds of Science* and is broadcas weekly . . . **WLOS-TV,** Greenville N. C., public affairs director **Arthu Whiteside** was awarded a specia plaque by the Mars Hill Civitan Clu in recognition of his role in helpin to solve a school crisis in that are . . . **WSB,** Atlanta, Ga., and the **Coca Cola Bottling** were awarded plaque for their activities in the helicopte patrol as a contribution to traffi safety.

IN INLAND CALIFORNIA
(AND WESTERN NEVADA)

BEELINE
RADIO
delivers more for the money



In 1959 Kern county petroleum production was over $287 million — 29% of the California total. (Source: Bureau of Mines.)

You're talking to consumers with incomes well above average when you use the Beeline stations. In Bakersfield, for example, effective buying income per household is $8095* — 27% higher than the national average, 16% higher than California's average. This is sales potential for your product.

Beeline's KERN helps you tap it. In fact, throughout Inland California and Western Nevada, the Beeline stations deliver more radio homes than any other combination of stations — and at the lowest cost per thousand (Nielsen, SR&D).

Sales Management, May, 1961

McClatchy Broadcasting Company

SACRAMENTO, CALIFORNIA
PAUL H. RAYMER CO., NATIONAL REPRESENTATIVE





THREE SHOTS FROM
A SHOOTING SCRIPT:

"CAMERA MOVES UP AND OVER JAR AND LID SO WE LOOK DIRECTLY DOWN ON THEM FROM OVERHEAD AND SEE THEM AS TWO CIRCLES. SUPER: 'DOUBLE CIRCLE OF PROTECTION.'



"DISSOLVE TO GIRL IN SLIP, REACHING AS IN FIRST SCENE. FLOAT IN ONE WHITE CIRCLE OUTLINE WHICH MOVES IN SYNC. WITH AUDIO.



"HOLD CIRCLE AND DISSOLVE TO GIRL AT TABLE AS IN SECOND SCENE. FLOAT IN SECOND CIRCLE. NOW BOTH CIRCLES MOVE IN SYNC. WITH AUDIO."

FILM
oes the
nusual!

te the technic shown here. The
ducer calls it "live action."
ually, it's a combination of
nera movement and a controlled
int beam (or beams) of any size
shape. In this case, single circles.
s optical printing.

Result: a highly effective com-
rcial, one with striking sales
act.

n fact, film offers many technics
oroduce the kind of commercials
u want, the way you want them
nd when!

What's more, film gives you the
nvenience, coverage and pene-
rtion of multiple markets that
day's total selling requires.

For more information, write
otion Picture Film Department
ESTMAN KODAK COMPANY
Rochester 4, N.Y.

East Caast Divisian
342 Madisan Avenue
New Yark 17, N.Y.

Midwest Division
130 East Randolph Drive
Chicago 1, Ill.

West Coast Divisian
6706 Santa Monica Blvd.
Hallywaad 38, Calif.

ar **W. J. German, Inc.**
Aents far the sale and distributian af
Eitman Prafessianal Matian Picture
Fms, Fart Lee, N.J., Chicaga, Ill.,
Hallywaad, Calif.

DVERTISER:
Odorono
GENCY:
Ellington & Company, Inc.
PODUCER:
Gray-O'Reilly Studio

Tv and radio NEWSMAKERS



Daniel B. Burke has succeeded Thomas S. Murphy as general manager of W-TEN-TV, Albany, N. Y. Murphy has become executive v.p. of Capital Cities Broadcasting. Burke comes to W-TEN from General Foods where he served in various advertising and marketing capacities for the past six years. Most recently he was new products manager of the Jello division. He is a graduate of the University of Vermont and the Harvard Business School. He served as a First Lt. in the U. S. Infantry in Korea. He is married, has two children, and will reside in Loudonville.



Calvin Thompkins Lucy, Sr., Virginia's grand old man of broadcasting, will retire 1 October after giving a lifetime to the promotion of radio and tv. He has headed WDVA-Radio's operations in Richmond, Va., since it first went on the air in 1925 and has been president of WRVA-TV since the station began telecasting in 1956. Lucy started as a tobacco man with Larus and Brother in 1912. He will be succeeded by William R. Preston, newly elected v.p. John B. Tansey is general manager of WRVA-Radio and Barron Howard is v.p. and general manager of WRVA-TV.



Jack Havey has been named national sales manager for WGAN-TV, Portland, Me. He had been the promotion manager at the same station. Along with his move, Robert W. Jannings, recent manager of the local sales department, has been appointed regional sales manager and Richard E. Bates, former director of sales, has been assigned to manage the new marketing and sales development department. Before coming to WGAN-TV in 1958, Havey was director of radio and television for the American Legion National Headquarters in Washington, D. C.



William H. Coney has been appointed director of public affairs for KHVH and KHVH-TV, Honolulu. His new position is another step in the stations' long-range plan to answer the needs of the community in depth. Coney is a member of an old Island family and received his education locally at Punahou and the Universtiy of Hawaii in addition to further studies at Columbia in New York. His background includes advertising and broadcasting experience on the Mainland and at Kaiser Broadcasting.

The seller's viewpoint

"Broadcasters today all over . . . are proving themselves responsible by demonstrating a capacity for community service . . . all the while keeping their eye on the basic incentive of the free enterprise system—profit," asserts J. M. Baisch, v.p. and general manager WREX-TV, Rockford, Illinois. He states there are good, responsible broadcasters who will keep tv from going backwards to unimaginative programing. "We have been through the boondocks, muddy fields and thickets—let's not go backward and call it progress."



An objective look at the tv industry

For too long now, tv has been haunted and harpooned, cajoled and criticised, punched and pricked, needled and nicked, snobbed and spoofed, judged and juried, blamed and blasphemed—not for what tv has been presenting, but for what the public has been looking at!

The pipelines of solid down-to-earth public involvement tv fare are being constantly fed into the electronic boxes all over the nation. It is high time we examined the totality of our industry with an objective perspective.

There is a great story of continuously improved product from the tv factories and assembly lines. This very magazine, in its 17 July issue for example, carried ads that tell a great story of continuously improved product from the tv factories and assembly lines:

Page 5—Seven Arts "Films of the '50's"

Page 7—New Daytime Look ABC TV rolling toward improved daytime—CBS TV uplevelling

Page 29, 31, 49—"Look Ma—Only Four Years Old" (Video Tape)

Page 32—"Recipe for Creative Rado" (15 steps for uplevelling am)

Page 59—Banner Films "A Way of Thinking"

Page 59—ZIV-UA Sign Dave Wolper exclusive contract to produce 38

Back Cover—Hearst BCG "Perspective on Greatness" (package for local use).

This is what's happening and what will happen shortly. Now let's take a look at where we've been. In the same issue of SPONSOR on page 35:

Boxing, baseball, tennis. Culmination of USO Drive, "Bottlenecks of '41," Monmouth Signal Corps Show, Feature Film: "Death from a Distance," with Russell Hopton, "Words on the Wing," a streamlined spelling bee, "Where the Golden Grapefruit Grows."

We have been through the boondocks, muddy fields and thickets—let's not go backward and call it progress. I think it is a gross mistake to think in any kind of terms of a program centering in Washington. Remember the FCC forms all broadcasters must fill out—the licensee is sole responsible for what is telecast over the facilities assigned to him.

Broadcasters today all over this great nation are proving themselves responsible by demonstrating a capacity for community service far beyond the scope of the ivory towers and far beyond the creative imaginations of the inhabitants of the hallowed halls of Washington. Broadcasters have well served their audiences, all the while keeping their eye on the basic incentive of the free enterprise system—profit—that symbol of force which is the catalyst which rewards for effort and service.

Television will survive (despite numerous and powerful enemies) only because it serves and only for as long as it serves! But it will survive stronger and serve more admirably *only* at the level of license responsibility . . . the grass roots of its origination.

We are *for* any program of industry improvement, be it programing, promotion or public relations. But to succeed it must be originated, planned, generated and executed at the local station level. Neither legislation nor great big-brotherness nor Washingtonitis is going to do it. (And I sincerely take the Honorable Newton Minow and his fellow commissioners at their word. They sincerely do not intend to take over program control.)

The only road on which tv can show continued growth, continuing improvement, continued and expanding service is at the local level with each licensee assuming his full share of the pleasurable responsibilities affixed to his trusteeship by accepting the golden opportunities for serving mankind in the communities reached in his sphere of service.

We need networks, strong networks. We need film syndicators, good film syndicators. We need facilities, good facilites. We need and have good ones.

We also have good responsble broadcasters! In the final analysis it is the broadcasters themselves who will keep tv from going back to "Where the Golden Grapefruit Grows."

1961 RADIO BASICS

(120 FACT-PACKED PAGES)

A treasure chest of solid selling information on the one advertising medium that encompasses almost every man, woman, and child In America.

Yours this week with your SPONSOR subscription.

SPONSOR SPEAKS

Mr. Minow and censorship

We are delighted that an increasing number of broadcasters are openly challenging the censorship implications in the speeches and public utterances of FCC Chairman Minow.

Recently, after Colorado Congressman Wayne N. Aspinall had presented an interview with Mr. Minow on his weekly taped program, Rex Howell, owner and manager of KREX, Grand Junction, added his own editorial comments in reply to Minow.

Howell charged Minow with failing to distinguish betwcen the rightful expression of his personal tastes and what has become generally regarded as an official position of the Federal Communications Commission.

In this, said Howell, he "collides head-on with the noncensorship provisions of the Communications Act."

An even stronger attack on the Minow philosophy was voiced recently by John W. Guider, president WMTW-TV, in a speech before the Portland, Maine, Rotary Club.

Guider accused the FCC head of "instituting a proposal for censorship of tv stations via threats of license cancellation and of advocating program control by processes running from threats of failure to renew a station's license to administrative examination of a station's program format."

People who argue for such measures, says Guider, "dare not admit, or possibly don't realize, that what they are proposing is censorship, plain and simple, and different only in degree from that imposed by totalitarian states."

Senator Styles Bridges (Rep.-N.H.) was so impressed with the Guider remarks that he commented on them in the Senate and had the whole speech read into the Congressional Record.

SPONSOR applauds such forthright and vigorous expressions as those of Messrs. Howell and Guider, and hopes that more and more broadcasters will speak out on this issue.

No matter how many favorable fan letters Chairman Minow received for his "wasteland" speech, and no matter how much he is praised by his intellectual friends, the principle he advocates is totally wrong, and totally dangerous.

Radio and television men are acting as good Americans when they use their constitutional guarantee of free speech to challenge Mr. Minow.

10-SECOND SPOTS

Forlorn foresight: While photographing President Kennedy for national magazine recently, photographer Arnold Newman was rathe stunned to hear his subject inquir about a portrait Newman had take of him some five years ago for *Hol day Magazine:* "It was thrown out, Newman replied sorrowfully, "o the ground that you were felt to b one of the members of the Senat *least likely to succeed.*"

Bridge anyone? After SPONSOR's re cent article on "The Handsome Reps in Town" (29 May) 10 re salesmen were called in Chicago an told they won that city's counterpar to the New York contest. "We'r meeting on the Michigan Avenu Bridge at 10 a.m. for pictures," th lucky winners were told. By 2 p.m that afternoon the somewhat befud dled and annoyed salesmen decide that waiting for the photographe just wasn't worth it. They iratel put in a call to SPONSOR's Chicag bureau, where they found that ther was no such contest in Chicago Sheepishly, they sidled away, one b one, realizing they had just bough an egg stretcher. (The egg stretche salesman was a fellow rep . . . jus having a little fun.)

They'll vouch for it: Prior to th Fourth of July, KBON Omaha aire a schedule of announcements for E Mitchell's Used Car Lot. Each spo was tagged with: "At Ed Mitchell' ask for Ken." Second announcer "If Ken is out, see Hans." First an nouncer: "If Hans is gone, see Mar vin." Second announcer: "If Marvi is out, steal it." *Box score: Five car sold. One stolen.*"

The most perfect squelch: WIN New York personality Barry Farbe interviewed Alfred Hitchcock o "WINS Open Mike" from Leone' restaurant recently. Farber aske Hitchcock: "As a director—if th plot called for a guest to be mur dered on an interview show, how would you do it?" Hitchcock's re ply: *"With the proper interviewer he could be bored to death."*

This Fall in Birmingham

19 OF THE TOP 20 SHOWS* WILL BE ON WAPI-TV

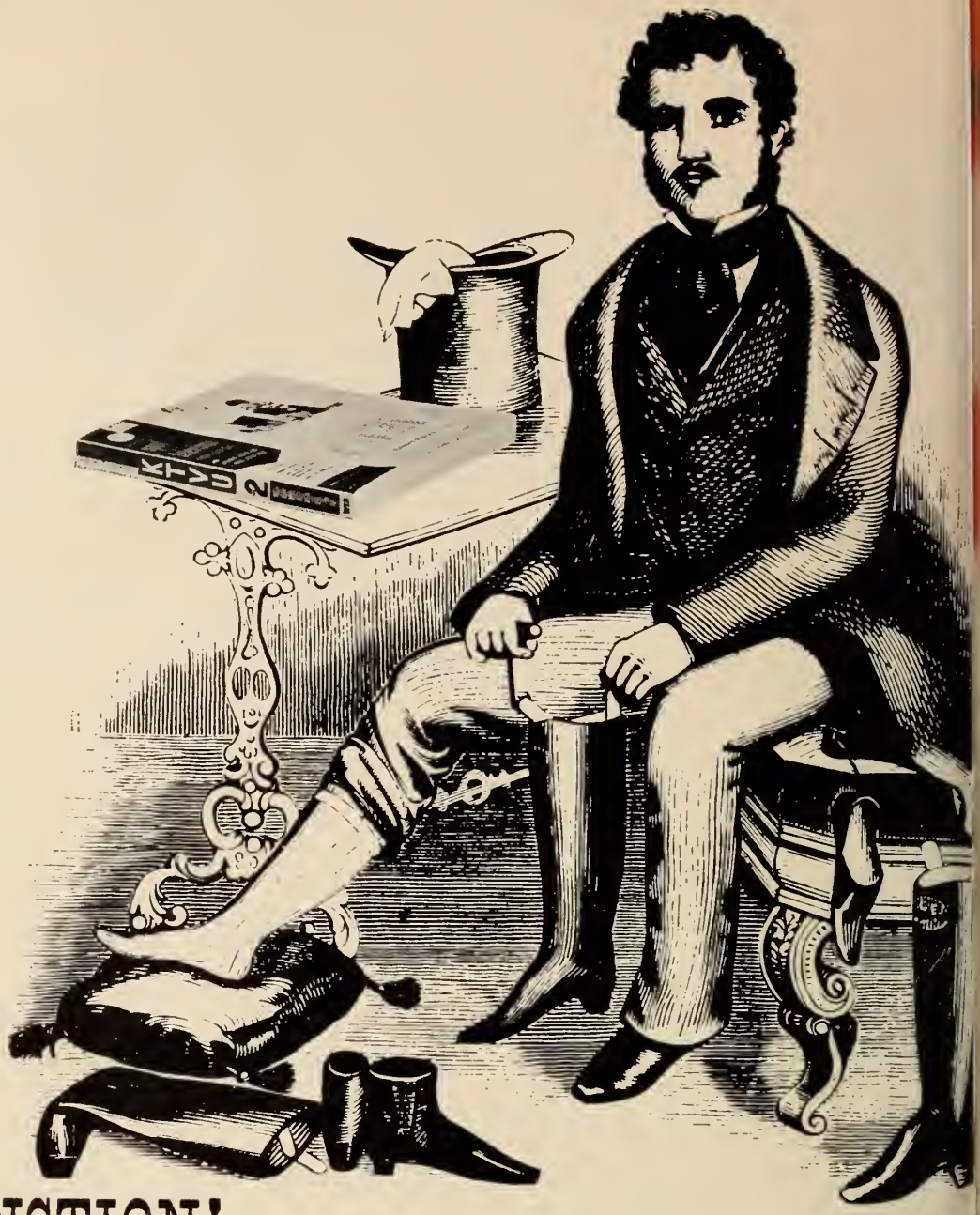
THE CREAM OF NBC AND CBS TV NETWORKS

- ★ GUNSMOKE
- ★ ANDY GRIFFITH
- ★ DANNY THOMAS
- ★ GARRY MOORE
- ★ HAVE GUN WILL TRAVEL
- ★ G. E. THEATER
- ★ CHECKMATE
- ★ RED SKELTON
- ★ CANDID CAMERA
- ★ I'VE GOT A SECRET
- ★ RAWHIDE
- ★ JACK BENNY
- ★ BONANZA
- ★ DUPONT SHOW
- ★ DENNIS THE MENACE
- ★ TO TELL THE TRUTH
- ★ (SYNDICATED)
- ★ DOBIE GILLIS
- ★ ED SULLIVAN
- ★ WAGON TRAIN

*ACCORDING TO ARB, MARCH 1961, THESE SHOWS REACHED MORE HOMES THAN ANY OTHER.

NBC **WAPI-TV** CBS Channel 13 Birmingham, Ala

REPRESENTED BY HARRINGTON, RIGHTER AND PARSONS, INC.



BE A PENNY PINCHER OF DISTINCTION!

Look at KTVU!

You get a lot more—for a lot less—when you buy this San Francisco Bay Area station. The lowest rates.

Excellent availabilities in prime time, or in high-rated shows that are just right for your sales message.

A clean run for your money with no forced combinations—no triple spotting.

The most attractive discounts in the Bay Area.

Phone KTVU or H-R Television Inc. and tell us what you want. Then make your own comparison.

KTVU
CHANNEL 2

SAN FRANCISCO • OAKLAND
One Jack London Square, Oakland 7, Californi

SAN FRANCISCO BAY AREA

RADIO BASICS

RECEIVED
7 1961

3 OUT OF 4!!



WLS

THAT'S WHAT WE CALL "REACH"!

There were only *FOUR* instances of Nielsen-surveyed stations in the U. S. reaching more than 1-million unduplicated homes for a 3 hr. day part in the month of May. WLS did it *THREE* out of the four times.

Look 'em over. These are the three day parts in which WLS reached over 1-million unduplicated homes (three-hour day part, Monday-Friday . . . four-week cume):

3-6 PM	1,142,900 homes
6-9 PM	1,202,300 homes
9-12 Mid	1,084,900 homes

That's what we call reach. The Nielsen Station Index for the Chicago Area, May, 1961, showed WLS was reaching 975,000 different homes in four weeks in an average day part . . . 49 percent more than the next Chicago station!

So . . . see your JOHN BLAIR man, put on your goggles, and climb in. WLS is flying high and reaching your customers!

Owned and operated by
AMERICAN BROADCASTING-PARAMOUNT THEATRES, INC.

Radio's annual factbook for advertisers and agencies

talk...

is only as good as the talker, and the talkers on one New York radi station bring entertaining and articulate conversation for more tha 20 hours a day to America's largest station audience. A recommen dation of your product by these personalities means a marked in crease in sales. That's why, year after year, more advertisers us this radio station than any other in New York! The next time yo buy radio, why not make it the one station where talk gets results –

WOR-RADIO 710/fm 98.7/An RKO General Station

You can do better with spot*

The KATZ AGENCY INC.

NATIONAL ADVERTISING REPRESENTATIVES

**much better*

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WSAV runs away with the ratings!



Wins top ratings in 47 of 52 daily quarter-hours surveyed in latest 21-County Savannah Retail Trading Area Pulse!

AVERAGE RATINGS

STATION	6-9 AM	9-12 AM	12-3 PM	3-7 PM
WSAV	**4.6**	**3.7**	**3.3**	**3.7**
STATION "A"	.7	.5	.6	.8
STATION "B"	2.5	2.9	3.1	3.1
STATION "C"	2.4	2.5	2.6	3.2
STATION "D"	3.3	2.8	2.5	2.6
STATION "E"	3.7	3.3	2.8	3.0

The PULSE proves it . . .
the NIELSEN proves it—
WSAV reaches *more people*
at a *lower per-person* cost
than any other Savannah medium!

It's 630 in Savannah

WSAV Radio



630 kc.
5,000 watts
NBC Network

represented by
eastman

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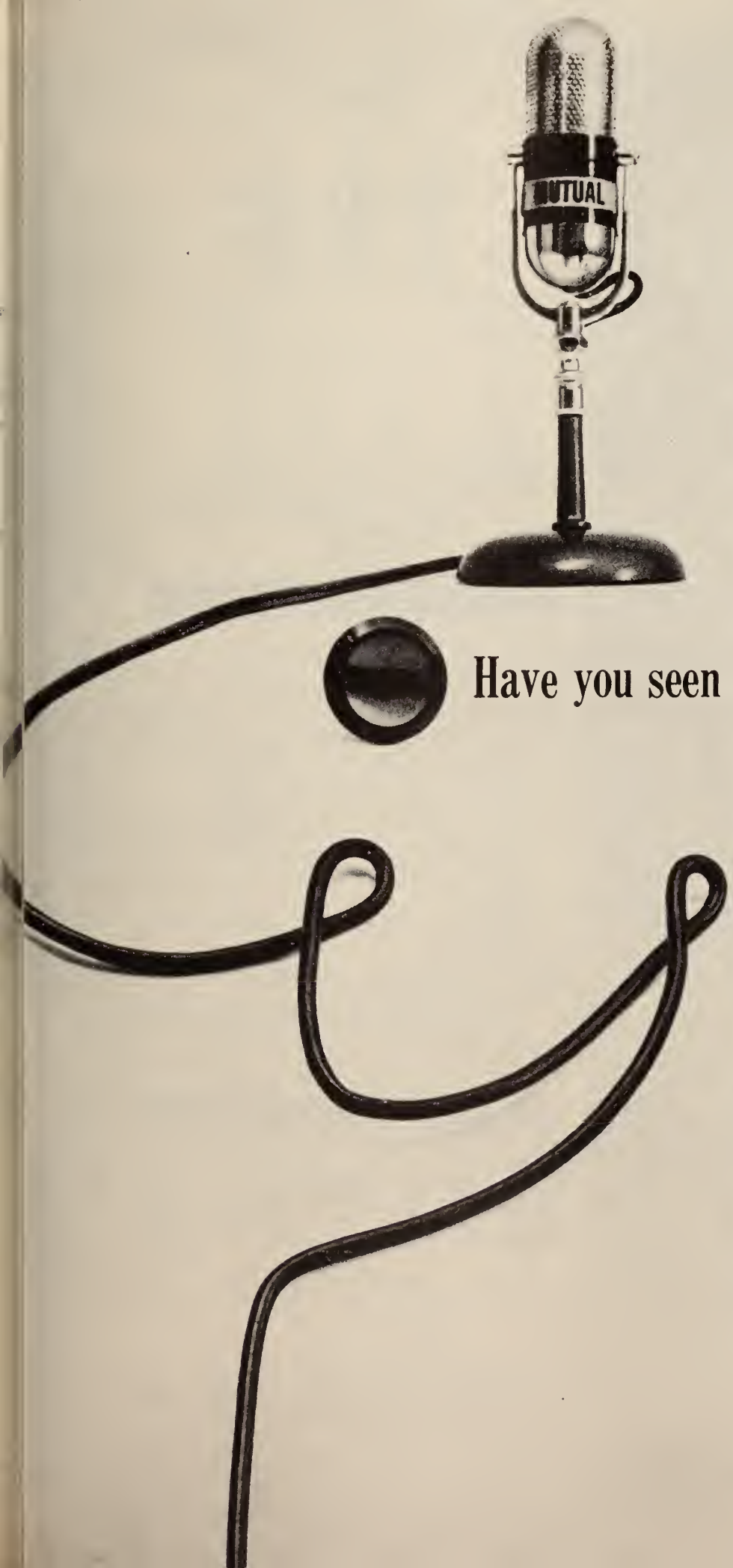
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Nielsen now reflects Mutual Radio's new profile for coverage—better-looking than ever where the buying is biggest. 70% of all drugstore sales and 66% of all food store sales are in A and B markets.

Have you seen our profile lately?

Mutual now ties up 66% of its radio audience in these markets! Mutual also covers 87 of the top 100 markets with local affiliates—more than any other network. Got a food or drugstore account in the house? Buy Mutual Radio—and you've got it covered at the point of sale.

MUTUAL RADIO

A Service to
Independent Stations

Subsidiary of
Minnesota Mining and
Manufacturing Company 3M



PBC

is proud to be in Radio

What is the place of radio today — and how has it changed or been forced to change? The idea that radio has to be a juke box, with a noisy cheap musical format carrying nothing but advertising announcements and pandering to the lowest tastes of the juvenile and the immature, is just not true. There are many stations in many different types of communities, who program differently, and successfully, and whose operation is certainly more "in the public interest." P B C stations follow this kind of programming. *(Taken from comments by Herbert E. Evans, President, Peoples Broadcasting Corporation, to Federal Communications Commission.)*

PEOPLES
BROADCASTING CORPORATION
246 North High Street • Columbus, Ohio

WNAX, Yankton, S. D. **WMMN,** Fairmont, W. Va.
WTTM, Trenton, N. J. **WGAR,** Cleveland, Ohio
WRFD, Columbus — Worthington, Ohio
KVTV (TV), Sioux City, Iowa

A subsidiary of Nationwide Mutual Insurance Company, Columbus, Ohio



RADIO BASICS

section

1

RADIO AUDIENCE

Where it is

What it earns and spends

How and when it listens

KEY RADIO FACT

A record of 20,358,949 sets were sold in 1960. This was nearly 6 million more than 1959, and 3 million above 1947

*The official RAB estimate in January 1961 was 20,358,948 sets sold in 1960. This brought the total of working-order sets up to 168,314,-000, an average of 3.2 per home. Auto radios alone now are estimated to total 42,616,000. The latest count for radio penetration was 96.3 percent. This estimate was made by the A. C. Nielsen Company in 1959-60; Nielsen did not undertake another survey in 1960-61, since for all practical purposes the radio population could now be regarded as the U.S. total.

THE NATION FOR SALE



by Heritage Representatives...

offering the dramatically burgeoning *national FM listening audience* . . . representing the most prominent FM Stations in every important market area throughout the country!

Get more information on the *National* Heritage FM audience . . . call or wire your nearest Heritage Stations Representative in:

NEW YORK — LO 3-2942
CHICAGO — ST 2-5466
DETROIT — WO 2-6265
LOS ANGELES — DU 5-6401
SAN FRANCISCO — EX 7-2682
MINNEAPOLIS — FE 8-7017
SEATTLE — MA 3-0620

HERITAGE

SIMPLIMATION



Modern listening by Heritage

a combination of masterful programming and faultless reproduction that brings an unprecedented selection of fine musical entertainment TO THE NATIONS LARGEST CAPTIVE FM AUDIENCE . . . HERITAGE LISTENERS!

From the renowned Heritage Library of International performances . . . great orchestral and instrumental work . . . Opera . . . light concert music . . . masterpieces of song . . . jazz . . . and selections from outstanding shows . . . produced and aired in true high fidelity using faultless automation techniques.

Heritage opens the door to better listening . . . and better living!

A DIVISION OF INTERNATIONAL GOOD MUSIC, INC.
GENERAL OFFICES: 1151 ELLIS STREET, BELLINGHAM, WASHINGTON

KEY RADIO FACT

Of the nearly 40 million housewives in America, 93.7 percent listen to radio for an average of 16 hours 45 min. weekly

*Ninety-three point seven per cent of all housewives listen to radio each week, according to a Pulse survey. Their average individual buying power is $5,104 a year (as calculated by Sales Management). These housewives buy 79 per cent of all foods and groceries and 66 per cent of all drugs and toiletries, as well as directly influencing the purchase of 70 per cent of all men's clothing. (According to studies carried out by McCalls and Printer's Ink, 1957 and Pulse, 1959.)

DECISION MAKERS LISTEN TO WCBM RADIO IN BALTIMORE

he is a Decision Maker, homemaker, family
u hasing agent—and typical of the WCBM
dlt-Level Audience.
ell her about your products and services on
nestation with the programming she prefers—
VCBM Radio in Baltimore!

WCBM

A CBS RADIO AFFILIATE

10,000 Watts on 680 KC & 106.5 FM

Baltimore 13, Maryland



PETERS, GRIFFIN, WOODWARD, INC.

Exclusive National Representatives

1.
RADIO AUDIENCE

1960 population figures in 105 metropolitan areas

Metropolitan Area	Population (000)
Abilene, Texas	119
Akron, Ohio	508
Albany, Ga.	74
Albany-Schnectady-Troy, N.Y.	652
Albuquerque, N. Mex.	260
Allentown-Bethlehem-Easton, Pa., N. J.	490
Altoona, Pa.	136
Amarillo, Texas	147
Ann Arbor, Mich.	172
Asheville, N. C.	127
Atlanta, Ga.	1,010
Atlantic City, N. J.	158
Augusta, Ga.-S. C.	214
Austin, Texas	210
Bakersfield, Calif.	288
Baltimore, Md.	1,707
Baton Rouge, La.	228
Bay City, Mich.	105
Beaumont-Port Arthur, Texas	304
Billings, Mont.	78
Binghamton-Endicott, N. Y.	211
Birmingham, Ala.	629
Boston, Mass.	2,566
Bridgeport, Conn.	333
Brockton, Mass.	148
Brownsville-Harlingen- San Benito, Texas	149
Buffalo, N. Y.	1,301
Canton, Ohio	337
Cedar Rapids, Iowa	135
Champaign-Urbana, Ill.	130
Charleston, S. C.	209
Charleston, W. Va.	250
Charlotte, N. C.	270
Chattanooga, Tenn.-Ga.	279
Chicago, Ill.	6,171
Cincinnati, Ohio-Ky.	1,067
Cleveland, Ohio	1,786
Colorado Springs, Colo.	142
Columbia, S. C.	257
Columbus, Ga.-Ala.	216
Columbus, Ohio	680
Corpus Christi, Texas	219
Dallas, Texas	1,071
Davenport-Rock Island-Moline, Iowa-Ill.	267
Dayton, Ohio	689
Decatur, Ill.	117
Denver, Colo.	925
Des Moines, Iowa	264
Detroit, Mich.	3,743
Dubuque, Iowa	79
Duluth-Superior, Minn.-Wis.	272
Durham, N. C.	113

Metropolitan Area	Population (000)
El Paso, Texas	311
Erie, Pa.	247
Eugene, Oreg.	160
Evansville, Ind.-Ky,	196
Fall River, Mass.-R.I.	113
Fargo-Moorhead, N. Dakota-Minn.	104
Fitchburg-Leominster, Mass.	81
Flint, Mich.	370
Fort Lauderdale-Hollywood, Fla.	329
Fort Smith, Ark.	66
Fort Wayne, Ind.	230
Fort Worth, Texas	557
Fresno, Calif.	360
Gadsden, Ala.	96
Galveston-Texas City, Texas	138
Gary-Hammond-East Chicago, Ind.	571
Grand Rapids, Mich.	360
Great Falls, Mont.	73
Green Bay, Wis.	124
Greensboro-High Point, N. C.	245
Greenville, S. C.	209
Hamilton-Middleton, Ohio	198
Harrisburg, Pa.	342
Hartford, Conn.	522
Honolulu, Hawaii	488
Houston, Texas	1,236
Huntington-Ashland, W. Va.	252
Huntsville, Ala.	116
Indianapolis, Ind.	690
Jackson, Mich.	130
Jackson, Miss.	186
Jacksonville, Fla.	448
Jersey City, N. J.	607
Johnstown, Pa.	279
Kalamazoo, Mich.	169
Kansas City, Mo.-Kans.	1,034
Kenosha, Wis.	99
Knoxsville, Tenn.	364
Lake Charles, La.	142
Lancaster, Pa.	273
Lansing, Mich.	299
Laredo, Texas	64
Las Vegas, Nev.	125
Lawrence-Haverhill, Mass.-N.H.	188
Lawton, Okla.	89
Lewiston-Auburn, Maine	69
Lexington, Ky.	129
Lima, Ohio	102
Lincoln, Neb.	154
Little Rock-North Little Rock, Ark.	239
Loraine-Elyria, Ohio	215
Los Angeles-Long Beach, Calif.	6,668

Source: Bureau of Census, 1961. As no separate up-to-date radio homes census was available at the time of Radio Basics going to press, and since radio penetration in all markets is close to 100%, no separate radio statistics are included here.

960 population figures in 105 metropolitan areas

Metropolitan Area	Population (000)
Louisville, Ky.-Ind.	718
Lowell, Mass.	157
Lubbock, Texas	153
Lynchburg, Va.	110
Macon, Ga.	178
Madison, Wis.	221
Manchester, N. H.	93
Memphis, Tenn.	619
Miami, Fla.	921
Midland, Texas	67
Milwaukee, Wis.	1,184
Minneapolis-St. Paul, Minn.	
Mobile, Ala.	312
Monroe, La.	102
Montgomery, Ala.	168
Muncie, Ind.	110
Muskegon-Muskegon Heights, Mich.	148
Nashville, Tenn.	394
Newark, N. J.	1,682
New Bedford, Mass.	142
New Britain, Conn.	128
New Haven, Conn.	308
New Orleans, La.	861
Newport News-Hampton, Va.	223
New York, N. Y.	10,602
Norfolk-Portsmouth, Va.	541
Odessa, Texas	89
Ogden, Utah	189
Oklahoma City, Okla	508
Omaha, Neb.-Iowa	456
Orlando, Fla.	316
Paterson-Clifton-Passaic, N. J.	1,183
Pensacola, Fla.	202
Peoria, Ill.	287
Philadelphia, Pa.-N. J.	4,301
Phoenix, Ariz.	657
Pittsburgh, Pa.	2,392
Pittsfield, Mass.	73
Portland, Maine	119
Portland, Oreg.-Wash.	818
Providence-Pawtucket-R.I.-Mass.	810
Provo-Orem, Utah	106
Pueblo, Colo.	117
Racine, Wis.	140
Raleigh, N. C.	168
Reading, Pa.	274
Reno, Nev.	83
Richmond, Va.	406
Roanoke, Va.	157
Rochester, N. Y.	582
Rockford, Ill.	208
Sacramento, Calif.	500
Saginaw, Mich.	189
St. Joseph, Mo.	89
St. Louis, Mo.-Ill.	2,046
Salt Lake City, Utah	381
San Angelo, Texas	63
San Antonio, Texas	682
San Bernardino-Riverside-Ontario, Calif.	800
San Diego, Calif.	1,000
San Francisco-Oakland, Calif.	2,725
San Jose, Calif.	638
Santa Barbara, Calif.	167
Savannah, Ga.	186
Scranton, Pa.	233
Seattle, Wash.	1,098
Shreveport, La.	280
Sioux City, Iowa	107
Sioux Falls, S. Dak.	85
South Bend, Ind.	237
Spokane, Wash.	277
Springfield, Ill.	146
Springfield, Mo.	125
Springfield, Ohio	137
Springfield-Chicopee- Holyoke, Mass.	476
Stamford, Conn.	177
Steubenville-Weirton, Ohio-W. Va.	168
Stockton, Calif.	248
Syracuse, N. Y.	562
Tacoma, Wash.	320
Tampa-St. Petersburg, Fla.	759
Terre Haute, Ind.	107
Texarkana, Texas-Ark.	91
Toledo, Ohio	454
Topeka, Kans.	140
Trenton, N. J.	265
Tucson, Ariz.	261
Tulsa, Okla.	413
Tuscaloosa, Ala.	108
Tyler, Texas	86
Utica-Rome, N. Y.	328
Waco, Texas	148
Washington, D. C.-Md.-Va.	1,967
Waterbury, Conn.	179
Waterloo, Iowa	121
West Palm Beach, Fla.	224
Wheeling, W. Va.-Ohio	189
Wichita, Kans.	347
Wichita Falls, Texas	127
Wilkes-Barre—Hazleton, Pa.	345
Wilmington, Del.-N. J.	363
Winston-Salem, N. C.	188
Worcester, Mass.	322
York, Pa.	237
Youngstown, Ohio	507

1. RADIO AUDIENCE

Audience composition in selected markets by quarter hour

NEW YORK
(January-February 1961)

TIME	LISTENERS (000)	MEN %	WOMEN %	TEENS %	CHILDREN %
7:30-7:45 a.m.	**1,874**	25	46	13	16
1:30-1:45 p.m.	**760**	22	58	7	13
4:30-4:45 p.m.	**547**	22	55	7	16
10:30-11:00 p.m.	**264**	35	52	9	4

CHICAGO
(February-March 1961)

7:30-7:45 a.m.	**1,066**	18	47	16	19
1:30-1:45 p.m.	**336**	21	72	5	2
4:30-4:45 p.m.	**441**	31	47	15	7
10:30-11:00 p.m.	**121**	45	41	13	LT.

LOS ANGELES
(February-March 1961)

7:30-7:45 a.m.	**658**	24	46	14	16
1:30-1:45 p.m.	**248**	27	68	3	2
4:30-4:45 p.m.	**392**	21	60	10	9
10:30-11:00 p.m.	**93**	36	55	8	LT.

Source: Nielsen Station Index.

The weekly in-home radio audience

BY DAY PARTS	% weekly radio usage	AVERAGE MINUTE % U. S. radio homes	AVERAGE MINUTE No. homes (000)	WEEKLY CUMULATIVE TOTAL % U. S. radio homes	WEEKLY CUMULATIVE TOTAL No. homes (000)	WEEKLY CUMULATIVE TOTAL Avg. hrs. per home reached
Mon.-Fri. morn.	34	12.7	6,280	62.4	30,857	6.11
Mon.-Fri. aft.	22	8.3	4,104	52.0	25,714	4.79
Sunday morn.	4	8.3	4,104	33.3	16,467	1.50
Sunday aft.	5	9.2	4,549	31.3	15,478	1.77
Saturday morn.	5	10.1	4,994	38.4	18,989	1.58
Saturday aft.	5	9.8	4,846	31.8	15,725	1.86
All eves.	19	5.1	2,522	50.1	24,774	4.28
12 midnight-6 a.m.	6	1.7	841	16.1	7,961	4.43
24 hr., 7-day total	100	6.8	3,363	79.8	39,461	14.31

Source: Nielsen Radio Index, Feb. 27-Mar. 5, 1961. East and Central Time Zones: New York Time. Pacific Time Zone: Local Time.



Good Music* rings up sales in Southern California over KFAC AM and KFAC FM

*two stations for the one price



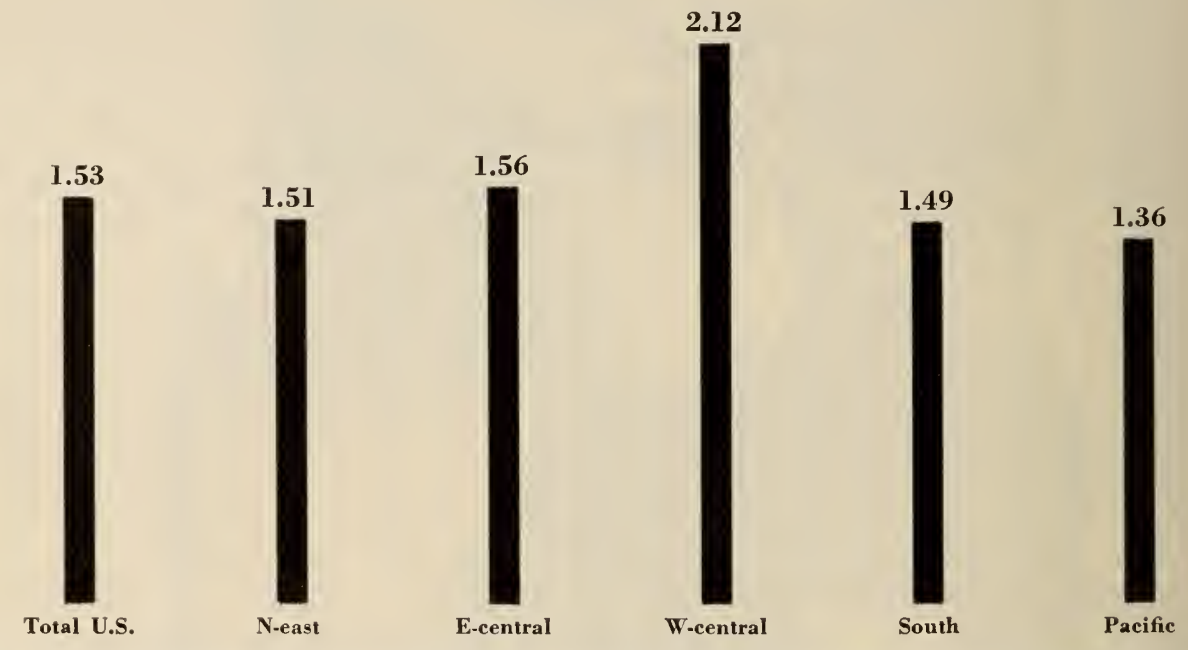
KFAC AM-FM

The Music Stations for Southern California
24-hour simultaneous AM-FM at one low cost
Represented by The Bolling Company, Inc.

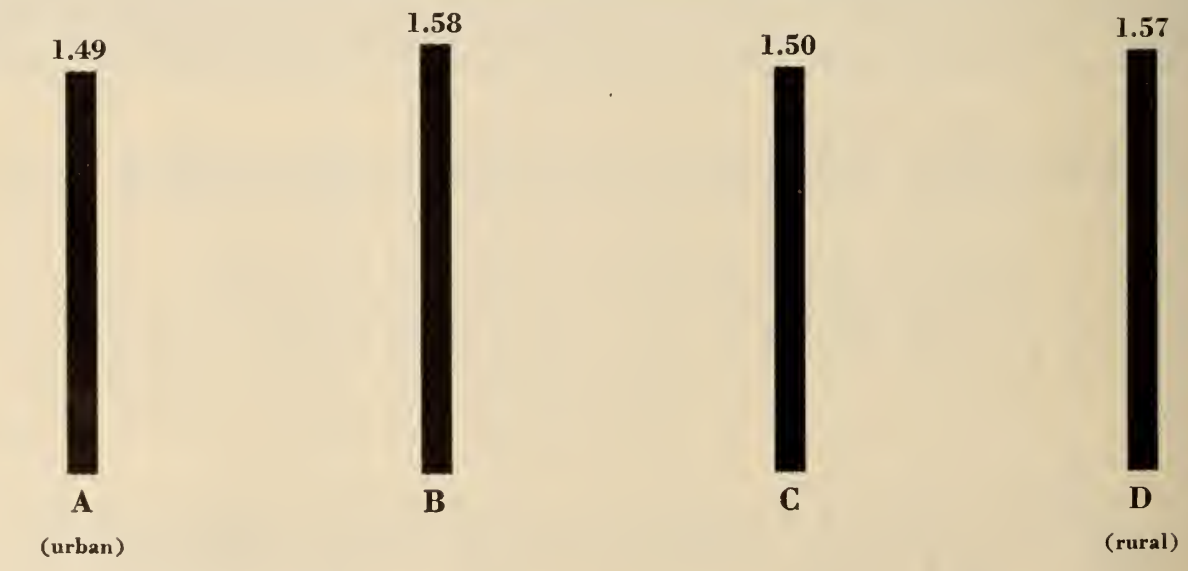
PRUDENTIAL SQUARE · LOS ANGELES

Regional variations of in-home listening

HOURS PER HOME PER DAY BY TERRITORY



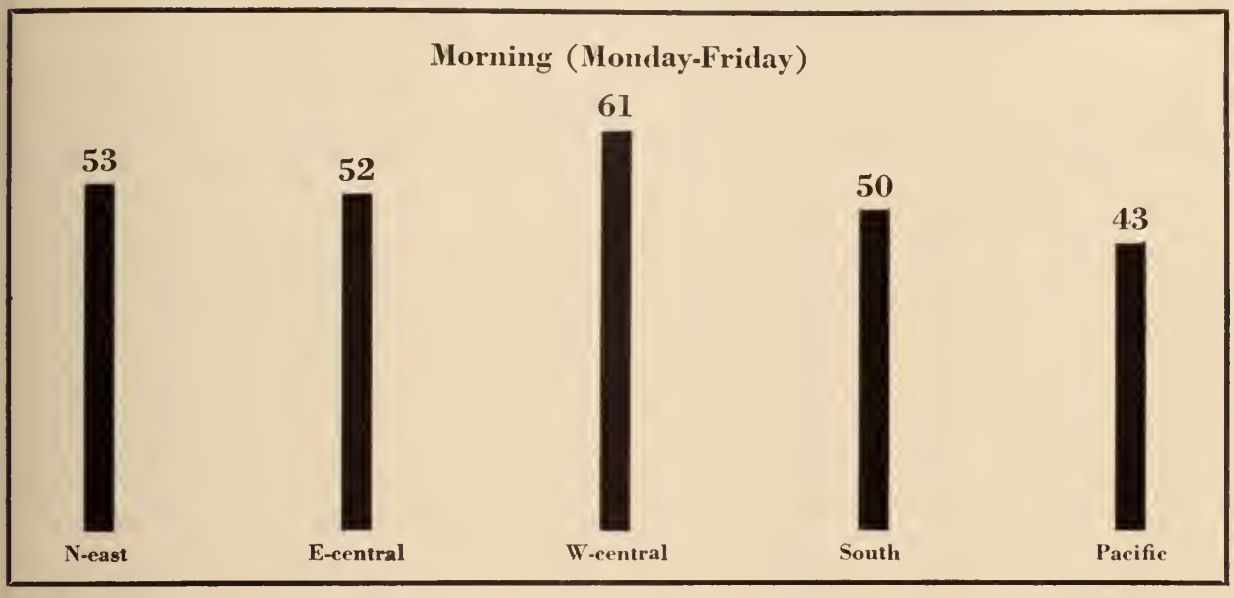
HOURS PER HOME PER DAY BY COUNTY SIZE

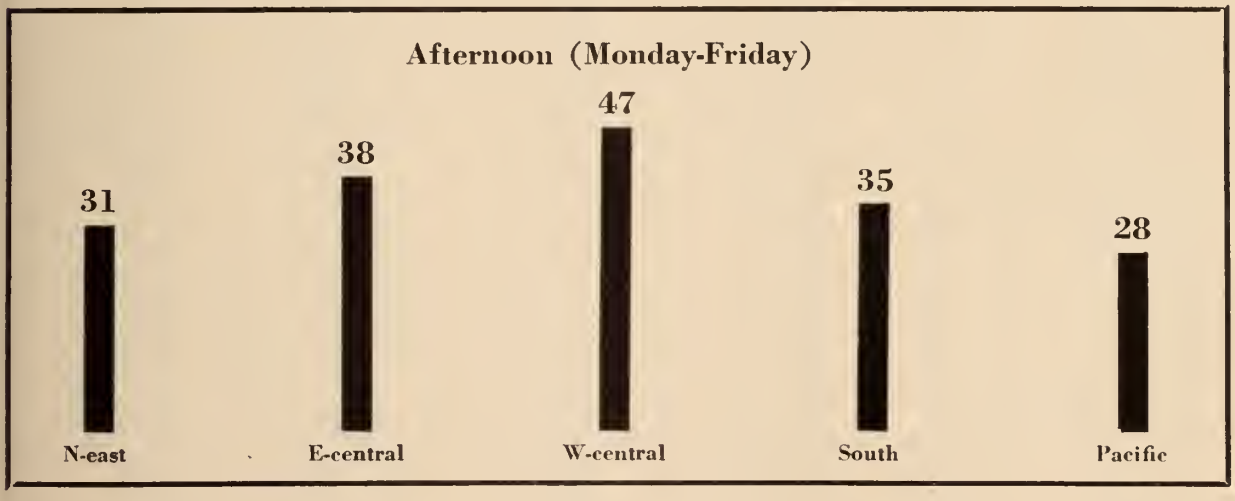


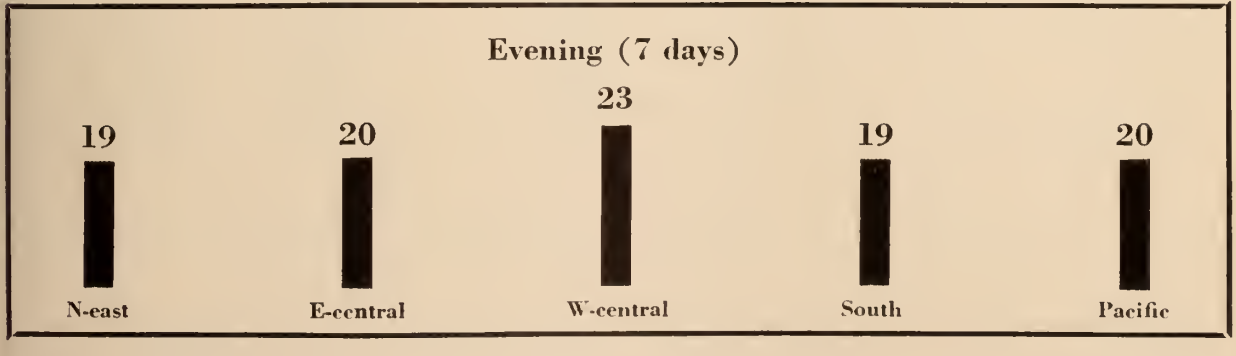
Source: A. C. Nielsen, January 1961

Regional variations of in-home listening *(continued)*

AMOUNTS OF LISTENING BY MINUTES PER HOME PER DAY







Source: A. C. Nielsen, January 1961

Seasonal listening variations

IN-HOME AND OUT-OF-HOME RADIO LISTENING—SUMMER 1960

(All Areas surveyed during July-August, 1960 except where otherwise noted) [1]

Market	(Summer '60) Homes Using Radio In-Home	(Summer '60) Homes With Out-of-Home	(Summer '60) Total Audience	(Summer '60) % added by Out-of-Home Listening
Atlanta	11.6	4.4	16.0	38.0
Baltimore	11.9	4.8	16.7	40.4
Birmingham	12.3	4.6	16.9	37.4
Boston	14.3	4.1	18.4	28.7
Buffalo	15.9	6.2	22.1	39.0
Chicago	13.1	4.9	18.0	37.2
Cincinnati	11.7	4.6	16.3	39.3
Cleveland	16.5	5.3	21.8	32.1
Columbus, Ohio	15.4	3.7	19.1	24.0
Dallas	13.0	5.0	18.0	38.4
Detroit	11.9	4.9	16.8	41.2
Fort Worth	12.9	4.8	17.7	37.2
Houston	14.2	5.1	19.3	35.9
Kansas City	16.3	4.7	21.0	28.8
Los Angeles	16.8	5.7	22.5	33.9
Miami	17.2	5.2	22.4	30.2
Milwaukee	17.5	4.6	22.1	26.3
Minneapolis-St. Paul	15.1	3.8	18.9	25.2
New Orleans	11.3	3.5	14.8	31.0
New York	14.9	5.6	20.5	37.6
Philadelphia	15.2	4.7	19.9	30.9
Pittsburgh	13.6	4.9	18.5	36.0
Portland, Oregon (2)	18.5	3.8	22.3	20.5
Richmond	13.7	3.7	17.4	27.0
St. Louis	15.3	4.1	19.4	26.8
San Diego	15.3	4.8	20.1	31.4
San Francisco	16.6	4.6	21.2	27.7
Seattle	16.2	4.3	20.5	26.7
Washington	12.4	4.8	17.2	38.7
Average, 29 Markets		5.0	19.7	34.0%

Out-of-home listening during summer 1960 added 34 percent to the in-home audience, according to The Pulse Inc. The figure in 1959 was 30.5 percent. In 1958 the out-of home addition was 28.3 percent and in 1957, 25.7 percent. The 29 markets surveyed contained 20,514,100 radio homes, or 40.1 percent of the US total. Five percent of all radio families reported listening in automobiles at work or in other away-from-home places during the average quarter-hour between 6 a.m. and midnight. A national projection of this figure would yield 2,558,000 families additional during the average quarter-hour.

Winter audience in 29 markets

IN-HOME AND OUT-OF-HOME LISTENING—WINTER 1961*

(All areas surveyed during January-February 1961 except where otherwise indicated)[1]

MARKET	HOMES USING RADIO IN-HOME (Winter 1961)	HOMES WITH OUT-OF-HOME LISTENING (Winter 1961)	(Winter 1960)	TOTAL AUDIENCE (Winter 1961)	% ADDED BY OUT-OF-HOME LISTENING (Winter 1961)
Atlanta	13.6	4.1	4.0	17.7	**30.2**
Baltimore	13.5	3.8	3.6	17.3	**28.1**
Birmingham	15.0	3.8	4.1	18.8	**25.4**
Boston	14.6	4.2	4.8	18.8	**28.8**
Buffalo	17.1	4.3	4.5	21.4	**25.1**
Chicago	16.0	4.0	4.5	20.0	**25.0**
Cincinnati	14.0	3.6	3.9	11.6	**25.7**
Cleveland	15.7	3.5	3.8	19.2	**22.3**
Columbus, Ohio	15.8	3.4	3.9	19.2	**21.5**
Dallas	14.0	4.4	4.4	18.4	**31.4**
Detroit	13.3	3.8	4.1	17.1	**28.6**
Fort Worth	14.6	3.9	4.4	18.5	**26.7**
Houston	14.3	4.3	4.1	18.6	**30.1**
Kansas City	17.2	3.9	4.0	21.1	**22.6**
Los Angeles	15.0	4.9	5.2	19.9	**32.7**
Miami	15.1	4.6	4.5	19.7	**30.4**
Milwaukee	17.1	3.9	4.0	21.0	**22.8**
Minneapolis-St. Paul	15.5	3.4	4.1	18.9	**21.9**
New Orleans	13.4	3.1	3.2	16.5	**23.1**
New York	15.2	4.8	5.4	20.0	**31.6**
Philadelphia	15.4	3.7	3.8	19.1	**24.0**
Pittsburgh	13.8	3.7	3.9	17.5	**26.8**
Portland, Oregon[2]	16.5	4.1	3.8	20.6	**24.9**
Richmond	14.6	3.5	4.0	18.1	**24.0**
St. Louis	16.2	3.8	4.2	20.0	**23.4**
San Diego	13.5	4.4	4.8	17.9	**32.6**
San Francisco	16.7	4.6	5.1	21.3	**27.6**
Seattle	15.3	3.8	4.2	19.1	**24.8**
Washington	14.6	3.7	4.1	18.3	**25.3**
Average, 29 Markets	15.1	4.0	4.2	19.1	**27.6**

Source: The Pulse Inc. *Figures on "homes using radio" cover 6 a.m. to midnight, Sunday-through-Saturday. All figures expressed as per cent of radio families surveyed. [1] Baltimore, January-March. Chicago, New York, January only. Cleveland, Miami, February-March. [2] Rating based on Monday-Friday only.

1. RADIO AUDIENCE

Auto listening in selected markets and time periods

NEW YORK

Day	Time	Homes Using Radio (%)	Auto Plus (%)
Sunday	8:30-9:00 p.m.	3	132
Saturday	8:30-9:00 p.m.	4	85
Mon.-Fri.	7:30-8:00 a.m.	16	29
Sunday	7:30-8:00 a.m.	5	8

NEW ORLEANS

Saturday	11:30-12:00 p.m.	1	64
Mon.-Fri.	6:00-6:30 a.m.	2	71
Mon.-Fri.	7:00-7:30 a.m.	4	100
Mon.-Fri.	10:30-11:00 a.m.	11	18

PHILADELPHIA

Sunday	3:30-4:00 p.m.	6	70
Sunday	8:30-9:00 p.m.	5	91
Mon.-Fri.	4:30-5:00 p.m.	7	78
Mon.-Fri.	12:30-1:00 p.m.	10	34

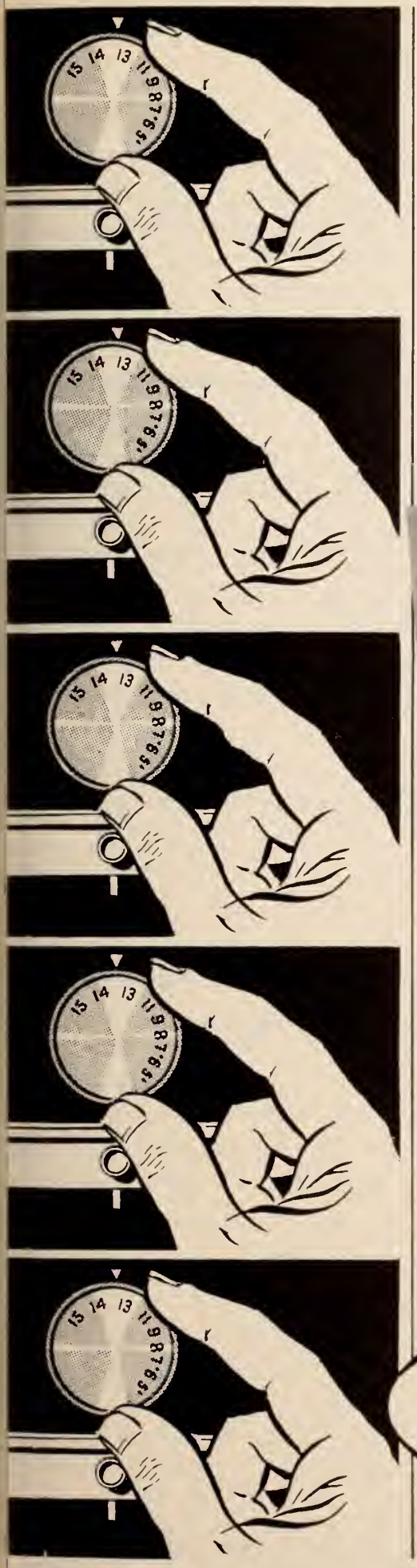
CHICAGO

Sunday	8:30-9:00 p.m.	4	81
Saturday	6:00-6:30 a.m.	4	36
Mon.-Fri.	4:30-5:00 p.m.	9	65
Mon.-Fri.	8:30-9:00 a.m.	8	31

LOS ANGELES

Saturday	7:00-7:30 p.m.	9	26
Sunday	5:00-5:30 p.m.	9	36
Mon.-Fri.	7:30-8:00 a.m.	11	58
Mon.-Fri.	9:00-9:30 a.m.	13	23

Source: Nielsen Station Index, Auto-Plus by Half Hour, Summer 1960.



4 stations in TOLEDO

*yet 5 radios of every 10**

are tuned to...

WSPD

Around-the-clock leadership in circulation . . . plus persuasion

*May-June '61 Hooper Radio Audience Index

Katz will help you pick the most persuasive times.



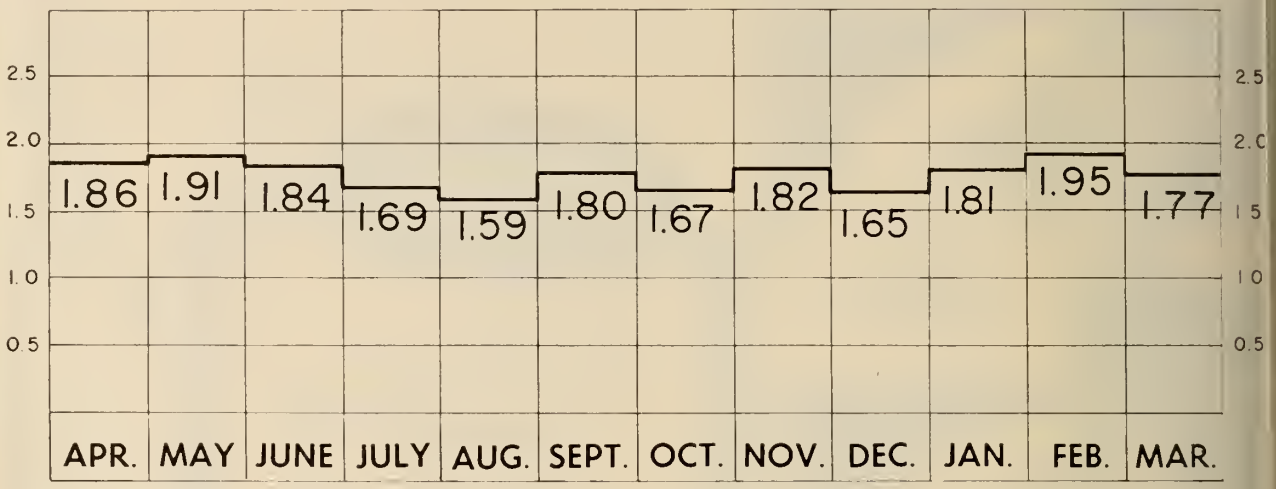
WSPD
NBC · RADIO

a STORER station

National Sales Offices:
625 Madison Ave., N. Y. 22
230 N. Michigan Ave., Chicago 1

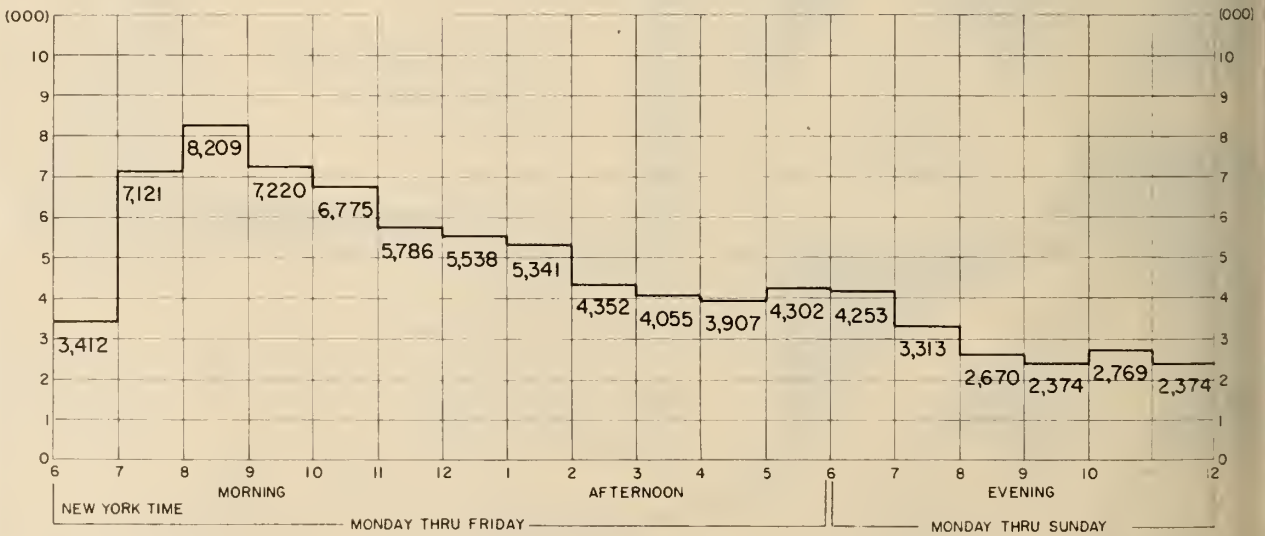
National Radio Audience Trends

Average hours radio usage per home per day



Source: A. C. Nielsen

Total U. S. radio homes using radio (000)—average per minute—by hours of day, March 1961



Source: A. C. Nielsen

How the radio audience accumulates

CUMULATIVE AUDIENCES IN 16 MARKETS
Daily & Weekly

	Average ¼ hour sets in use		Unduplicated homes (24-hour totals) Daily cume		Weekly cume	
	%	No. of homes	%	No. of homes	%	No. of homes
BOSTON—FEB.	19.0	178,400	72	675,900	88	826,100
BUFFALO—FEB.	21.4	83,100	78	302,700	88	341,500
CHICAGO—MAR.	19.1	384,500	75	1,510,000	90	1,812,000
CINCINNATI—FEB.	17.6	58,700	65	216,800	84	280,200
CLEVELAND—MAR.	19.1	101,000	73	386,100	88	465,400
DETROIT—FEB.	17.0	189,700	72	803,600	84	937,500
LOS ANGELES—FEB.	19.9	434,100	87	1,897,900	91	1,985,200
MINN.-ST. PAUL—FEB.	19.3	80,700	72	300,900	88	367,800
NEW YORK—MAR.	19.8	925,100	80	3,737,800	90	4,205,000
PHILADELPHIA—FEB.	19.1	239,400	73	915,000	86	1,077,900
PITTSBURGH—FEB.	17.7	119,200	72	484,900	88	592,700
RICHMOND—FEB.	18.1	20,300	73	81,800	85	95,200
ST. LOUIS—FEB.	20.0	126,400	78	493,000	87	549,900
SAN FRANCISCO—FEB.	21.3	187,900	81	714,500	88	776,200
SEATTLE—FEB.	22.7	80,400	61	216,100	75	265,700
WASH., D. C.—FEB.	18.3	106,100	81	469,600	89	516,000

Source: The Pulse Inc., March 1961.

1.
RADIO AUDIENCE

Four types of listening patterns

Material in these charts is drawn from a survey conducted by The Pulse, 1959. A total of 1200 young housewives was questioned, in the metropolitan areas of Baltimore, Dallas, Denver, Los Angeles, Milwaukee and New Orleans. (Survey commissioned by Radio Advertising Bureau.)

MARRIED WOMEN, 20-35 YEARS

Percentage listening through the day

	Morning	Afternoon	Evening
Weekdays	57	41.3	34.2
Weekends	49.7	42.5	34.5

Where they listen

	Kitchen	Bedroom	Living room	Auto	Other
Weekdays	34.7	21	15.2	13.5	9.8
Weekends	33	21.5	13.3	21.7	16.2

Where sets are located

Kitchen	Bedroom	Living-room	Auto	Other
22.5	22.9	13.5	29.6	11.5

SINGLE WORKING WOMEN

Percentage listening through the day

	Morning	Afternoon	Evening
Weekdays	53.3	28.8	45.5
Weekends	48.8	33.2	33.4

Where they listen

	Kitchen	Bedroom	Living room	Auto	Other
Weekdays	21.3	33.8	12.5	18.8	8.9
Weekends	17.1	40.2	19.5	20.0	12.9

Where sets are located

Kitchen	Bedroom	Living-room	Auto	Other
22.5	22.9	13.5	29.6	11.5

The listening habits of single worki women were studied by The Pulse I The sample consisted of 1200 single e ployed women, in the metropolitan ar of Boston, Detroit, Phoenix, St. Lou Seattle, Tampa-St. Petersburg. (RAB 195

Radio usage among married working women was ascertained by The Pulse Inc. survey of 1200 married women with outside employment was conducted in the metropolitan areas of Atlanta, Chicago, Dallas, New York, St. Louis and Seattle. (RAB 1959)

MARRIED WORKING WOMEN

Percentage listening through the day

	Morning	Afternoon	Evening
Weekdays	62.7	36.5	36
Weekends	48	34.7	28.3

Where they listen

	Kitchen	Bedroom	Living room	Auto	Other
Weekdays	30.8	25.5	13.0	20.3	7.8
Weekends	27.0	21.3	18.7	23.5	11.5

Where sets are located

Kitchen	Bedroom	Living-room	Auto	Other
21.3	28.2	16.3	25.1	9.2

HOUSEWIVES

Percentage listening through the day

	Morning	Afternoon	Evening
Weekdays	58.7	40.3	32.3
Weekends	49.3	34.3	28.5

Where they listen

	Kitchen	Bedroom	Living room	Auto	Other
Weekdays	37.7	23.2	16.5	14.0	10.4
Weekends	29.8	19.2	16.8	21.8	9.5

Where sets are located

Kitchen	Bedroom	Living-room	Auto	Other
23.1	26.8	15.4	23.6	11.1

Basic information on the use of radio by housewives was secured by The Pulse Inc. through 1200 direct interviews, which were carried out in the metropolitan areas of Atlanta, Chicago, Dallas, New York, St. Louis and Seattle. The survey was initiated by RAB, 1959

Buying power of radio listeners

PURCHASING HABITS

Three major radio groups

	HOUSEHOLDS WITH		
	+ $5000 income	Children	Head under 40 years
% of US HOUSEHOLDS	34	56	37
% of TOTAL BUYING			
Baby foods	38	88	79
Beverages (soft)	40	71	43
Butter, margarine	40	64	36
Cereals	37	71	43
Cheese	41	62	39
Coffee	38	60	33
Desserts, ice cream	47	71	39
Fruits, vegetables, juice	45	64	38
Canned (jarred)	42	62	39
Frozen	50	65	44
Ingredients	40	68	37
Meat sauces	43	71	45
Prepared mixes	38	71	44
Soups	43	68	45
Beer, Ale	46	62	45
Wine, Liquor	54	49	37
Tobacco, products	42	65	39
Jewelry, watches	54	63	36
Drugs, remedies	41	59	35
Medical equipment and supplies	41	62	49
Cosmetics, beauty aids	47	58	38
Dental supplies	46	63	42
Shaving supplies	51	64	43
Tissues (toilet, facial)	42	65	41
Hair preparations	44	67	43
Appliances (major)	48	68	48
Appliances (smaller)	46	60	39
Bedding, linens	47	62	42
Household wax & polish	43	68	44
Laundry soaps & detergents	47	75	41
Games, toys	48	83	53
Pet foods	54	61	34
Photographic equipment	59	63	48
Radios, Tv, Phonographs	39	63	49
Sporting goods	64	63	54
Automobiles	44	64	45
Batteries, oil filters	45	64	41
Gasoline, oil	44	66	42
Tires & tubes	44	66	44
Writing equipment	47	73	34

*Based upon the Politz-Life studies, tabulated in this form by Adam Young Inc., 1961.

RADIO BASICS

section

2

PROGRAMS AND COMMERCIALS

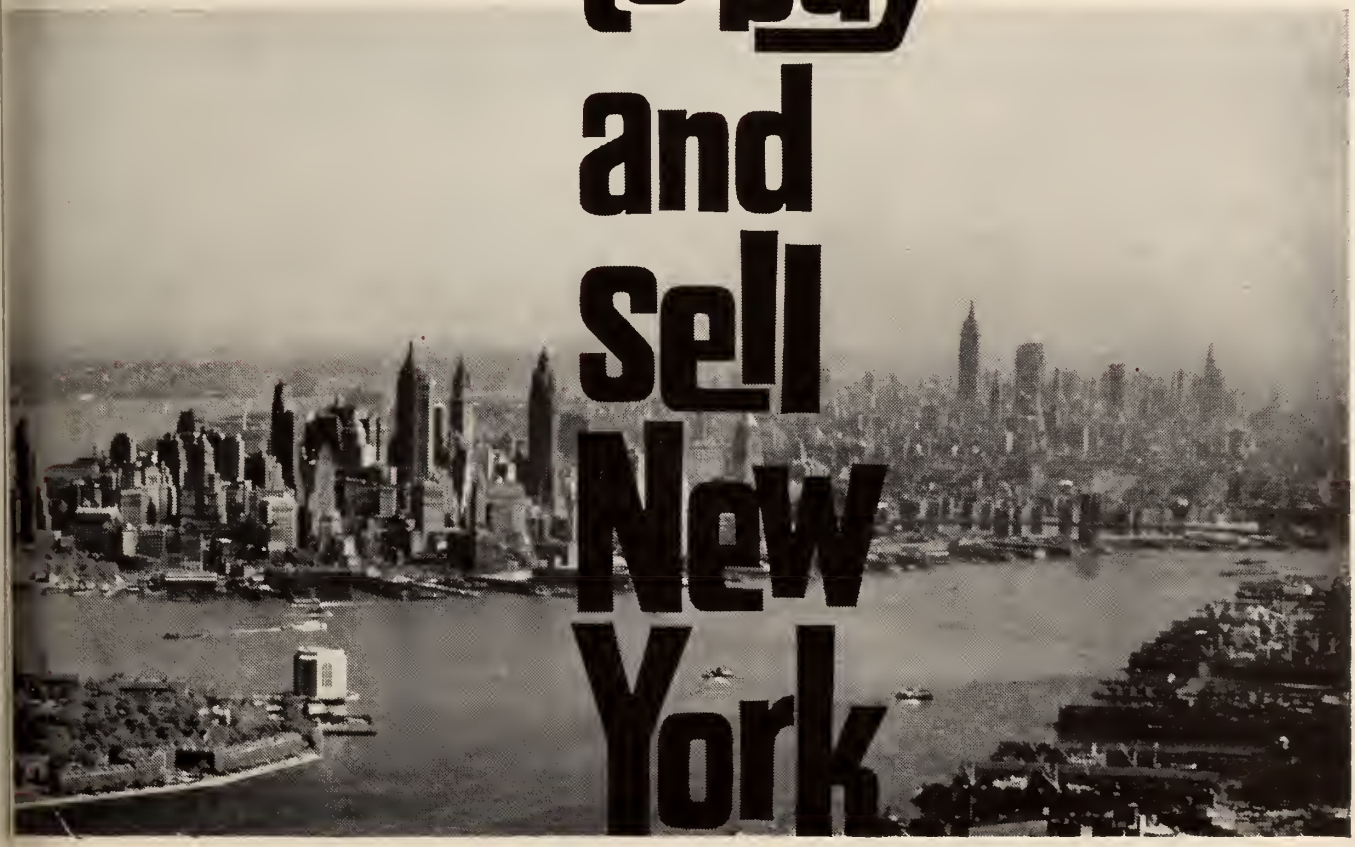
Preferences by listener category
Effectiveness of commercials

KEY RADIO FACT

72 percent of all news programs are locally produced by individual stations, an increase of 15 percent since 1953

*The 'typical' radio station devotes nearly three hours daily to news programs and almost three-quarters of these programs are locally produced, according to a survey by the National Association of Broadcasters. Comparison with a 1953 survey revealed that news production was up by 15 per cent at the station level, and that the average station broadcast about 100 hours of locally-originated programing each week, an increase of more than 22 hours.

how to buy and sell New York



Frankly, it's easy on WINS, and we deliver far more than you imagined. Not just New York City, but 24 counties in 3 states surrounding it. Not just homes and offices, but over 2,800,000 cars on the road, as well. Over 17 million people of all ages, interests and incomes whose annual purchases equal those of the next 3 markets combined. Examples? Over 6 billion on food, 2 billion on apparel, 2½ billion on cars and automotive products. Yes, you buy all this when you buy WINSland, the mammoth market reached by Radio WINS.
And summer brings you an extra bonus: 1 million radio-equipped boats that rely on WINS for official offshore weather and marine reports. Buy WINS to sell New York. It's as simple (and profitable) as that.

1010 WINS NEW YORK

nally Represented by The Katz Agency or call WINS, JU 2-7000

OUR NO. 1 MEDIA BUY IN THE NO. 1 MARKET IN THE U. S.

KEY RADIO FACT

90.5 percent of people name at least one radio personality that they listen to and in whom they have confidence

*Confidence in radio personalities was one of the outstanding facts to emerge from the massive study undertaken by Politz Research in 1957. Working on a national probability sample, Politz assessed that well over half the U.S. population, for example, would turn to radio to verify a rumor of war, or when seeking information about wind or snow storms. Similar preferences were uncovered in radio's standing as a general news source and a center of reliable information on many subjects of community and individual importance.



If Whistler Painted "Mother" in Denver Today...

The product would probably look a lot like this! We can't honestly say that everyone in the Rocky Mountain Market displays portraits of their favorite KLZ Radio entertainers in the parlor . . . but we *can* say that KLZ's Stan Brown, Pat Gay, Starr Yelland, Art Gow and Jack Wells are the best known radio personalities in this area and that they are welcome guests in the homes of thousands of people of all ages every day!

The sponsor's products they bring with them into these homes are welcome too! The Rocky Mountain adult, buying audience believe your sales story when these personalities tell it!

For real *personality* sales it's KLZ Radio — CBS in Denver!

KLZ radio
560 • CBS IN DENVER

tional Representatives **THE KATZ AGENCY, INC.**

Developments in news programing

THE ROLE OF NEWS

	Small Stations 1953	Small Stations 1960	Medium Stations 1953	Medium Stations 1960	Large Stations 1953	Large Stations 1960
Total on-the-air hours (Weekly)	120	119	112	114	139	142
Local programing (hours per week)	74	100	74	96.5	78.5	121
Local programing (% of total)	62	84	66	85	57	85
Total news programs (hours weekly)	17.5	20	18	18	21	23
Total news programs (% of total)	15	17	16	16	15	17
Network news programs (% of network programing)	14	32	16	29	15	37

SPONSORSHIP OF NEWS PROGRAMS

	Small 1953	Small 1960	Medium 1953	Medium 1960	Large 1953	Large 1960
Network (%)	65	66	64	69	65	65
(number of hours)	4.0	4.0	3.8	3.5	5.8	5.2
Station-originated local (%)	76	74	74	67	74	69
(number of hours)	8.7	10.3	8.8	8.7	9.1	10.5

LOCATION OF COMMERCIALS

	Open & Close 1953	Open & Close 1960	Middle Break 1953	Middle Break 1960	Both 1953	Both 1960	Other* 1953	Other* 1960
Small Stations (%)	20	9	10	7	61	71	1	10
Medium Stations (%)	23	20	7	11	67	64	3	5
Large Stations (%)	33	19	18	7	49	59	0	15

Source: NAB questionnaires, 1953 and 1960. Latest figures were obtained from 756 returns; 423 from management and 333 from news directors.
Some of the practices of the 'other' stations were: After the headlines and before the weather, open and before the closing story, two middle breaks, before the weather.

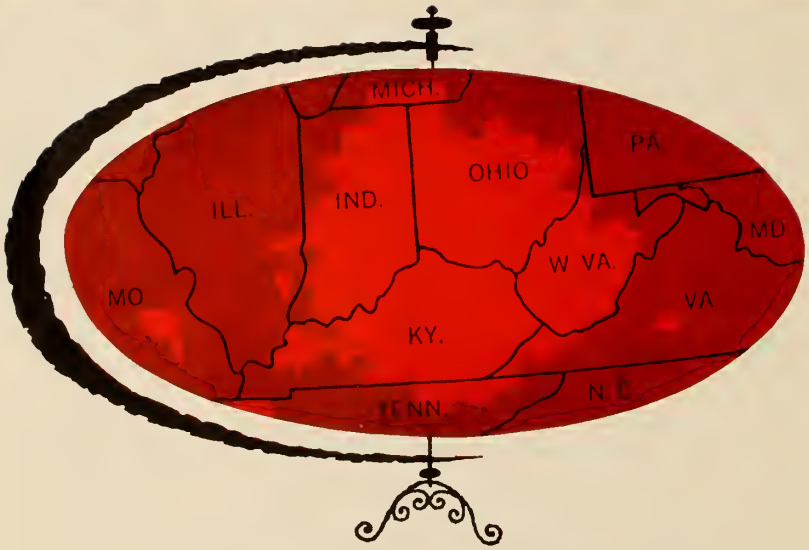
Musical preferences in four listener age-groups

POPULARITY OF MUSIC PROGRAMING

Music category	Preferences by age group: Percent strongly dislike	Percent like	Percent strongly like
12-16 YEARS			
Current hits, except strong rock n'roll	4	31	52
Current hits, strong rock	9	25	49
Gold records, except strong rock	13	34	24
Familiar standards, clear melody	22	26	11
Unfamiliar tunes	33	13	3
21 YEARS			
Gold records	8	35	39
Current hits, without rock	10	35	32
Familiar standards	10	37	27
Current hits with rock	18	21	24
Unfamiliar	28	19	8
39 YEARS			
Gold records	5	39	42
Familiar standards	5	43	34
Current, without rock	15	34	19
Unfamiliar	23	27	8
Current, with rock	23	14	5
40 YEARS & OLDER			
Gold records	7	43	32
Familiar standards	12	41	22
Current, without rock	16	34	14
Unfamiliar	31	18	4
Current, with rock	26	14	5

urvey conducted jointly by station KING, Seattle, and ıe IBM Corporation, in fall 1959. There were 9250 easurable responses from 100,000 questionnaire cards ailed to a random sample of households in Seattle and 5 counties of western Washington. Each respondent ›uld listen to any one of a series of seven-minute survey oadcasts aired daily at 7:45 am., 9:45 am., 12:45 pm., 45 pm., 7:45 pm. Each of these 70 survey broadcasts presented portions of 10 record selections. The respondent's survey card allowed him to rate each selection in five degrees between 'strong disliking' and 'strong liking'. Respondents did not know that the 10 tunes in each survey were divided into five categories. Music for the survey was compiled from four sources: music popularity charts in Billboard, Cash Box and Variety, as well as a KING weekly sales survey of 37 retail stores.

WLW RADIO



NOW REACHES OVER 100,000 HOMES

. . . 91% ADULT AUDIENCE

PER AVERAGE ¼ HOUR 6 AM TO 6 PM

WLW Radio daytime audienc has soared to Number 2 spo in the Nation among the mor than 4,400 U.S. Radio Station That's quite a position — second to one!

And in Cincinnati, WLW still overwhelmingly holds th first place crown—70% of th daytime total audience an 35% of the daytime metro politan Cincinnati audience.

So when you're buying Radio time, take a good look at these figures and charts . . and you'll see why you should call your WLW Representative . . . you'll be glad you did!

WLW Radio Nation's Highest Fidelity Radio Station

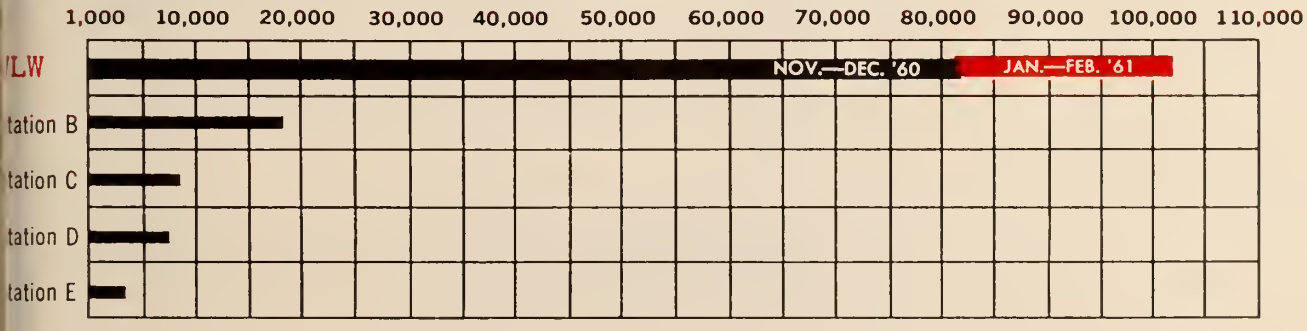
umber ONE in Cincinnati !

umber TWO in the nation !

in total audience per average ¼ hour 6 AM to 6 PM

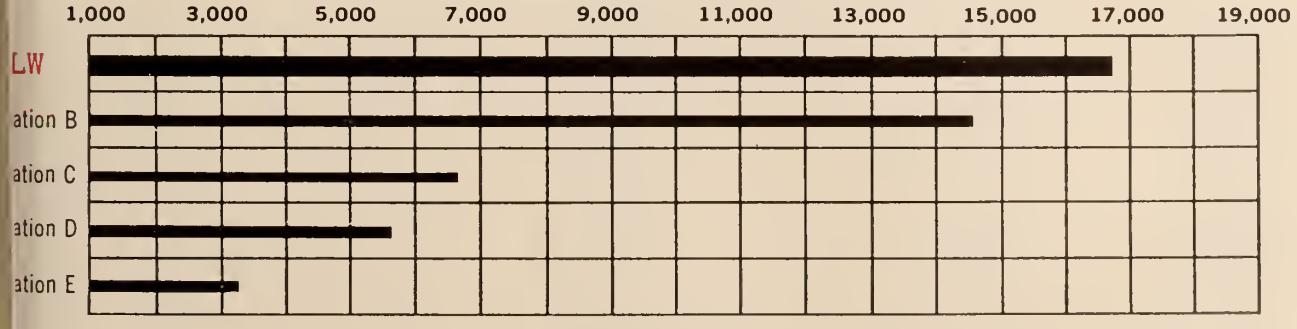
'OTAL AUDIENCE OF CINCINNATI RADIO STATIONS (January–February 1961 NSI)

Number of Radio Homes Reached Per Broadcast—Average ¼ Hour Per 3 Hour Day Part—6 AM to 6 PM.



CINCINNATI AUDIENCE (January–February 1961 NSI)

Number of Radio Homes Reached Per Broadcast—Average ¼ Hour Per 3 Hour Day Part—6 AM to 6 PM—projected against 320,000 radio homes in metro Cincinnati.



osley Broadcasting Corporation, a division of AVCO

Programing and station choice

LISTENERS' PREFERENCE IN MUSIC

Rock 'n Roll	5.6	11.1	22.3	11.6	12.4	11.6	12.4
Big Band Music	24.6	17.2	21.9	18.6	20.3	25.8	28.6
Top 40	18.3	12.7	23.0	16.2	15.1	24.9	17.3
Classical	39.5	31.2	16.3	26.9	35.8	27.2	31.9
No preference	19.4	39.8	21.3	33.6	22.1	21.2	23.7
Total Percent*	**107.4**	**112.0**	**104.8**	**106.9**	**105.7**	**110.7**	**113.9**
Base for Percents	**268**	**244**	**308**	**241**	**226**	**217**	**1000**

*Totals over 100% due to multiple responses.

STATION FOR PREFERRED MUSIC

	Number	Percentage
Station A	112	22.4
Station B	55	11.0
Station C	166	33.2
Station D	13	2.6
Station E	39	7.8
Station F	8	1.6
Station G	60	12.0
Station H	10	2.0
Misc.	37	7.4
No Preference	5	1.0
Total Responses	**505**	**101.0***
Total Respondents	**500**	

*Totals over 100% due to multiple responses.

PREFERRED STATION FOR NEWS

	Number	Percentage
Station A	78	15.6
Station B	59	11.8
Station C	165	33.0
Station D	14	2.8
Station E	44	8.8
Station F	7	1.4
Station G	108	21.6
Station H	8	1.6
Misc.	13	2.6
No. Preference	8	1.6
Total Responses	**504**	**100.8***
Total Respondents	**500**	

*Totals over 100% due to multiple responses.

The material in these charts is drawn from studies made by The Pulse Inc. during the period March 19-May 15, 1960. A sample of 250 men and 250 women were interviewed in the surveys covering station preference, and the question relating to musical taste is drawn from a survey involving 500 men and 500 women. The two surveys in which these figures appear were published by The Pulse under the identity 'Metropolis USA': some of the responses were synthesized from existing studies, but most were drawn from an actual survey of a large metropolitan area.

letwork and independent program preferences

Why do you prefer this network-owned station?

	Network Fans	Listeners to both stations	Total
Personalities	57%	50%	53%
News coverage	47	49	48
Good variety—always entertaining	27	30	28
Daytime stories	19	17	18
Commentators	16	7	11
Sports	7	10	8
Time/weather	10	4	7
Familiar with it/habit	12	3	6
Best station for information flashes/emergency bulletins	7	2	4

Significant differences in the program appeal of network and independent stations were revealed in this six-market survey (see below). Music was found to be the biggest single factor in appreciation of independent stations, but news was a clear leader with network fans.

Why do you prefer this independent station?

	Independent fans	Listeners to both stations	Total
Music	78%	69%	73%
Disc-jockeys	43	30	36
News/hourly news	36	31	34
Time/weather/traffic	17	18	18
Local news	11	16	13
Cheers me up	9	4	6
Good variety	9	3	6
Habit	7	2	5
Good announcers	5	1	3
Informal, friendly	2	2	2

ırvey designed by Motivation ıalysis Inc. Interviews with 1202 ɔn and women in the metropolitan ɛas of Boston, Chicago, Los An-les, New York, St. Louis, San Fran-·co. Respondents aged between 20 d 60 years were divided into three oups: (1) Those who spent more ın half their time listening to a net-ork-owned station (2) Those who ɛnt more than half their time with ɛ leading independent station (3) ıose who spent more than half their ne listening to both, and for ap-oximately the same amount.

Programing reflected in audience share and composition

SHARES AND AGE BREAKDOWN IN THREE MARKETS

1. NEW YORK

	Total Share	AGE OF RESPONDENTS Under 18	18-39	40 and over
% of respondents		12.3	48.8	38.9
Station A	5.5	6.0	5.2	5.5
Station B	6.0	1.6	6.4	....
Station C	12.9	32.5	11.6	6.6
Station D	10.7	19.1	10.3	7.2
Station E	7.8	18.8	5.7	5.7
Station F	6.1	1.7	7.4	6.0
Station G	13.6	5.8	18.9	9.9
Station H	15.6	2.7	10.9	27.1
Station I	6.3	2.4	6.7	6.8
Station J	4.2	1.9	4.4	12.8

2. PHILADELPHIA

% of respondents		12.4	45.0	42.6
Station A	10.2	2.4	8.9	13.5
Station B	2.3	1.8	3.5	1.4
Station C	11.5	7.3	8.7	15.1
Station D	3.2	....	3.8	3.8
Station E	2.7	2.8	3.0	2.6
Station F	27.5	58.0	26.1	16.3
Station G	12.0	9.8	12.3	10.6
Station H	0.6	....	0.9	0.6
Station I	2.4	0.4	2.1	4.5
Station J	12.9	7.2	11.6	15.8
Station K	6.3	4.6	8.4	6.0

3. MILWAUKEE

% of respondents		6.2	49.1	44.7
Station A	1.4	....	1.4	1.9
Station B	18.3	10.8	25.5	15.3
Station C	1.6	....	1.4	2.2
Station D	6.3	2.7	6.5	8.6
Station E	1.4	....	1.4	1.1
Station F	10.2	....	9.2	10.4
Station G	5.8	2.7	4.1	9.0
Station H	14.7	35.1	13.3	10.8
Station I	11.0	37.8	8.8	7.5
Station J	25.6	10.8	23.8	29.9

These surveys were conducted by C. E. Hooper Inc., over one week in each month of January, February and March 1961. Surveys of New York and Philadelphia covered the time periods Monday-Friday, 7 am.-12 noon, 12 noon-6 pm., Saturday 10 am-6 pm., Sunday 10 am.-6 pm., and Sunday through Saturday evening, 6 pm.-11 pm. Figures reproduced here are for total rated time periods with every rated hour given equal weight. However, the Milwaukee survey covered Monday-Friday, 7 am.-12 noon and 12 noon-6 pm. Milwaukee totals reproduced are weekday, 7 am.-12 noon. Daytime-only stations were weighted.

Trends in program categories

FAVORED LENGTH FOR DIFFERENT PROGRAMS

Category	Station Size	Program Length 1 Min.	5 Min.	10 Min.	15 Min.	30 Min.
WOMEN'S NEWS	Small	35	7	7	4	5
	Medium	18	7	3	4	8
	Large	55	8	5	8	6
SPORTS NEWS	Small	36	13	6	7	3
	Medium	32	12	6	7	1
	Large	11	13	6	7	....
BUSINESS & MARKET REPORTS	Small	14	9	5	3	6
	Medium	9	8	6	4	....
	Large	16	8	5	3	21
FARM NEWS & COMMODITY REPORTS	Small	12	11	8	6	3
	Medium	23	9	7	5	5
	Large	12	12	10	9	5
WEATHER REPORTS	Small	102	18	5	1	....
	Medium	124	20	12	8	....
	Large	93	28	....	....	....
WORLD OR DOMESTIC ROUNDUPS	Small	44	96	16	18	5
	Medium	71	89	11	17	10
	Large	66	104	12	21	....
NEWS COMMENTARY OR ANALYSIS	Small	....	25	4	8	1
	Medium	....	15	4	6	2
	Large	....	15	5	2	1
HUMAN INTEREST & NEWS FEATURE REPORTS	Small	....	13	5	8	4
	Medium	65	15	3	5	5
	Large	....	23	5	5	3
ON-THE-SPOT PICK-UPS & INTERVIEWS	Small	18	13	10	7	3
	Medium	29	13	5	7	1
	Large	56	15	....	5	....
NEWS ROUND-TABLE DISCUSSIONS	Small	....	6	1	4	3
	Medium	....	2	3	3	3
	Large	....	7	3	3	3

Source: NAB 1960 survey.

NEGRO-APPEAL PROGRAMING & STATIONS

NUMBER OF YEARS OF NEGRO PROGRAMING

No. of years	1-2 Yrs.	3-5 Yrs.	6-10 Yrs.	11-19 Yrs.	20 & over	N/A
No. of stations	16	29	59	59	7	1

STATION SHARE DEVOTED TO NEGRO APPEAL PROGRAMING

% hrs. on air of Negro-appeal shows	10-25%	25-49%	50-74%	75-99%	100%	No Answer
	71	34	8	5	37	16

Note: Total Responses 171

VOLUME OF NEGRO BUSINESS 1960 VS 1959

	Up	Down	Same	No Answer
No. of stations	132	8	22	9

Note: Total Responses 171

USE OF FACT SHEETS VS E.T.'S

% SPONSORS USING FACT SHEETS	0	25% or less	26-50%	51-75%	76-100%	No Answer
No. of stations reporting	15	44	42	19	32	19

NEGRO PROGRAM HOURS 1960 VS 1959

	Same	Increase	Decrease	No Answer
No. of stations	120	50	1	0

STATIONS WITH MERCHANDISING SERVICES

	Yes	No	No Answer
No. of stations	132	30	9

Source: SPONSOR survey of 800 Negro-appeal stations, carried out in fall 1960. Approximately 200 respondents.

INCOME OF NEGRO FAMILIES AND INDIVIDUALS

Income	Non-White Families Percent of total	Unrelated Individuals
Under $500	5.7	19.7
$500 to $999	7.7	28.8
$1000 to $1499	10.2	12.5
$1500 to $1999	8.1	5.7
$2000 to $2499	8.1	8.0
$2500 to $2999	6.7	5.9
$3000 to $3499	7.5	4.0
$3500 to $3999	6.5	2.6
$4000 to $4499	5.3	3.9
$4500 to $4999	5.1	3.2
$5000 to $5999	8.7	3.3
$6000 to $6999	6.7	1.5
$7000 to $7999	4.5	0.3
$8000 to $9999	4.2	0.4
$10,000 to $14,999	4 3	0.4
$15,000 to $24,999	0.6	0.1
Median Non-White Income	$3233	$1064
Median White Income	$5835	$1860

Bureau of Census 1960



Left to right: Mary Dee, Fatman, Chuck James, Mark Hyman, Bill Curtis, Hotrod

Philadelphia's Strongest Selling Force To 700,000 Negroes...

NOW FOUR TIMES STRONGER!

WHAT's big, new 1,000 watt **all-directional** wallop gives you the only sure way to reach and sell **all** of Philadelphia's Negro spenders . . . America's solid **third** Negro Market.

Now WHAT's prestige personalities are carrying quality Negro Radio to thousands of new listeners. What's more, you're looking at the "sellingest" group of air people in Philadelphia, as scores of local advertisers will verify. Now, by a wider margin than ever, the strongest selling force you have to command in more than 26%* of Philadelphia's homes.

100% NEGRO
WHAT
Twenty-four Hours a Day
PHILADELPHIA

WHAT is Negro Radio in Philadelphia!

Represented by John E. Pearson Co.

*1960 U. S. CENSUS

GUARANTEEING A SINGLE EQUITABLE RATE TO ALL ADVERTISERS!

Agencies, representatives and broadcasters pick

Differing highlights of radio advertising are reflected in the three series of annual awards presented in these two pages. Outstanding Radio commercials are selected each year by the industry itself, through RAB, and by listeners through the John Blair poll. Reps assess overall campaigns in the SPONSOR survey.

1960 JOHN BLAIR COMMERCIALS AWARDS

Product	Agency
Clark Gasoline	Tatham-Laird, Chicago
Doublemint	Arthur Meyerhoff, Chicago
Kaiser Foil	Young & Rubicam, San Francisco
L&M Cigarettes	Dancer-Fitzgerald-Sample, NYC
Nescafe	William Esty Company, NYC

Honorable Mention

Chevrolet	Campbell-Ewald, Detroit
Chock full o'Nuts	Grey Adv., NYC
Coca-Cola	McCann-Erickson, NYC
Ford	J. Walter Thompson, NYC
Hoffman Beverages	Grey Adv., NYC.
Pepsi-Cola	Kenyon & Eckhardt, NYC
Piels Beer	Young & Rubicam, NYC
Sav-on Drugs	Doyle, Dane, Bernbach, Los Angeles
Seven Up	J. Walter Thompson, Chicago
Winston Cigarettes	Arthur H. Meyerhoff, Chicago

Commercial awards sponsored by John Blair & Company are on the basis of listener-selection. The 1960 awards—sixth in a semi-annual series—represent the tabulation of over 1500 consumer interviews by The Pulse Inc. Families were interviewed in the spring in five major markets—New York, Chicago, Los Angeles, Philadelphia and Detroit. Number of interviews was in proportion to population. To eliminate bias, the interviews did not mention any product or commercial. One question was asked: "Which radio commercial heard during the past week impressed you most favorably?"

1960 RAB TOP TEN COMMERCIALS AWARDS

BUDWEISER
D'Arcy, St. Louis

CHUN KING
BBDO, Minneapolis

FORD
J. Walter Thompson, Detroit

L & M
Dancer-Fitzgerald-Sample, NYC

LUCKY STRIKE
BBDO, NYC

NESCAFE
William Esty, NYC

NORTHWEST ORIENT AIRLINES
Campbell-Mithun, Minneapolis

SCHLITZ
J. Walter Thompson, Chicago

WINSTON
William Esty, NYC

DOUBLEMINT
Arthur H. Meyerhoff, Chicago

The Radio Advertising Bureau makes an annual award, based on the choice of a 300-man jury of advertisers, agency and broadcast executives. For the 1960 awards—the sixth in the series—the final selection was increased from eight to 10: more than 30 commercials received a significant vote, and the margin between the eight and tenth commercials was four votes. In six years, the RAB notes, the number of commercials receiving 100 or more votes from the jury has quintupled. Selection is for the "most effective" commercial.

The outstanding commercials and radio campaigns of 1960

86 TOP CAMPAIGNS, CHOSEN IN A SPONSOR POLL OF NATIONAL REPRESENTATIVES

COMPANY & BRANDS	AGENCY
ALD	Herb. Baker, Chi.
AMERICAN AIRLINES	Y&R, N.Y.
AMERICAN CYANAMID	Cunningham & Walsh, N.Y.
AMERICAN MOTORS (*Rambler*)	GMM&B, N.Y.
AMERICAN TOBACCO CO. 1. *Pall Mall*; 2. *Lucky Strike*; 3. *Riviera*; 4. *Tareyton*	1. SSC&B, N.Y.; 2. BBDO, N.Y.; 3. SSC&B, N.Y.; 4. L. C. Gumbinner, N.Y.
B. C. REMEDY	C. Knox Massey, Durham, N.C.
P. BALLANTINE (*Beer, ale*)	Wm. Esty, N.Y.
BEECH NUT (*coffee*)	Chas. W. Hoyt, N.Y.
BEST FOODS (*Corn prods.*)	D-F-S, N.Y.
BRODKS FODDS (*Catsup, relish*)	Zubrow, Phil.
BULOVA WATCH CO.	McCann-Erickson, N.Y.
CAMPBELL SOUP CO.	BBDO, N.Y.
CERIBELLI & CO. (*Brioschi*)	Ellington & Co., N.Y.
CHEVROLET	Campbell-Ewald, Det.
CHOCK FULL O' NUTS	Grey Adv., N.Y.
CHRYSLER CORP. (*Valiant*)	N. W. Ayer, Phil.
CLARK OIL	Tatham-Laird, Chi.
CONTINENTAL BAKING	Ted Bates, N.Y.
CREAM OF WHEAT	BBDO, Mnpls.
CURTIS CIRCULATION CORP.	BBDO, N.Y.
DELTA AIR LINES	Burke Dowling Adams, Atl.
DODGE CORP. (*Trucks*)	BBDO, N.Y.
DUPONT (*Telar anti-freeze*)	BBDO, N.Y.
EASTERN AIRLINES	F. Richards, C&H, N.Y.
ELJER PLUMBING	F&S&R, Pitts.
FELS & CO.	Aitkin-Kynett, Phil.
FLORISTS TEL. DEL. ASSN.	Keyes, Madden & Jones, Chi.
FORD MOTOR CO.	J. Walter Thompson, N.Y.
GAS TAX EDUCATION COMM.	SSC&B, N.Y.
GENERAL MOTORS ACCEPT. CORP.	Campbell-Ewald, Det.
GILLETTE	Maxon, Inc., N.Y.
HARPER'S MAGAZINE	Joe Gans, N.Y.
HILLS BROS. COFFEE	N. W. Ayer, S.F.
HOUBIGANT (*April Showers*)	Ellington & Co., N.Y.
HOUSEHOLD FINANCE CORP.	NL&B, Chi.
INTERNATIONAL HARVESTER	McCann-Erickson, Chi.
INTERNATIONAL SHOE CO.	Gardner Adv., St. L.
KAISER ALUMINUM (*Foil*)	Y&R, S.F.

COMPANY & BRANDS	AGENCY
KASCO DOG FOOD	Donahue & Coe, N.Y.
KITCHENS OF SARA LEE	C&W, Chi.
KRAFT FOODS CO. (*Margarine*)	NL&B, Chi.
THOS. LEEMING CO. (*Ben Gay, Pacquin's*)	Wm. Esty, N.Y.
MENNEN (*Men's toiletries*)	Grey Adv., N.Y.
MUELLER'S MACARONI	DCS&S, N.Y.
THE NESTLE CO. (*Nescafe*)	Wm. Esty, N.Y.
NORTHWEST ORIENT AIRLINES	Campbell-Mithun, Mnpls.
ORE.-WASH.-CALIF. PEAR BUREAU	Pacific National Adv., Port.
PARKER BROS. (*games*)	B&B&P, Bost.
PEARL BREWING CO. (*beer*)	Pitluk Adv., San Ant.
PLOUGH CHEMICAL CO.	Lake-Spiro-Shurman, Memp.
PLYMOUTH	N. W. Ayer, Phil.
PRINCE MACARONI	Zubrow, Phil.
RAY-O-VAC	H. H. Monk, Rockford, Ill.
RED HEART (*dog food*)	John W. Shaw, Chi.
R. J. REYNOLDS (*Camel*)	Wm. Esty, N.Y.
ROLLEY CO. (*Tanfastic*)	Foote, Cone & Belding, S.F.
SHEDD-BARTUSH FOODS	Clark & Bobertz, Det.
SHULTON, INC. (*Old Spice*)	The Wesley Co., N.Y.
STANDARD BRANDS (*Hunt Club pet foods; Bluebonnet margarine; Siesta instant coffee*)	Ted Bates, N.Y.
STANBACK	Piedmont Adv., Salisbury, N.C.
STERLING DRUGS 1. *Campho-Phenique*; 2. *D-Con*; 3. *Energine*; 4. *Midol*	1. Thompson-Koch, N.Y.; 2. Thompson-Koch, N.Y.; 3. D-F-S, N.Y.; 4. Thompson-Koch, N.Y.
SUN OIL CO. (*Sunoco*)	Wm. Esty, N.Y.
TWA	Foote, Cone & Belding, N.Y.
TEA COUNCIL	Leo Burnett, Chi.
TIME, INC. (*Life, Time*)	Joe Gans, N.Y.
TRAVELERS INS.	Y&R, N.Y.
UNION CARBIDE CO. (*Prestone, Eveready batteries*)	Wm. Esty, N.Y.
U. S. RUBBER (*tires*)	F. Richards, C&H, N.Y.
WARD BAKING CO.	Grey Adv., N.Y.
WASH. STATE APPLE ADV. COMM.	Cole & Weber, Seat.
WATCHMAKERS OF SWITZERLAND	Cunningham & Walsh, N. Y.
J. A. WRIGHT (*Silver cream*)	Chas. W. Hoyt, N.Y.
WM. WRIGLEY	A. Meyerhoff, Chi.

Effects of competitive programing

STATION CHANGES IN 22 MARKETS

Market	February 1960			August 1960			February 1961		
	1	2	3	1	2	3	1	2	3
New York	A	B	C	A	C	B	A	B	D
Los Angeles	A	B	C	A	B	C	A	B	C
Chicago	A	B/C	..	A	B	C	A	G	B
Philadelphia	A	B	C	A	B	D	A	B	D
Detroit	A	B	C	C	A	B	A	C	B
Boston	A	B	C	C	B	A	B	A	G
San Francisco	A	B	C	B	C	A	B	A	C
Washington	A	B	C	A	B	C	A	D	C
Pittsburgh	A	B	C	A	B	C	A	B	C
St. Louis	A/B	..	C	C	A	B	A	C	B
Minneapolis-St. Paul	A	B	C	A	B	D	A	G	B
Baltimore	A	B	C	D	A	C	A	E	C/B
Houston	A	B	C	B	A	C	A	B	E
Buffalo	A	B	C	A	B	D	A	B	D
Seattle	A	B	C	C	A	B	C	B	A
Dallas	A	B	C	A	B	C	A	B	C
Kansas City	A	B	C	A	D	C	A	C	D
Milwaukee	A	B	C	A	C	D	A	C	D
Cincinnati	A	B	C	B	A	C	B	A	D
Atlanta	A	B	C	A	B	C	A	G	B
San Diego	A	B	C	A	D	E	A	E	D
Portland, Ore.	A	B	C	C	B	A	C	A	B

CHANGE: Feb. 1960-Feb. 1961—19 out of 22 markets changed

CHANGE: Aug. 1960-Feb. 1961—15 out of 22 markets changed

CHANGE: Feb. 1960-Aug. 1960—15 out of 22 markets changed

The crucial importance of programing is highlighted in this chart of station rankings and the manner in which they fluctuate. In the 12 months ended February 1961, only nine stations were unaffected.

Source: The Pulse Inc.

RADIO BASICS

section

3

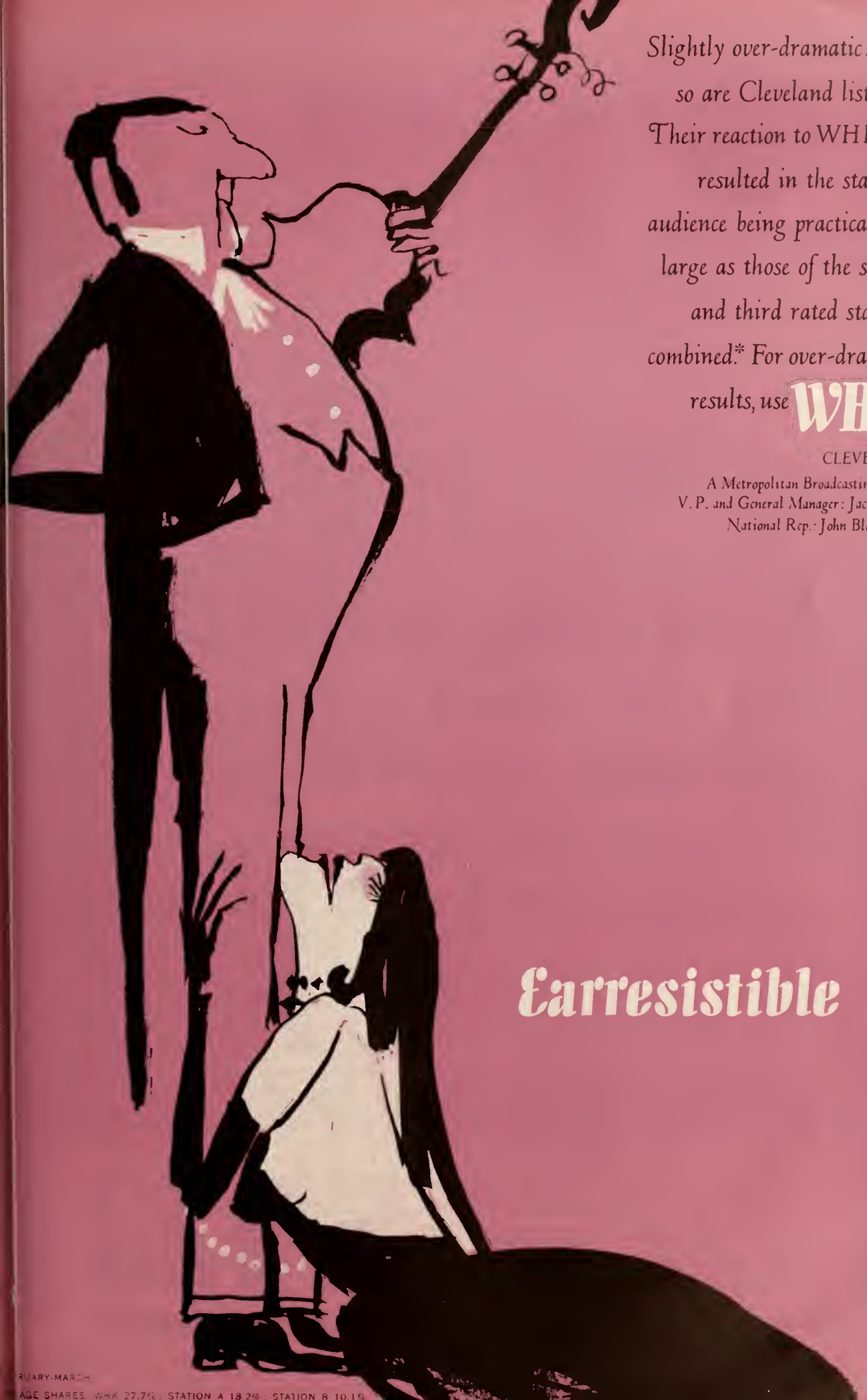
ADVERTISERS AND AGENCIES

Ad spending by company, agency and market

KEY RADIO FACT

Use of radio by top ten agencies increased last year by 21 percent for network billings and six percent for spot radio

*The top ten agencies in network radio during 1960 were Campbell-Ewald, J. Walter Thompson, McCann-Erickson, Erwin Wasey, Ruthrauf & Ryan, Young & Rubicam, Cunningham & Walsh, N. W. Ayer, William Esty, Guild, Bascom & Bonflgli, Grey. Their network spending was $34.7 million (SPONSOR estimate). The top ten spot radio agencies were BBDO, Esty, McCann-E, Y&R, Ayer, JWT, Dancer-Fitzgerald-Sample, Lennen & Newell, Grey, K&E; total was $92.7 million.



Slightly over-dramatic... but so are Cleveland listeners. Their reaction to WHK has resulted in the station's audience being practically as large as those of the second and third rated stations combined. For over-dramatic results, use* **WHK**

CLEVELAND

A Metropolitan Broadcasting station
V. P. and General Manager: Jack Thayer
National Rep.: John Blair & Co

Earresistible

RUARY-MARCH
AGE SHARES. WHK 27.7%; STATION A 18.2%; STATION B 10.1%

KEY RADIO FACT

Total home broadcasts for the three biggest network advertisers is now six percent above the 1960 levels

*The home broadcasts delivered by the top three network radio clients in April 1961 were: Standard Brands Inc., 137,373,000; Kellogg Co., 124,815,000; Time, Inc., 124,173,000, or a total of 386,361,000. In the same month last year, the top three were R. J. Reynolds, 128,720,-000; Pharmaco, Inc., 125,652,000; Time, Inc., 117,791,000, or a total of 362,163,000. (Reported by A. C. Nielsen Co.)

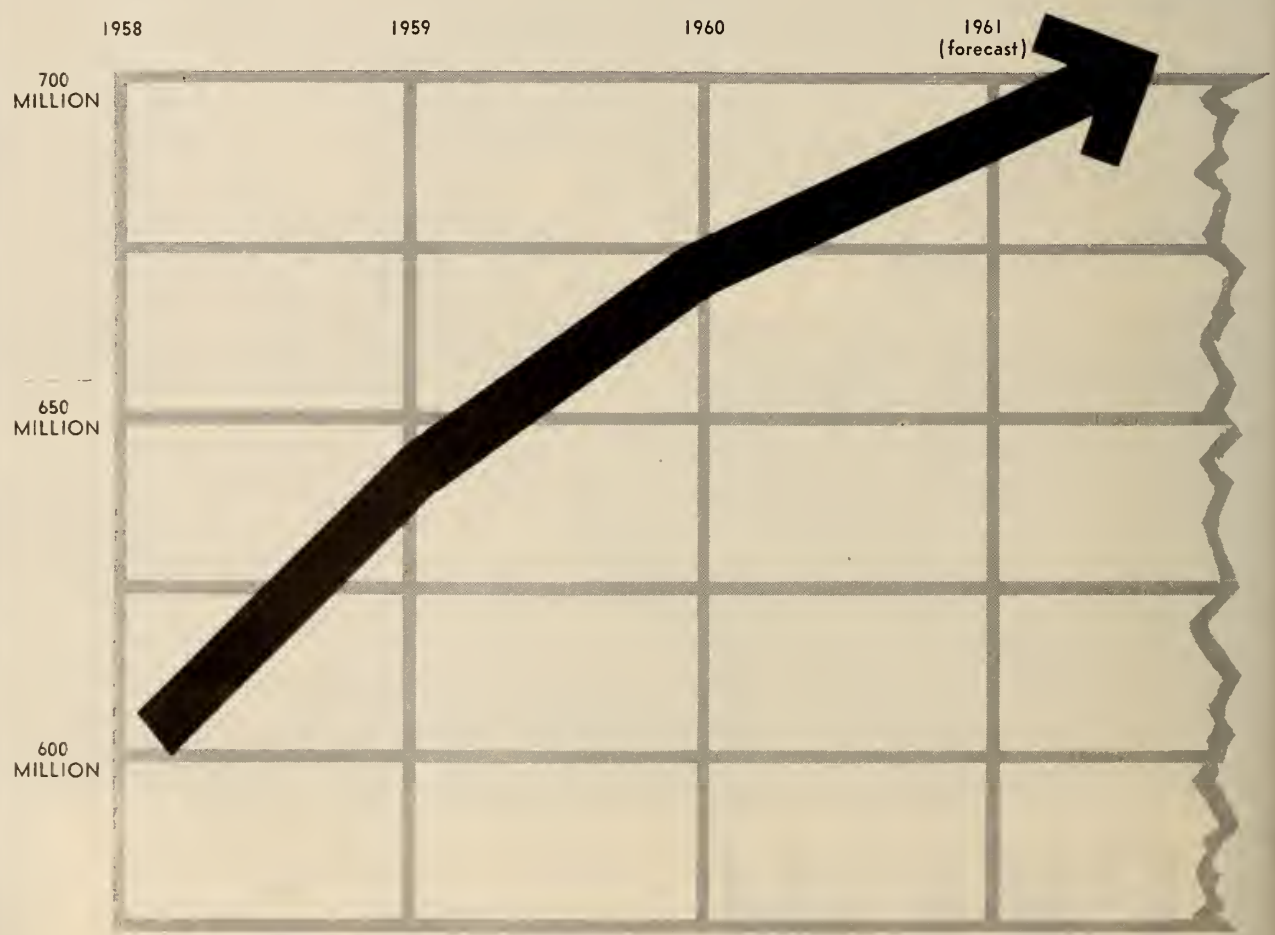

CKLW
PENETRATES AND
SELLS THE NATION'S
FIFTH MARKET!
. . . PLUS AN EXTENSIVE BONUS AREA
IN MICHIGAN, OHIO, INDIANA AND PENNSYLVANIA
POPULATION . . . 19,416,868*
HOUSEHOLDS . . . 5,757,128*
RADIO HOMES . . . 5,625,538
BUYING INCOME . . . $40,540,706,450*
TOTAL RETAIL SALES . . . $23,997,514,410*
*Source: SALES MANAGEMENT
1961 Survey of Buying Power
SEE YOUR EAST/MAN FOR DETAILS
CKLW
AN RKO GENERAL STATION
WINDSOR, SERVING THE WINDSOR AND DETROIT AREA
50,000 WATTS
ESSEX BROADCASTERS, INC., GUARDIAN BLDG., DETROIT
ROBERT E. EASTMAN & CO., NATIONAL RADIO REPRESENTATIVE

Radio ad volume broken down over 3 years

$ Millions

	1958	1959	1960
NETWORK	**57.8**	**48.1**	**47.1**
SPOT	**189.7**	**203.2**	**210.0**
LOCAL	**371.7**	**405.8**	**415.0**
TOTAL	**619.2**	**657.1**	**672.0**

Radio's Ad Record and Future Outlook



1958 and 1959 figures from McCann-Erickson-'Printers' Ink' compilations, 1960 estimate and 1961 forecast by Richard P. Doherty. All figures are for total rado ad expenditures, net, spot, and local

"Figures don't LIE....."

by all surveys* WIND delivers the largest audience in metropolitan Chicago

MONDAY—FRIDAY
Average Quarter Hour

NIELSEN

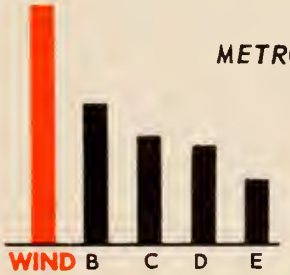
TOTAL DAY 6:00 AM - 12:00 Mid



	WIND	B	C	D	E
Rating	3.2	2.4	1.5	1.5	1.5
Homes Using Radio	13.3%				

METRO PER BROADCAST RATINGS

MORNING



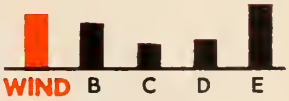
	WIND	B	C	D	E
Rating	5.8	3.4	2.6	2.4	1.5
Homes Using Radio	20.2%				

AFTERNOON



	WIND	B	C	D	E
Rating	2.6	2.8	1.2	1.4	1.5
Homes Using Radio	13.0%				

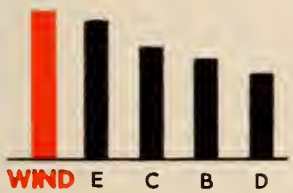
NIGHT



	WIND	B	C	D	E
Rating	1.3	1.1	.6	.7	1.5
Homes Using Radio	6.7%				

PULSE

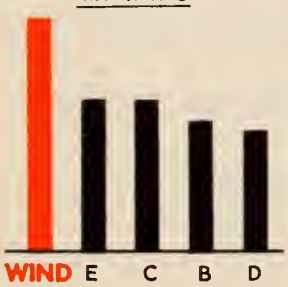
TOTAL DAY 6:00 AM - 12:00 Mid



	WIND	E	C	B	D
Rating	4.1	3.8	3.0	2.7	2.4
Share (%)	19	18	14	13	11
Homes Using Radio	21.3%				

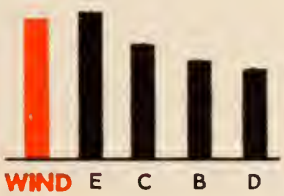
RATING

MORNING



	WIND	E	C	B	D
Rating	6.4	4.2	4.2	3.6	3.3
Share (%)	23	15	15	13	12
Homes Using Radio	27.8%				

AFTERNOON



	WIND	E	C	B	D
Rating	3.9	4.1	3.2	2.7	2.5
Share (%)	17	18	14	12	11
Homes Using Radio	22.9%				

NIGHT



	WIND	E	C	B	D
Rating	2.0	3.2	1.7	1.7	1.5
Share (%)	15	24	13	13	11
Homes Using Radio	13.3%				

HOOPER

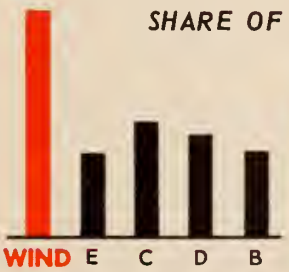
DAYTIME 7:00 AM - 6:00 PM



	WIND	E	C	D	B
Share (%)	20.8	11.7	10.9	10.6	10.0
Sets in Use	13.6%				

SHARE OF AUDIENCE

MORNING



	WIND	E	C	D	B
Share (%)	25.5	9.3	13.2	11.9	9.8
Sets in Use	15.3%				

AFTERNOON



	WIND	E	C	D	B
Share (%)	16.0	14.2	8.6	9.3	10.3
Sets in Use	12.2%				

ON THE WEEK-END WIND also reaches the largest metro audience according to Nielsen, Pulse and Hooper—Average quarter hour metro rating 6:00 AM-12:00 Midnight. Hooper, 10:00 AM-6:00 PM. Ask WIND or AM Radio Sales Co. for complete information.

WIND
WESTINGHOUSE BROADCASTING COMPANY, INC.

*Source: Nielsen Chicago NSI Report, April-May, 1961 (Auto-plus listening not included in above figures)
Pulse, Chicago 8 County, April, 1961
Hooper, Chicago, Illinois, April-June, 1961

Billings of 1960 top ten radio agencies over four years

SPOT RADIO

	1957 $ millions	1958	1959	1960
BBDO	31	*	*	**15**
Esty	*	9	11.6	**12.4**
McCann-Erickson	12	13	16	**12**
Young & Rubicam	10	9.4	11	**12**
Ayer	6	10	11	**12**
J. Walter Thompson	6	11.8	*	**8**
Dancer-Fitzgerald-Sample	8.5	7	8	**8**
Lennen & Newell	2.9	8	*	**8**
Grey Advt.	*	4.4	5.5	**6.2**
Kenyon & Eckhardt	*	*	6	**6**

NETWORK RADIO

	1957 $ millions	1958	1959	1960
Campbell-Ewald	3.2	2.5	6.2	**8**
J. Walter Thompson	6	4.5	*	**5.5**
Erwin Wasey, Ruthrauff & Ryan	2	*	3.8	**5.2**
McCann-Erickson	*	2	2	**4**
Young & Rubicam	5	3.8	3	**3.7**
Cunningham & Walsh	1.5	2	3	**3**
N. W. Ayer	2	3	4	**3**
Esty	1.5	3.5	2	**2.6**
Geyer, Morey, Madden & Ballard	*	*	*	**2.0**
Grey Advt.	*	*	*	**1.6**
Guild, Bascom & Bonfigli	*	*	*	**1.6**

*Indicates agency was not in top ten. Figures supplied by agencies in SPONSOR survey.

Top 10 radio agencies and how they ranked over four years

THE TOP 10 SPOT AGENCIES

Rank	1	2	3	4	5	6	7	8	9	10
1960	BBDO	Esty	Mc-E	Y&R	Ayer	JWT	D-F-S	L&N	Grey	K&E
1959	Mc-E	BBDO	Esty	Y&R	Ayer	D-F-S	SSC&B	K&E	C&W	Grey
1958	BBDO	Mc-E	JWT	Ayer	Y&R	Esty	D-F-S	SSC&B	D'Arcy	Grey
1957	Mc-E	BBDO	Y&R	D-F-S	FC&B	Grant	Ayer	JWT	SSC&B	L&N

Comparison of the top 10 spot and network radio agencies, in terms of billing, over the past four years shows that most of the agencies listed remain about the same but shuffle ranking from year to year. (1961 SPONSOR survey.)

THE TOP 10 NETWORK AGENCIES

Rank	1	2	3	4	5	6	7	8	9	10
1960	C-Ewald	JWT	Mc-E	EWR&R	Y&R	C&W	Ayer	Esty	Geyer	GB&B
1959	C-Ewald	Ayer	EWR&R	W&L	C&W	Y&R	Esty	Bates	BBDO	Mc-E
1958	JWT	FC&B	Y&R	Esty	Ayer	C-Ewald	Mc-E	BBDO	Bates	C&W
1957	JWT	Y&R	Bates	C-Ewald	Ayer	Grant	BBDO	EWR&R	C&W	Esty

3.
ADVERTISERS AND AGENCIES

THE TOP FIFTY ADVERTISING AGENCIES IN RADIO BUYING–

1960 Rank	1959 Rank	Total air $ (millions) 1960	Total air $ (millions) 1959	Total agency $ (millions) 1960	Total agency $ (millions) 1959	% Air to total 1960	% Air to total 1959	$ Spent on radio '60 (millions) Network	$ Spent on radio '60 (millions) Spot
1. JWT*	1	151.4	135.5	275.0	275.0	55	49	5.5	8.3
2. Y&R*	3	112.7	105.0	230.0	220.0	49	48	3.7	12.0
3. BATES	4	105.0	95.0	130.0	120.0	81	80	0.5	2.5
3. McCANN	2	105.0	108.0	218.8	220.0	48	49	4.0	12.0
5. BBDO*	5	92.5	88.0	222.0	210.0	42	42	1.5	15.0
6. B&B	6	88.0	75.1	140.0	109.0	63	69	†	†
7. BURNETT	7	65.6	58.6	115.0	113.0	57	52	0.5	3.8
8. D-F-S*	8	62.0	57.0	97.0	88.0	63	65	1.0	8.0
9. ESTY*	11	60.0	47.6	75.0	68.0	80	70	2.6	12.4
10. AYER*	9	57.0	55.0	137.0	130.0	42	42	3.0	12.0
11. COMPTON	12	50.0	43.8	80.7	78.0	62	56	1.1	1.5
12. K&E	10	47.6	47.0	95.1	90.0	50	52	1.3	6.0
13. L&N[1]	13	45.1	42.0	85.0	83.0	53	51	†	0.8
14. FC&B*	14	44.1	40.0	89.0	90.0	49	44	0.6	3.8
15. C-E*	17	36.0	27.7	91.0	82.0	39	34	8.0	3.0
16. C&W	15	34.5	33.5	60.0	65.0	58	52	3.0	5.5
17. SSC&B	16	32.0	32.0	53.0	53.0	60	60	†	5.5
18. EWR&R	22	29.1	20.0	75.0	70.0	38	29	5.2	4.9
19. GREY	18	26.2	22.1	51.0	45.5	51	49	1.6	6.2
19. NL&B	23	26.2	19.2	44.0	38.1	59	51	0.2	3.4
21. T-L[2]	21	24.2	20.2	35.5	30.4	66	66	0.4	1.6
22. WADE*	20	23.5	21.6	28.1	24.3	83	89	†	1.0
23. D'ARCY*	19	23.0	22.0	77.0	75.0	30	29	†	5.0
24. GARDNER	25	19.8	16.3	42.6	36.1	46	45	0.4	3.1
25. MAXON	31	18.1	14.0	31.0	26.8	58	52	0.3	2.8

*SPONSOR estimate for all or part of figures. **Agency was not in the top 50 during 1959. †No billings or less than $0.1 million. 1—Lennen & Newell; 2—Tatham-Laird; 3—Ogilvy, Benson & Mather; 4—Campbell-Mithum; 5—Norman, Craig & Kummel; 6—Fuller & Smith & Ross; 7—Keyes, Madden & Jones; 8—Geyer, Morey, Madden

INCLUDING TOTAL, NETWORK, AND SPOT BILLINGS

1960 Rank	1959 Rank	Total air $ (millions) 1960	Total air $ (millions) 1959	Total agency $ (millions) 1960	Total agency $ (millions) 1959	% Air to total 1960	% Air to total 1959	$ Spent on radio '60 (millions) Network	$ Spent on radio '60 (millions) Spot
26. PARKSON	24	12.5	16.9	14.0	18.0	89	94	†	0.1
27. DCS&S	32	17.3	13.5	28.0	25.2	61	54	0.5	2.0
28. OBM[3]	27	17.2	15.0	29.4	24.1	58	62	0.3	0.9
29. C-M[4]	26	17.0	16.0	49.0	39.0	34	41	†	4.5
30. NC&K[5]	30	16.7	14.5	35.5	31.3	47	46	†	1.5
31. GRANT	29	13.8	14.7	39.4	44.4	35	33	0.1	2.2
32. F&S&R[6]	34	13.7	11.0	50.0	44.0	27	25	1.4	1.2
33. KM&J[7]	37	12.5	9.8	20.0	20.0	62	49	0.3	1.3
34. DONER*	33	12.3	11.7	21.0	20.0	59	59	0.3	4.0
35. GEYER[8]*	39	12.0	9.6	38.0	30.0	31	32	2.0	3.0
36. GB&B[9]	35	11.8	10.6	15.0	13.5	79	79	1.6	†
37. KHCC&A[10]	**	10.1	**	22.0	**	46	**	0.3	2.5
38. DDB	38	9.8	9.8	42.0	29.0	23	34	0.1	0.8
39. D&C[11]	**	9.6	**	34.0	**	28	**	0.3	1.7
40. BROTHER*	42	9.5	9.0	36.0	36.0	26	25	0.3	0.7
40. L&F[12]	43	9.5	8.7	19.0	18.6	50	47	0.1	0.3
42. MW&S[13]	39	9.4	9.6	19.6	19.3	48	50	†	2.2
43. WEISS	47	9.0	7.5	16.9	15.0	53	50	0.8	0.1
44. NORTH	41	8.5	9.5	15.5	15.0	55	63	†	0.1
45. FRC&H[14]*	36	8.2	10.1	25.0	31.0	33	33	0.1	2.0
46. R-McC[15]	46	8.0	7.5	24.0	22.5	33	33	†	8.0
47. FRANK	**	7.5	**	15.0	**	50	**	†	0.4
47. GUMBINNER	**	7.5	**	22.9	**	32	**	0.2	0.8
49. LaROCHE	45	7.5	7.7	17.0	18.5	44	41	†	0.6
50. H&G[16]*	**	6.9	**	11.2	**	62	**	0.1	0.6
51. W&L[17]	27	6.9	15.0	21.6	25.0	31	60	0.1	2.0

Ballard; 9—Guild, Bascom & Bonfigli; 10—Kastor, Hilton, Chesley, Clifford & Athe .on; 11—Donahue & Coe; 12—Lambert & Feasley; 13—Mogul, Williams & Saylor; 14—tcher Richards, Calkins & Holden; 15—Reach, McClinton; 16—Hicks & Greist; 17—Warwick & Legler.

Ad spending in 280 metropolitan and non-metropolitan markets*

Market	Networks	National & Regional	Local	Stations Reporting	Total
Total United States Commonwealth & Poss.					
United States Metropolitan Areas	$8,894,411	$188,143,289	$359,138,004	3380	**$525,704,227**
Akron, Ohio	34,419	417,766	1,507,190	4	**1,745,150**
Albany-Schenectady-Troy, N. Y.	68,467	1,345,431	1,126,874	7	**2,238,599**
Albuquerque, N. M.	14,191	286,171	1,005,886	9	**1,193,688**
Allentown-Bethlehem	9,300	311,448	1,143,463	8	**1,432,130**
Altoona, Pa.	5,193	73,478	380,975	5	**475,878**
Amarillo, Tex.	9,947	249,398	596,277	6	**818,411**
Anderson, Ind.	.....	.....	.....	2	.....
Ann Arbor,-Saline, Mich.	.....	59,869	282,396	3	**338,536**
Asheville, N. C.	2,647	121,284	358,578	4	**497,110**
Atlanta, Ga.	84,809	1,849,545	2,587,726	16	**4,060,647**
Atlantic City, N. J.	4,974	145,215	320,218	4	**452,714**
Augusta, Ga.	8,234	134,045	601,623	7	**766,368**
Austin, Tex.	4,317	218,624	571,247	5	**759,718**
Bakersfield, Cal.	25,407	196,019	541,108	8	**727,927**
Baltimore, Md.	113,273	1,952,264	3,620,307	14	**4,971,141**
Baton Rouge, La.	16,383	142,900	905,616	6	**1,019,256**
Bay City, Mich.	.....	.....	.....	2	.....
Beaumont-Port Arthur	4,088	166,516	744,030	7	**871,159**
Binghamton, N. Y.	9,152	167,466	514,154	4	**700,705**
Birmingham, Ala.	23,494	817,660	1,358,490	11	**2,211,685**
Boston, Mass.	104,417	4,687,096	5,119,990	17	**9,037,385**
Bridgeport, Conn.	16,316	390,829	692,509	3	**975,222**
Brockton, Mass.	.....	.....	.....	1	.....
Buffalo, N. Y.	53,323	2 209,204	2,260,300	11	**4,127,157**
Canton, Ohio	34,416	397,161	535,007	5	**957,466**
Cedar Rapids, Iowa	2,572	811,240	482,163	3	**1,260,843**
Champaign-Urbana, Ill.	.....	.....	.....	2	.....
Charleston, S. C.	11,503	178,153	456,843	5	**632,785**
Charleston, W. Va.	29,953	215,039	667,005	6	**898,480**
Charlotte, N. C.	9,493	872,689	737,785	7	**1,495,686**
Chattanooga, Tenn.	14,264	184,931	1,101,728	8	**1,261,839**
Chicago, Ill.	485,266	11,976,097	10,169,291	23	**22,122,627**
Cincinnati, Ohio	589,125	2,874,872	2,028,357	8	**5,078,014**
Cleveland, Ohio	142,662	3,124,807	3,027,130	9	**6,082,879**
Columbia, S. C.	8,905	238,887	683,085	7	**934,618**
Columbus, Ga.	8,640	147,813	522,811	6	**681,072**
Columbus, Ohio	13,050	1,533,700	1,868,667	6	**3,163,989**
Corpus Christi, Tex.	3,050	167,134	211,525	3	**354,924**
Dallas, Tex.	53,605	1,709,803	2,920,503	11	**4,083,524**
Davenport-Rock Is.-M.	13,549	365,764	652,879	5	**1,011,959**
Dayton, Ohio	140	755,813	1,733,998	5	**2,368,565**
Decatur, Ill.	.....	.....	.....	2	.....
Denver, Colo.	151,023	1,269,711	2,871,816	18	**3,960,665**

*This material covers 3380 commercial AM stations. It was prepared by the FCC for the 1959 fiscal year, and is the most recent available information.

Market	Networks	National & Regional	Local	Stations Reporting	Total
Des Moines, Iowa	84,498	1,500,390	1,009,511	6	**2,313,351**
Detroit, Mich.	213,899	6,196,002	5,380,676	10	**10,294,887**
Dubuque, Iowa	.....	.....	.....	2	.....
Duluth, Minn.-Superior	14,823	269,052	648,279	8	**914,521**
Durham, N. C.	5,319	145,714	369,456	4	**516,502**
El Paso, Tex.	7,105	212,803	687,869	7	**848,518**
Erie, Penn.	13,776	197,279	473,092	5	**644,179**
Evansville, Ind.	9,369	215,349	519,206	5	**718,063**
Fall River, Mass.	.....	.....	.....	2	.....
Flint, Mich.	21,297	316,883	861,666	6	**1,131,993**
Fort Smith, Ark.	7,641	78,009	324,780	4	**398,738**
Fort Wayne, Ind.	19,209	587,143	973,615	4	**1,582,098**
Fort Worth, Tex.	47,581	755,833	1,541,374	7	**2,147,920**
Fresno, Cal.	39,527	647,931	1,105,717	8	**1,625,775**
Gadsden, Ala.	.....	40,073	233,811	3	**266,629**
Galveston, Tex.	.....	62,502	227,511	3	**287,628**
Gary-Hammond-East Chicago, Ind.	4,210	105,079	563,129	3	**747,622**
Grand Rapids, Mich.	13,036	593,993	898,796	6	**1,382,811**
Green Bay, Wisc.	9,873	182,263	444,346	3	**614,386**
Greensboro, High Pt.	2,888	205,347	719,420	7	**924,872**
Greenville, S. C.	6,908	210,297	712,746	8	**960,561**
Hamilton-Middleton, O.	.....	.....	.....	2	.....
Harrisburg, Penn.	17,234	359,202	560,008	5	**933,952**
Hartford, Conn.	63,883	1,754,084	579,087	5	**2,107,655**
Honolulu, Hawaii	61,902	571,341	1,380,750	10	**1,880,336**
Houston, Tex.	116,860	1,932,679	2,634,605	11	**4,080,222**
Huntington, W. Va.-Ashland	8,456	190,077	452,886	5	**641,604**
Indianapolis, Ind.	22,455	1,595,457	2,175,611	6	**3,453,946**
Jackson, Miss.	7,385	391,742	485,719	6	**850,765**
Jackson, Mich.	.....	.....	.....	2	.....
Jacksonville, Fla.	23,836	666,225	1,001,194	11	**1,556,732**
Johnstown, Penn.	5,271	133,466	353,624	4	**475,141**
Kalamazoo, Mich.	955	337,897	545,617	3	**855,559**
Kansas City, Mo.	57,174	2,044,554	2,737,751	9	**4,164,242**
Kenosha, Wisc.	.....	.....	.....	1	.....
Knoxville, Tenn.	24,854	417,313	999,818	9	**1,441,115**
Lancaster, Penn.	6,286	251,642	512,285	7	**770,991**
Lansing, Mich.	.....	.....	.....	2	.....
Laredo, Tex.	.....	.....	.....	1	.....
Lawrence-Haverhill, Mass.	.....	46,002	341,307	3	**379,029**
Lewiston-Auburn, Me.	.....	.....	.....	2	.....
Lexington, Ky.	4,733	154,660	555,902	3	**698,561**
Lima, Ohio	.....	.....	.....	1	.....
Lincoln, Nebr.	.....	58,163	553,271	3	**619,557**
Little-N. Little Rock	52,453	416,117	600,002	8	**963,634**
Lorain-Elyria, Ohio	.....	.....	.....	2	.....
Los Angeles-Long Beach, Cal.	289,313	8,174,782	12,519,338	29	**18,183,121**
Louisville, Ky.	61,694	1,523,325	1,706,976	6	**2,961,689**
Lowell, Mass.	.....	.....	.....	2	.....
Lubbock, Tex.	9,785	111,877	862,274	6	**978,950**
Lynchburg, Va.	613	77,820	225,544	3	**327,397**

(continued on page 62)

the simple facts about business magazine advertising & readership are these

1

In the 20 years since 1940, advertising dollars invested in trade publications have increased from $64,000,000 to almost $600,000,000 annually—a rate of growth second only to television.

2

Readership of business publications, according to McGraw-Hill study, is up sharply since 1950. The reason: Greater demands on the knowledge and ability of business executives who must keep up with the pace and competition of American business.

3

Today a great need exists for alert, courageous, professional business publications in every field —publications that really reach their fields.

4

The top book in th average trade fiel according to widely-quoted Mc Graw-Hill study, de livers 66% of th executives allied t that trade categor The top three pub lications delive 92%. It was note that an increasec cost-per-qualifie reader and a re duced-degree-of-in fluence accompa nied each publica tion in descendin order.

he simple
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4

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3

SPONSOR's page rate ($625) is about 8% less than the magazine that rates second in most surveys.

2

The busy ad executive is kept fully posted and protected with one broadcast book specializing in the things he wants to know. Its new SPONSOR-WEEK, added to the eight yellow pages, interpretive articles in depth, and informative departments, provide agency/advertiser readers with a complete weekly package.

1

Thus, SPONSOR is the one publication fully keyed to your spot sales objectives. It's the shortest distance between buyer and seller.

SPONSOR

Shortest Distance Between Buyer And Seller

Ad spending in 280 markets

Market	Networks	National & Regional	Local	Stations Reporting	Total
Macon, Ga.	3,050	211,879	523,939	7	**699,090**
Madison, Wisc.	16,821	253,145	624,779	3	**874,779**
Manchester, N. H.	14,563	92,804	501,462	3	**613,601**
Memphis, Tenn.	39,520	1,050,310	1,707,573	10	**2,582,451**
Miami, Fla.	59,135	1,745,521	2,764,831	13	**4,057,149**
Milwaukee, Wisc.	69,565	1,999,781	2,139,083	8	**4,364,648**
Minneapolis-St. Paul, Minn.	44,443	2,625,052	3,171,000	11	**5,359,439**
Mobile, Ala.	9,404	170,188	665,534	7	**806,274**
Montgomery, Ala.	11,205	304,143	412,546	6	**744,415**
Muncie, Ind.	.....	.....	.....	1	.....
Muskegon-Muskegon Heights, Mich.	1,783	129,429	281,662	3	**392,326**
Nashville, Tenn.	75,858	969,749	1,646,958	8	**2,422,024**
New Bedford, Mass.	.....	.....	.....	2	.....
New Britain, Conn.	.....	.....	.....	2	.....
New Haven, Conn.	3,410	479,331	747,336	3	**1,087,106**
New Orleans, La.	42,076	1,230,172	1,630,866	10	**2,513,782**
New York	414,011	26,597,178	11,510,626	30	**33,816,354**
Newark, N. J.	.....	.....	.....	1	.....
Newport News-Hampton, Va.	.....	249,318	391,815	3	**616,554**
Norfolk-Portsmouth, Va.	8,336	430,592	1,363,102	7	**1,724,437**
Ogden, Utah	.....	.....	.....	2	.....
Oklahoma City, Okla.	29,330	706,497	1,385,823	8	**1,965,055**
Omaha, Nebr.	33,355	1,021,452	1,532,202	7	**2,270,928**
Orlando, Fla.	21,179	205,227	871,070	9	**1,100,539**
Pensacola, Fla.	7,165	80,437	521,942	8	**634,290**
Peoria, Ill.	13,995	406,308	812,883	5	**1,146,634**
Philadelphia, Penn.	68,560	5,240,245	6,365,432	20	**10,816,217**
Phoenix, Ariz.	125,704	446,373	1,764,389	12	**2,244,778**
Pittsburgh, Penn.	98,592	2,700,424	4,118,707	20	**6,512,175**
Pittsfield, Mass.	.....	.....	.....	2	.....
Portland, Me.	37,287	242,338	448,234	5	**721,271**
Portland, Ore.	59,574	1,349,015	1,805,374	16	**3,035,609**
Providence, R. I.	57,254	1,076,868	1,376,030	12	**2,233,688**
Pueblo, Colo.	11,294	83,759	380,603	6	**478,211**
Racine, Wisc.	.....	.....	.....	2	.....
Raleigh, N. C.	57,808	616,858	432,330	5	**1,021,742**
Reading, Penn.	11,360	161,210	512,745	3	**639,346**
Richmond, Va.	52,953	813,419	1,031,040	8	**1,832,528**
Roanoke, Va.	17,871	166,987	587,651	6	**759,229**
Rochester, N. Y.	42,237	1,092,912	977,154	6	**1,885,037**
Rockford, Ill.	.....	.....	.....	2	.....
Sacramento, Cal.	13,457	738,940	1,155,140	5	**1,766,510**
Saginaw, Mich.	13,932	144,986	393,631	3	**525,897**
St. Joseph, Mo.	1,608	137,474	370,048	3	**465,124**
St. Louis, Mo.	68,635	3,791,141	3,825,150	13	**6,720,646**
Salt Lake, Utah	120,490	416,308	1,309,742	9	**1,858,984**
San Angelo, Tex.	2,664	41,630	264,880	4	**297,924**
San Antonio, Tex.	97,978	1,130,893	1,531,641	8	**2,492,441**
San Bernardino-Riverside	.....	.....	.....	.....	.....
Ontario, Cal.	8,708	420,354	1,429,390	20	**1,781,865**
San Diego, Cal.	49,530	983,959	1,547,173	9	**2,456,062**

AT YOUR SERVICE ON KMOX RADIO

The program with a purpose
. . . to serve the listener
with provocative, cultural,
informative entertainment
. . . to serve the advertiser
with a sales vehicle
that is believable, productive,
merchandisable
. . . to serve the radio industry
by leading the way
in creative and imaginative
radio programming.

KMOX RADIO

"The Voice of St. Louis"

CBS RADIO SPOT SALES
represents KMOX, St. Louis
and these outstanding
CBS OWNED RADIO STATIONS
WCBS, New York • WBBM, Chicago
WCAU, Philadelphia • WEEI, Boston
KNX, Los Angeles • KCBS, San Francisco

Ad spending in 280 markets *(continued)*

Market	Networks	National & Regional	Local	Stations Reporting	Total
San Fran.-Oakland	145,754	4,534,062	4,907,539	18	**8,894,576**
San Jose, Cal.	18,570	182,605	956,270	6	**1,234,736**
Santa Barbara, Cal.	9,356	84,194	637,231	6	**726,817**
Savannah, Ga.	11,105	177,894	510,643	6	**664,185**
Scranton, Penn.	9,760	276,095	659,513	6	**900,488**
Seattle, Wash.	72,864	1,364,457	2,587,738	17	**3,878,837**
Shreveport, La.	47,844	590,304	625,419	8	**1,111,858**
Sioux City, Iowa	60	89,101	328,836	3	**402,315**
Sioux Falls, S. D.	5,299	90,457	407,588	4	**498,834**
South Bend, Ind.	1,326	259,003	418,541	3	**636,982**
Spokane, Wash.	22,326	618,970	1,048,136	9	**1,539,222**
Springfield, Ill.	3,402	98,991	652,636	3	**751,452**
Springfield-Holyoke Mass.	34,192	224,394	864,136	9	**1,094,057**
Springfield, Mo.	7,590	193,868	520,636	4	**678,053**
Springfield, Ohio				2	
Stamford, Ct.				1	
Steubenville-					
Weirton-Ohio-W. Va.				2	
Stockton, Cal.	12,925	270,381	681,157	5	**933,895**
Syracuse, N. Y.	38,406	926,532	1,334,295	8	**2,042,797**
Tacoma, Wash.	7,803	93,974	404,351	4	**508,875**
Tampa-St. Petersburg, Fla.	11,286	884,636	1,600,484	14	**2,316,973**
Terre Haute, Ind.	570	96,760	276,407	3	**353,374**
Toledo, Ohio	20,344	813,612	966,783	4	**1,683,327**
Topeka, Kan.	4,137	421,693	608,732	4	**989,541**
Trenton, N. J.				2	
Tucson, Ariz.	41,528	168,206	753,972	8	**907,412**
Tulsa, Okla.	62,996	614,715	1,064,001	6	**1,596,341**
Utica-Rome, N. Y.	14,309	205,961	592,837	8	**816,076**
Waco, Tex.				2	
Washington, D. C.	63,672	3,322,733	4,481,831	17	**7,248,893**
Waterbury, Conn.	16,071	75,459	287,745	3	**358,010**
Waterloo, Iowa	2,415	126,450	394,641	3	**510,926**
W. Palm Beach, Fla.	2,974	46,745	537,349	7	**574,922**
Wheeling, W. Va.	8,521	459,561	516,536	4	**923,882**
Wichita Falls, Tex.	3,049	259,068	365,942	3	**589,029**
Wichita, Kan.	2,645	519,180	1,046,013	6	**451,252**
Wilkes Barre-Hazelton	35,865	129,469	597,158	6	**797,052**
Wilmington, Dela.	10,815	189,097	778,608	4	**970,965**
Winston Salem, N. C.	8,249	134,078	647,722	4	**805,210**
Worcester, Mass.	49,355	543,099	631,533	4	**1,067,371**
York, Penn.	8,971	134,662	471,668	4	**588,762**
Youngstown, Ohio	54,203	518,846	817,021	5	**1,321,311**
	6,626,991	161,537,670	216,070,061	1205	**355,034,677**
Non-metro. areas of 3 or more stations					
Anniston, Ala.	744	25,973	200,508	3	**225,074**
Decatur, Ala.	3,743	21,568	130,111	3	**154,086**
Dothan, Ala.	614	51,258	159,665	3	**209,079**
Huntsville, Ala.	9,798	51,617	277,311	4	**326,841**
Selma, Ala.		6,870	124,143	3	**127,325**

Market	Networks	National & Regional	Local	Stations Reporting	Total
Tuscaloosa, Ala.	1,432	34,546	357,361	5	417,301
Flagstaff, Ariz.	.....	.....	.....	3	.....
Prescott, Ariz.	.....	.....	.....	3	.....
Yuma, Ariz.	20,951	51,288	178,709	4	251,537
Hot Springs, Ark.	36	40,380	135,211	3	171,803
Pine Bluff, Ark.	.....	32,480	200,719	3	233,271
Eureka, Cal.	4,594	80,196	276,681	3	374,668
Modesto, Cal.	.....	91,463	451,472	3	549,757
Redding, Cal.	10,621	65,698	198,586	4	257,575
Colorado Springs, Colo.	34,915	30,756	498,859	5	577,056
Grand Junction, Colo.	3,189	55,713	291,365	3	344,564
Daytona Beach, Fla.	736	46,713	225,107	3	264,371
Gainesville, Fla.	25,380	23,551	228,786	3	275,966
Lakeland, Fla.	4,405	33,991	186,297	3	218,485
Ocala, Fla.	.....	15,757	211,778	3	223,148
Tallahassee, Fla.	.....	52,878	248,137	4	306,629
Albany, Ga.	.....	40,077	224,583	3	257,046
Athens, Ga.	1,000	40,872	278,751	3	353,613
Gainesville, Ga.	.....	56,316	329,124	3	406,454
Rome, Ga.	.....	64,594	287,548	3	368,670
Valdosta, Ga.	.....	58,663	177,165	4	231,866
Boise, Ida.	57,424	82,189	368,374	4	469,706
Idaho Falls, Ida.	13,808	63,105	238,049	3	303,191
Pocatello, Ida.	22,138	43,969	214,178	3	271,796
Twin Falls, Ida.	24,224	24,255	217,801	3	272,567
Mason City, Iowa	1,735	107,853	353,666	3	445,840
Bowling Green, Ky.	.....	.....	.....	3	.....
Paducah, Ky.	4,421	59,062	195,431	3	253,886
Alexandria, La.	9,401	85,430	387,580	3	475,734
Lake Charles, La.	1,298	66,104	307,091	3	381,960
Monroe, La.	2,786	73,742	227,481	3	299,417
Bangor, Me.	42,600	88,250	219,653	3	346,150
Salisbury, Md.	.....	106,500	223,083	3	314,273
Greenville, Miss.	551	33,547	184,337	3	211,774
Hattiesburg, Miss.	1,619	30,546	250,081	4	306,637
Laurel, Miss.	1,425	10,715	255,850	3	275,284
Meridian, Miss..	1,726	36,646	287,027	5	322,337
Joplin, Mo.	1,532	41,518	256,988	3	289,588
Billings, Mont.	24,338	117,898	399,028	5	544,677
Butte, Mont.	70,018	22,374	126,131	3	274,646
Great Falls, Mont.	43,551	65,453	372,076	4	542,389
Missoula, Mont.	13,978	22,187	224,338	4	294,695
Las Vegas, Nev.	5,837	77,349	430,431	5	490,216
Reno, Nev.	10,984	84,066	322,142	5	400,450
Farmington, N. M.	.....	36,900	319,935	3	350,108
Roswell, N. M.	5,537	46,254	215,279	3	258,196
Elmira. N. Y.	10,609	47,655	303,128	3	359,214
Watertown, N. Y.	.....	.....	.....	3	.....
Fayetteville, N. C.	9,495	22,630	441,162	4	467,579
Goldsboro, N. C.	8,673	21,147	245,564	3	280,490
Kingston, N. C.	190	70,539	180,354	3	246,613

(*continued on page 66*)

Ad spending in 280 markets

Market	Networks	National & Regional	Local	Stations Reporting	Total
Rocky Mount, N. C.	3,340	25,092	210,296	3	**238,019**
Wilmington, N. C.	3,509	62,842	236,404	3	**308,111**
Minot, N. D.	2,101	70,809	274,257	3	**327,770**
Eugene, Ore.	8,779	154,576	413,489	4	**578,915**
Klamath Falls, Ore.	9,518	54,543	226,465	3	**283,668**
Medford, Ore.	7,617	68,843	279,170	4	**346,411**
Pendleton, Ore.	.....	40,718	145,068	3	**183,972**
Roseburg, Ore.	3,698	21,996	156,548	3	**177,088**
Williamsport, Pa.	8,134	68,161	228,654	3	**308,672**
Florence, S. C.	1,995	42,996	183,608	3	**224,467**
Orangeburg, S. C.	.....	20,197	216,519	3	**234,522**
Spartanburg, S. C.	5,754	105,925	325,213	3	**449,212**
Rapid City, S. D.	3,392	85,187	263,344	3	**351,195**
Jackson, Tenn.	1,154	62,567	169,432	3	**227,450**
Abilene, Tex.	4,539	67,763	369,965	3	**452,000**
Big Springs, Tex.	1,512	24,955	194,346	3	**222,798**
Corsicana, Tex.	7,773	164,013	285,040	3	**410,639**
Midland, Tex.	8,495	72,221	311,012	3	**384,269**
Odessa, Tex.	456	50,922	350,580	4	**389,936**
Tyler, Tex.	1,942	79,899	279,138	4	**345,941**
Provo, Utah	26,137	13,898	220,919	3	**268,985**
Burlington, Vt.	1,836	76,677	276,305	3	**381,478**
Charlottesville, Va.	540	53,263	264,562	3	**344,014**
Danville, Va.	981	46,409	385,950	4	**443,915**
Bellingham, Wash.	50	67,710	284,809	3	**331,469**
Walla Walla, Wash.	1,214	58,793	172,910	3	**226,690**
Wenachee, Wash.	1,424	70,424	234,945	3	**301,862**
Yakima, Wash.	4,892	155,653	321,160	4	**440,525**
Clarksburg, W. Va.	3,039	27,926	213,416	3	**243,977**
Parkersburg, W. Va.	2,039	41,133	178,760	3	**226,789**
Eau Claire, Wisc.	5,892	140,386	268,706	3	**404,051**
La Crosse, Wisc.	10,938	62,474	275,163	3	**369,321**
Wausau, Wisc.	2,829	100,496	227,165	3	**310,463**
Casper, Wyo.	5,576	23,454	182,891	3	**207,358**
Cheyenne, Wyo.	.....	.....	.....	3	.....
Anchorage, Alas.	.....	.....	.....	2	.....
Hilo, T. H.	34,222	4,568	145,508	3	**180,725**
	764,411	5,196,247	23,551,621	306	**29,512,622**
Commonwealth & Poss. 3 or more stations					
Mayaguez, Puerto Rico	68,669	137,687	186,232	5	**335,980**
Ponce, Puerto Rico	99,301	232,731	118,023	5	**433,545**
San Juan, Puerto Rico	148,063	859,190	796,165	9	**1,591,958**
	316,033	1,229,608	1,100,420	19	**2,381,483**
Other Communities	31,639	547,037	343,776	14	**855,990**
	347,672	1,776,645	1,444,196	33	**3,237,473**

RADIO BASICS

section

4

RADIO COSTS

How media costs compare

Cost efficiency studies

KEY RADIO FACT

Typical cpm of network radio is between $0.75 and $1.50. CPM of the five leading magazines runs $4.52 to $10.43

*A typical minute on network radio will yield a cost per thousand homes of between 75¢ and $1.50, according to calculations of BBDO's media planning department. The cpm circulation for regional editions of national magazines was computed by Leber & Katz, who assessed the range of cpm for Esquire at from $8.76 to $10.43; Time, $6.73 to $6.74; Life, $5.33 to $6.63; Better Homes & Gardens, $4.52 to $5.86, and Reader's Digest at $3.19 to $5.00.

How to calculate the cost of a spot radio campaign

COST PER MINUTE ANNOUNCEMENT IN 150 MARKETS OR LESS

Based on a weekday schedule of 12 one-minute announcements per week for 13 weeks.

No. of markets	Early morning-late afternoon	Daytime	Evening	One-time rate daytime
1st 10 markets	$ 761.18	$ 661.30	$ 523.05	$ 906.00
1st 20 markets	1163.27	1011.26	868.01	1352.00
1st 30 markets	1551.17	1340.86	1109.07	1785.00
1st 40 markets	1804.05	1556.86	1241.07	2084.75
1st 50 markets	2053.75	1778.06	1419.27	2372.75
1st 60 markets	2241.68	1934.01	1546.53	2579.25
1st 70 markets	2400.51	2061.44	1655.46	2753.25
1st 80 markets	2558.21	2195.54	1765.46	2925.75
1st 90 markets	2660.38	2284.64	1836.39	3049.95
1st 100 markets	2769.69	2386.50	1927.65	3183.15
1st 110 markets	2864.35	2474.67	1999.45	3301.05
1st 120 markets	2959.91	2561.78	2064.46	3423.05
1st 130 markets	3050.34	2644.46	2142.64	3541.30
1st 140 markets	3132.69	2714.96	2183.44	3643.80
1st 150 markets	3212.69	2783.72	2248.40	3738.30

This summary, prepared by the radio division of the Katz Agency, is based on the cost of one-minute announcements in 150 markets. It is designed for quick estimates and does not take the place of individual station rate cards. Costs are based on the use of one station in each market. Markets are ranked in order of the largest daytime weekly circulation in each market based on NCS#2, as furnished in a special tabulation made for the Katz Agency by the A. C. Nielsen Company. Since the rates tabulated are those of the station in each market with the largest daytime weekly circulation, they tend to reflect, in most cases. the highest cost station.

The summary shows the total cost, in each group of markets, based on a weekday schedule of 12 one-minute announcements per week for 13 weeks in each of three time classifications:

Early-morning-late afternoon: Early Morning refers to 7 am. to 9am; late afternoon. from 4pm. to 6pm. Where the late afternoon rate differs from the early morning rate. the rate for the two periods has been averaged.

Daytime refers to the rate in effect for the most hours between 9am. and 4pm.

Evening refers to the rate in effect for the most hours between 6pm. and 11pm.

Rates reflect multi-spot plans. saturation plans, ROS discounts and other special discount plans where available, with the following exceptions:

(a) In those cases where a plan or discount is offered on an 'ROS' or 'fixed but pre-emptible' basis, the plan discount has not been used for the early morning-late afternoon classification, unless the conditions of the plan clearly apply to that classification.

(b) Special weekend plans have not been used.

KEY RADIO FACT

In the top 50 TV markets an advertiser may buy 14 times more radio than TV announcements, at similar cost in key times

*This statement is based on a 13-week schedule in the daypart 9 a.m.-4 p.m. for radio and 7 p.m.-10 p.m. for television. The Katz Agency has estimated that comparable budgets ($1,219,263 for radio and $1,243,-775 for television) will produce 70 minute announcements per week for radio and five for tv; that the total number of announcements per market will be 910 for radio and 65 for television, and that the total number of announcements in 50 markets will be 45,500 for radio and 3,250 for television, a difference of 14x.

Calculating the cost of spot campaigns of varying length

The estimating formula was developed by the Katz Agency. In this formula, as in the 150-market summary, the rates used were those published by SRDS in November, 1960. The formula has been derived from a complete tabulation of the rates of the stations in the top 50 markets. Test tabulations, according to the Katz Agency, indicate that the relationship of specified rates to each other among the top 50 markets is essentially the same as that among all 150 markets.

SPOT RADIO ESTIMATING FORMULA

Based on One-Minute Announcement Rates
100% = Daytime One-Time Rate

One-Time Rate	Daytime 100%	Early Morning-Late Afternoon 112%	Evening 79%
12 announcements weekly			
1 week	80%	93%	65%
6 weeks	77	90	62
13 weeks	75	87	60
26 weeks	71	81	56
39 weeks	70	80	55
52 weeks	68	78	54
24 announcements weekly			
1 week	70%	84%	57%
6 weeks	67	79	54
13 weeks	64	75	51
26 weeks	61	72	49
39 weeks	60	71	48
52 weeks	59	69	47

Cost of campaigns of varying length in 100 markets were estimated by the media planning division of BBDO, in the spring of 1961. BBDO point out that costs vary sharply by station and time of day, and that cost estimators should therefore be used only as a guide and not for actual budgeting purposes. Among the qualifying factors are the practice of offering package plans featuring large discounts.

COSTS BY MARKET BLOCKS

(Minute Announcements Only)

	Cost Per Week	26-Week Cost
10 Top markets combined		
12 spots per week	$ 8,000	$ 208,000
24 spots per week	14,000	364,000
36 spots per week	19,000	494,000
48 spots per week	25,000	650,000
50 Top markets combined		
12 spots per week	20,000	520,000
24 spots per week	36,000	936,000
36 spots per week	50,000	1,300,000
48 spots per week	66,000	1,716,000
100 Top markets combined		
12 spots per week	28,000	728,000
24 spots per week	49,000	1,274,000
36 spots per week	69,000	1,794,000
48 spots per week	91,000	2,366,000

4.
RADIO COSTS

Network efficiency on national accounts based on four weeks*

Comparison of "home broadcasts" and "commercial minutes" 1961 Nielsen rankings.

HOME BROADCASTS

Rank	Advertiser	No. of B'dcsts	Total Home B'dcsts Delivered (000)
1	Pepsi-Cola. Co.	341	133,585
2	Sylvania Electric Products	239	130,764
3	Liggett & Myers Tobacco	310	130,651
4	Pharmaco, Inc.	261	114,642
5	Reynolds, R. J., Tobacco	265	108,858
6	Time, Inc.	170	96,334
7	Mennen Co.	219	93,718
8	Kellogg Co.	177	90,355
9	Standard Brands, Inc.	180	88,125
10	Mentholatum Co.	153	77,004
11	Metropolitan Life Insurance	125	72,058
12	Monarch Wine Co., Inc.	173	71,514
13	Minnesota Mining & Mfg.	187	71,120
14	CBS Electronics-CBS, Inc.	147	68,694
15	Ex-Lax, Inc.	162	64,190
16	Lever Brothers Co.	146	61,519
17	Mogen David Wine Corp.	132	61,383
18	Int. Min. & Chem. Corp.	103	48,908
19	Grove Div.—Bristol-Myers	63	43,169
20	Studebaker-Packard Corp.	74	39,417

COMMERCIAL MINUTES

Rank	Advertiser	No. Comm'l Mins. Aired	Total Comm'l Min. Del'd (000)
1	Mennen Co.	178	112,211
2	Sylvania Electric Products	199	103,941
3	Liggett & Myers Tobacco	237	92,442
4	Pharmco, Inc.	198	81,271
5	Studebaker-Packard Corp.	63	74,262
6	Time, Inc.	128	68,196
7	Standard Brands, Inc.	146	65,495
8	Pepsi-Cola Co.	170	62,520
9	Metropolitan Life Insurance	105	57,330
10	Kellogg Co.	121	57,151
11	Reynolds, R. J., Tobacco	151	56,980
12	Monarch Wine Co., Inc.	145	56,913
13	Mentholatum Co.	122	56,724
14	CBS Electronics-CBS, Inc.	133	56,342
15	Carling Brewing Co.	7	46,732
16	Chevrolet-Gen. Motors	72	44,820
17	Mogen David Wine Corp.	100	42,488
18	Minnesota Mining & Mfg.	117	40,090
19	Ex-Lax, Inc.	95	38,059
20	Int. Min. & Chem. Corp.	78	34,208

Drawn from Nielsen's national radio index. Rankings are for individual advertisers by all programs and participation on all radio networks used. From 8 May 1960, other advertisers who showed up in this rating included: R. T. French, Midas Inc., General Foods, Seven Up, Bristol-Myers Co., Electric Autolite, Renault, American Motors, General Mills, Wagner Electric Curtis Pub., Sunsweet Growers, Staley Mfg., Hudson Vitamin, S. C. Johnson, Sterling Drugs, General Insurance, Chevrolet-GM, R.C.A. Aluminum Co. of America, Frito, A.T.&T., Sinclair Refining, Socony Mobiloil, Buick-GM, Foster Milburn Co., Readers Digest, Philip Morris, Nyolet Corp., Vick Chemical, Longines-Wittnauer.

*Four weeks ending April 2, 1961

Penetration and cost of spot by market groups

MONDAY-FRIDAY, 9 A.M.-3 P.M.

Markets 1 to 5

Avg. No. spots weekly	No. of stations	Weekly rating points	Weekly cost mins. 13 wks.	Times heard, 1 week	Times heard, 4 weeks	Unduplicated metro radio homes —1 week	Unduplicated, 4 weeks
23	3	40	$ 8,000	2.2	5.0	18.6	33/37
38	3	70	11,600	3.0	7.5	22.4	36/40
102	4	160	26,000	5.2	13.9	32.0	48/54

Markets 6 to 12

16	3	40	3,390	2.0	4.9	22.2	36/40
26	3	70	4,300	2.5	6.2	26.8	43/48
70	4	160	9,700	4.3	11.4	37.9	57/64

Markets 13 to 20

14	3	40	3,880	1.8	4.5	22.1	35/40
24	3	70	5,600	2.4	5.9	27.2	44/49
62	4	160	14,800	4.4	11.7	38.5	58/65

Markets 21 to 100

14	3	40	14,680	1.8	4.5	22.4	36/40
24	3	70	20,500	2.3	5.8	29.0	46/52
66	4	160	57,400	4.1	11.0	38.1	57/65

These schedules are drawn from material prepared by the A. C. Nielsen Company at the request of the representative firm, Peters Griffin Woodward Inc. In this PGW-Nielsen study, the system was to create four groups of markets, ranked in descending size. Within each of the four groups, several representative markets were selected. In each market, the station(s) with highest average weekday ratings was chosen, using NSI reports (late 1959 and early 1960). A fixed position schedule was calculated, distributed among the three-hour dayparts. (The average rating of the daypart was credited). Costs were calculated on the highest minute rates less applicable discounts for fixed position. The purpose of the study was to find out how many different homes were actually reached by various radio schedules, and at what cost. By grouping the findings in terms of market size and by schedule selection, the resulting comparisons are highly indicative of the results to be expected under these purchase plans.

(*continued on page 74*)

Penetration and cost of spot by market groups

WEEKEND 9 A.M.-6 P.M. SATURDAY & SUNDAY

Avg. No. spots weekly	No. of stations	Weekly rating points	Weekly cost mins. 13 wks.	Times heard, 1 week	Times heard, 4 weeks	Unduplicated metro radio homes —1 week	Unduplicated, 4 weeks
			Markets 1 to 5				
15	2	35	$ 4,634	1.9	4.2	18.2	33/36
44	2-3	85	10,300	3.0	7.5	28.3	45/51
			Markets 6 to 12				
12	2	35	2,000	1.8	4.1	18.0	32/36
36	2-3	85	4,750	2.8	7.5	30.1	45/51
			Markets 13 to 20				
16	1-3	35	3,880	2.1	5.3	20.1	32/36
40	2-4	85	8,500	3.3	8.7	31.0	47/53
			Markets 21 to 100				
14	2-3	35	9,700	1.8	4.5	20.1	32/36
35	3-4	85	28,900	3.0	8.0	32.0	48/54

MONDAY-FRIDAY 6-9 A.M. PLUS 3-6 P.M.

			Markets 1 to 5				
23	3	40	$ 8,720	1.8	4.5	22.6	36/41
37	3	70	13,770	2.5	6.3	28.9	46/52
98	4	160	29,000	4.1	10.9	38.4	58/65
			Markets 6 to 12				
18	3	40	4,150	1.9	4.8	22.5	36/41
29	3	70	6,140	2.4	5.9	28.5	46/51
			Markets 13 to 20				
14	3	40	4,160	1.7	4.3	22.7	36/41
23	3	70	6,710	2.4	6.0	28.0	45/50
63	4	160	16,700	4.0	11.5	41.6	58/62
			Markets 21 to 100				
16	3	40	16,290	1.5	3.8	25.1	40/45
27	3	70	24,580	2.2	5.5	28.8	46/52
69	4	160	68,500	3.6	10.3	43.6	61/65

TOTAL WEEK 6 A.M.-9 P.M. MONDAY-FRIDAY, PLUS 9 A.M.-6 P.M. SATURDAY & SUNDAY

Avg. No. spots weekly	No. of stations	Weekly rating points	Weekly cost mins. 13 wks.	Times heard, 1 week	Times heard, 4 weeks	Unduplicated metro radio homes —1 week	Unduplicated, 4 weeks
Markets 1 to 5							
34	1	80	$12,900	3.9	9.8	21.4	34/38.5
49	3	80	15,350	2.4	6.4	33.4	50/57
89	3	160	26,210	4.1	11.7	40.0	56/60
Markets 6 to 12							
28	1	80	4,420	4.0	10.0	20.5	33/37
39	3	80	6,970	2.3	6.2	36.2	54/62
70	3	160	11,350	3.8	10.8	42.9	60/64
241	4	480	31,260	8.1	24.9	59.9	78/84
Markets 13 to 20							
23	1	80	6,810	3.9	9.8	22.6	36/ 41
33	3	80	8,240	2.3	6.1	35.3	53/60
65	3	160	14,600	3.7	10.5	43.4	61/65
Markets 21 to 100							
28	1	80	23,700	3.6	8.9	23.6	38/42
36	3	80	35,800	2.0	5.3	39.1	59/67
65	3	160	58,500	3.2	9.2	47.3	66/71
208	4	480	155,000	7.5	24.0	62.5	78/84

A BROADCASTER'S CREED FOR AMERICAN BUSINESS



Frank P. Fogarty's seven-point creed was delivered to th Henry Monsky Lodge of the B'nai B'rith, Omaha, on his a ceptance of an Americanism Citation Award from that orgar zation. Only a small group heard the speech, but it aroused tr mendous interest among businessmen with the result that Mer dith Broadcasting Company, of which Mr. Fogarty is executi vice president, was deluged for copies locally. Copies of the fu speech can be obtained by writing Meredith WOW, Inc., Om ha, of which Mr. Fogarty is vice president and general manage He is also Chairman of the Board of Radio Advertising Bureai

1. We believe that business should earn a profit, and that it should wear its profits proudly. Too long have we permitted short-sighted critics to point the finger of shame at profits, as something to be schemed, bargained and taxed out of existence.

2. We believe that business should be more eloquent and evangelistic in explaining and defending the profit system, otherwise known as free enterprise. We have failed to convince the people that out of profits must come the money to make jobs, to promote philanthropy, to support the government, and to finance the growth of the country. We have erected what we fondly hope are adequate defenses for the physical targets of the Communists, but we have failed to provide for the defense of their ultimate targets, our profit system, our democracy and our faith in God.

3. We believe that a business should be dee ly integrated into the community it serve so that it will know the needs, desires an problems of that community.

4. We believe that a business should acce its full share of responsibility for th things that make a community a bette place in which to work and live. Concrete ly, this means that a business should inte est itself in schools, churches, hospitals parks, museums, settlement houses, healt and welfare organizations, old people' homes, and nurseries, among other institu tions. . . .

We believe that a business should be good citizen in the formal or political sens of the word. It should of course pay its jus share of taxes fully and promptly. Ove and above that, it should take an interes

in government and encourage its employees, customers and associates to do so. Business should support city planning and foster soundly conceived public works, looking upon them, not as a burden, but as an investment.

5.

We believe that business should sweep broad horizons in its thinking, that business should be accurately informed about and emotionally involved in the problems that confront the United States, both in so-called normal times, such as you and I have seldom experienced in our lives, and also in these days of cold war and hot peace. We believe business should contribute to the nation its full share of thinking and leadership. We think business should speak out more frequently, more clearly, more bravely.

6.

We believe that a business should contribute to the economic health of its community. It should work vigorously for a political climate in which business can prosper, thereby broadening the base for taxation, creating jobs and developing opportunity for the young. Business should lay out the welcome mat for other businesses, even though of the same type.

7.

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service of
SPONSOR

Winter/Summer exposure to four media compared

AVERAGE DAILY EXPOSURE, SUMMER-WINTER 1960-1961

	Number of People (000)	Total Time Spent (millions of hours)
RADIO		
June, 1960	75,757	183.27
July, 1960	82,865	203.68
August, 1960	85,099	203.58
November, 1960	74,835	150.56
December, 1960	73,216	148.87
January, 1961	72,335	146.57
TELEVISION		
June. 1960	88,354	246.91
July. 1960	84,416	243.05
August, 1960	82,233	247.44
November. 1960	93,546	280.31
December. 1960	93,897	281.85
January. 1961	96,593	288.74
NEWSPAPERS		
June, 1960	107,400	67.54
July, 1960	108,504	67.76
August, 1960	107,941	68.25
November, 1960	109,928	71.97
December, 1960	108,755	70.85
January, 1961	107,956	70.61
MAGAZINES		
June, 1960	39,515	25.27
July, 1960	40,046	27.55
August, 1960	39,656	27.26
November, 1960	39,605	26.25
December, 1960	37,064	24.70
January, 1961	39,188	26.30

Media exposure figures calculated by Sindlinger & Company, market analysts, on the basis of national probability samples in personal interviewing. The company points out that in using these data it would be statistically correct to average the figure for the summer months, to derive a summer month average, and similarly to average the winter month figures.

RADIO BASICS

section

5

RADIO RESEARCH

Measurement systems analyzed
Qualitative studies

KEY RADIO FACT

In the metro areas of tv's own top 50 markets, radio reaches over 1,800,000 more homes than does tv

*The number of radio homes in the top fifty television markets is about 21,675,000 according to figures developed by the Katz Agency from A. C. Nielsen data. The number of television households is 19,849,800, creating a difference in favor of radio of 1,825,200 homes. In the top fifty television markets, Katz estimates that a one-time, one-minute announcement on daytime TV costs a total of $7,884; a one-time, one-minute on daytime radio in the top fifty radio markets will cost the advertiser about $2,372.

5.
RADIO RESEARCH

TERMINOLOGY OF RADIO RESEARCH

The following paragraphs define nd describe terms and procedures sed in the calculation of various au- ience figures. Steps A through J ell out the method of computing st per thousand starting with total . S. Homes as a base.

It must be borne in mind that all ch audience calculations are esti- ates subject, at the least, to statis- al sampling errors which can pro- ce variations up to 10 or 15%. hese calculations also assume that urce data—NRI, ARB, Hooper, c — are unbiased representative mples projectable to U. S. totals. ch assumptions are not entirely lid. Therefore, the most that can said for such calculations is that ey are the best we can do with sic data available and are consid- ably more realistic than estimates ade by print media.

. S. HOMES

A "home" includes all persons liv- igs in a dwelling unit including dgers or servants. A person living one or a group of unrelated persons aring living accommodations is al- a "home." (Census now calls them ouseholds" but networks have reed to standardize on "homes.")

ADIO HOMES

Homes with at least one radio— w estimated at 95% of U.S. Homes.

ADIO HOMES—BMB AREA

The total number of radio homes the counties comprising a station network area which includes coun- s where 10% or more of the radio mes reported listening to the sta- n one or more times per week.

EEKLY AUDIENCE (IRCULATION)

Number of homes listening to a stion or network once a week or ener. The weekly figure, which is a eflection of the combined effect of p sical coverage and program pop- ularity, is a counterpart of circulation in printed media.

PROGRAM AUDIENCE (HOMES REACHED)

The number of homes reached by 6 minutes or more of a program. Calculated by multiplying total radio homes by Nielsen rating. Other ratings can also be used but Nielsen Ratings is most commonly used.

PROGRAM LISTENERS

The number of individuals reached by a program. Calculated by multiplying Program Audience (Homes) by listeners-per-set figure obtained either from Hooper coincidental telephone surveys or from ARB diary studies.

COMMERCIAL AUDIENCE

1. *Commercial Audience Rating:* Homes tuned to one or more commercial announcements of a program expressed as a percent of all radio homes. Obtained from Nielsen as average commercial rating per broadcast during current two report weeks.

2. *Commercial Audience (Homes):* The number of homes tuned to one or more commercials of a program. Obtained by applying Commercial Audience Rating to total radio homes.

3. *Listeners Reached by Commercials:* The number of listeners tuned to one or more commercials of a program. Obtained by applying listeners per set (from Hooper or ARB) to Commercial Audience (Homes).

COMMERCIAL IMPACTS

Average number of commercial announcements on the program received per home. Data are reported as average number per broadcast during current two report weeks.

COMMERCIAL IMPRESSIONS

Number of listener-advertising-messages delivered. (One listener hearing three commercials is recorded as three commercial impressions). This measurement is obtained by either of the following methods:

1. Multiplying "Listeners Reached by Commercials" by "Commercial Impacts." Used when NRI data on Commercial Impacts is available.
2. Multiplying Average Program Audience (using *average* audience rating rather than Nielsen rating) by number of listeners per set and then by number of separate commercials. This is a rough estimate method. Used when NRI data on commercial impacts not available.

Cost per Thousand

Just as there are many ways to calculate audience (in terms of homes, listeners, or impressions) there are many bases for "cost per thousand" calculations. There are likewise various cost figures which may be used (gross hour, net half-hour, time and talent combined, etc). Mathematically cost per thousand is computed by dividing cost (in dollars) by audience (in thousands). Below are presented the most commonly used cost per thousand calculations.

1. *Cost per thousand—Gross Circulation:* This calculation is used largely for internal purposes in connection with rate studies and future forecasts. It employs Audience (Home) and the gross hour card rate.

Example: NBC Continental U. S.—Network of 168 stations now costs $25.215 gross per hour. Dividing this by network audience of 34,900,000 gives Gross Hour costs per thousand of 72 cents.

2. *Cost per thousand — Homes Reached:* This index divides the net time and talent cost per program by number of homes reached. The calculations can be made for a particular advertiser or on a basis of the average of all half hour shows on a network or on all networks.

3. *Cost per thousand—Commercial Impressions:* The cost per thousand using net time and talent and number of commercial impressions as defined above. Generally used (1) when five-a-week daytime show is being compared with half hour eve-

Buy... Sell... or Hold?

Sometimes it *is* hard to make up your mind about certain securities, particular stocks.

Too many important facts just don't seem to add up.

In such confused times, almost every investor finds it more difficult to make clear-cut decisions—so a lot of them don't even try.

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ning; (2) when announcements are being compared with programs; or (3) when radio is being compared with printed media where net unduplicated homes or listeners cannot be determined.

Homes-per-Dollar

This is the Nielsen reverse switch of cost per thousand. It is calculated by dividing number of homes reached by net cost of time and talent. The virtue of this method is that the better the buy the higher the resulting figure. This procedure is useful when rankings are desired. The term "homes-per-dollar" is confined to radio and TV where NRI is generally used. Where printed media are involved, cost per thousand is still the standard of comparison.

Additional Measurements

1. *Total Audience:* Audience tuned to the program for one minute or more. Total audience is always larger than Program Audience (Homes Reached—4,902,000) which includes those who remain tuned for six minutes or more. Total Audience includes accidental listening at the beginning and end of programs as people tune from one station to another.

2. *Cumulative Audience:* Audience reached by successive broadcasts of the program. This includes the total number of homes tuned to the program for at least six minutes during four weeks with duplication eliminated.

3. *Frequency:* Homes listening one week, two weeks, three weeks or all four weeks during a four-week period.

4. *Duplication:* Homes listening to Program A and Program B separately and to both programs. This measure is useful to an advertiser having two or more programs who desires to know the extent to which homes listening to one program also listen to the other and to both programs.

5. *Minute-by-Minute Audience:* Homes listening to the program the first minute, the second minute, third minute, etc. Useful in revealing the best locations within the program for commercials; also to determine whether program builds or loses audience from open to close.

CHICAGO'S GOOD* MUSIC STATION

WCFL

50,000 WATTS

1000 ON THE DIAL

also

Chicago's leading sports station

★ White Sox Baseball
★ Northwestern Football
★ Northwestern Basketball
★ Hockey Playoffs

Full-scale merchandising and promotion programs for station clients

**Good Music—Not merely the finest i popular, classical and show tunes—bu some unusual albums—all intelligentl programmed to appeal to the adult buy ing audience.*

Contact Tom Haviland, Manager

WCFL

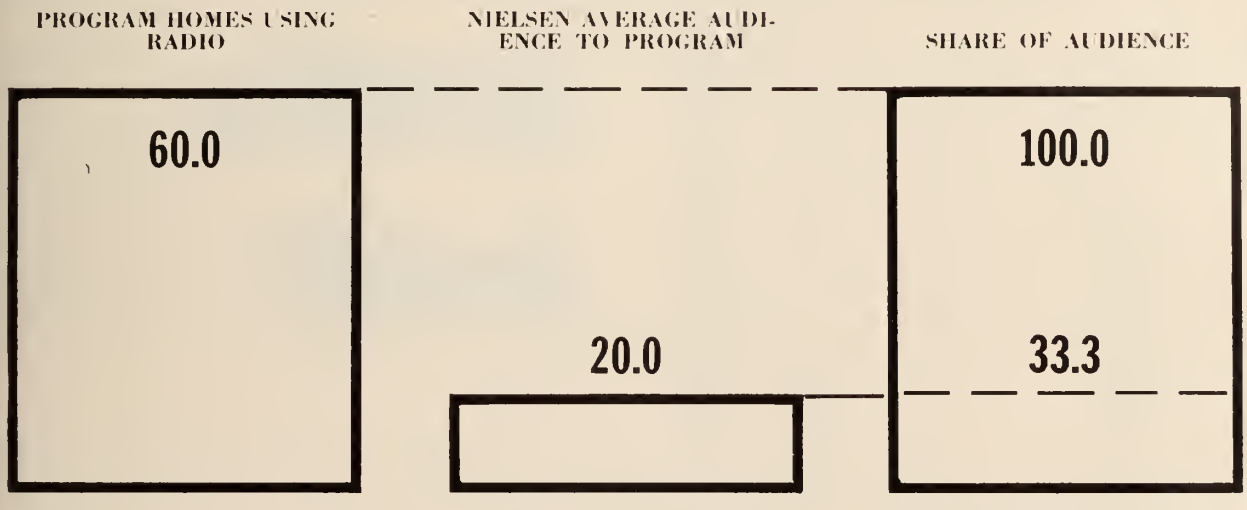
666 Lake Shore Drive, Chicago

Or see your representative
Daren F. McGavren Co., Inc.
60 E. 56th St., New York 22, N. Y.

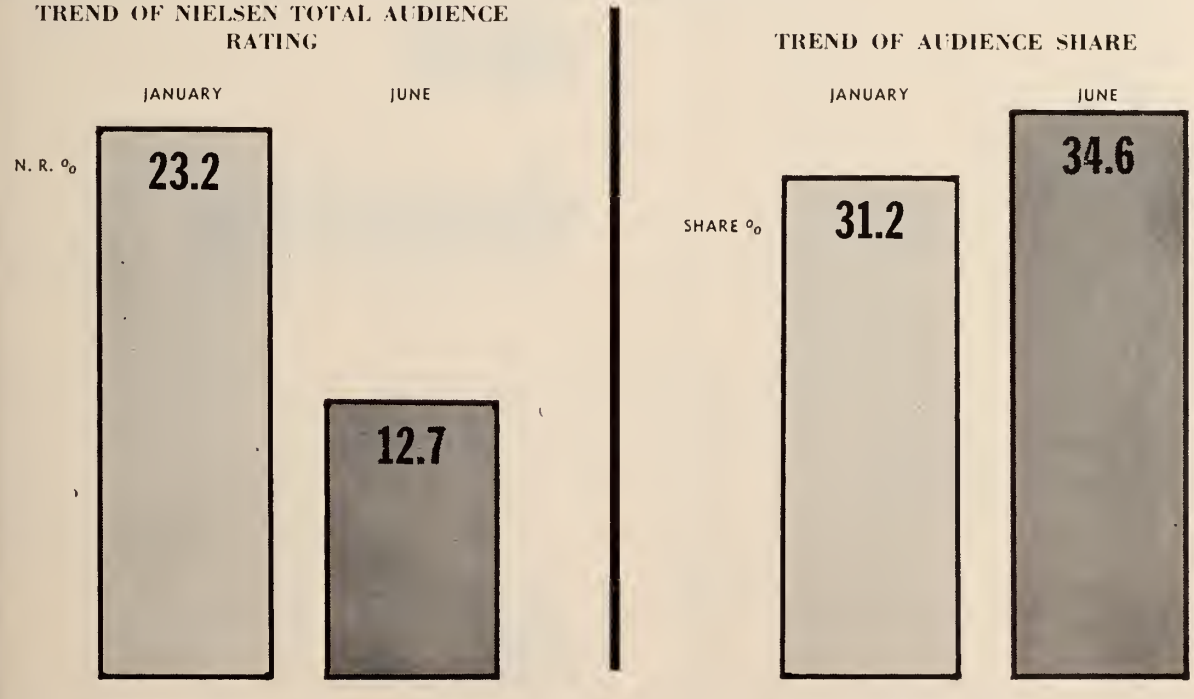
Also Chicago • Detroit • San Francisco • Los Angeles • St. Louis • Atlanta

Basic measurements: rating and share of audience

A. How to compute share of audience



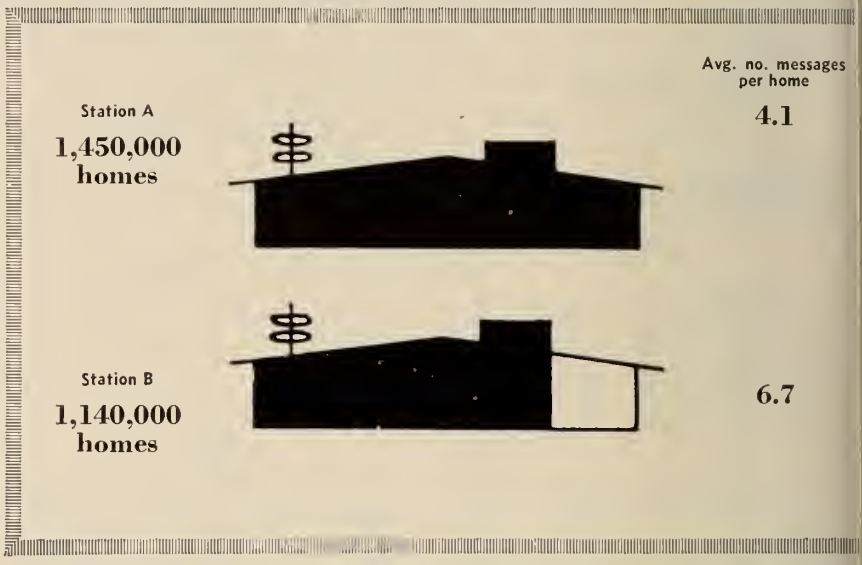
B. How to use share to evaluate programing



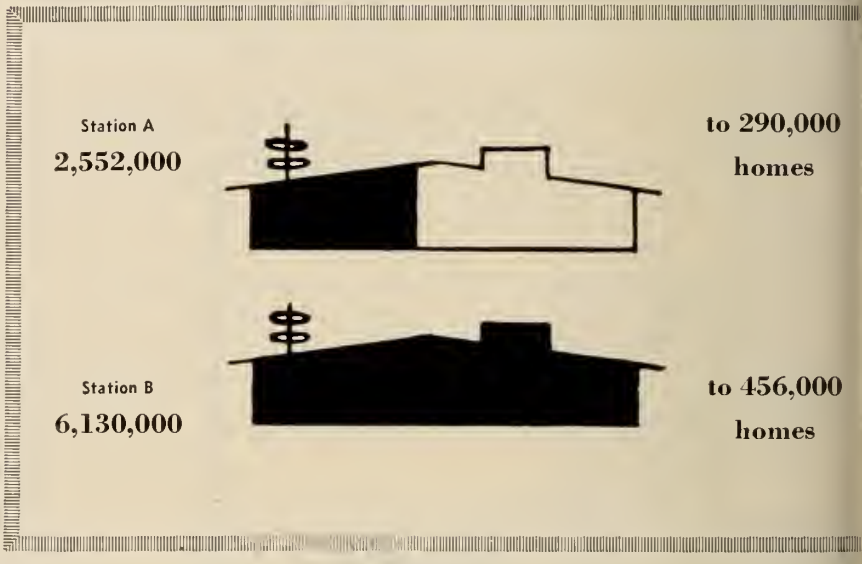
The performance of a radio program is reflected in two measurements, the 'rating' and the 'share of audience. Where there is a sharp fluctuation in the program's performance, as in the seasonal change between winter and summer, the rating ceases to be a completely accurate gauge and the share-of-audience must also be considered to obtain the true picture. In the hypothetical case illustrated here, the program suffered a severe drop in ratings during June. However, this was not due to a failure of the particular program, but was a consequence of fewer homes using radio overall. On the homes available, this program fully maintained its share of audience.

Reach and frequency compared for maximum efficiency

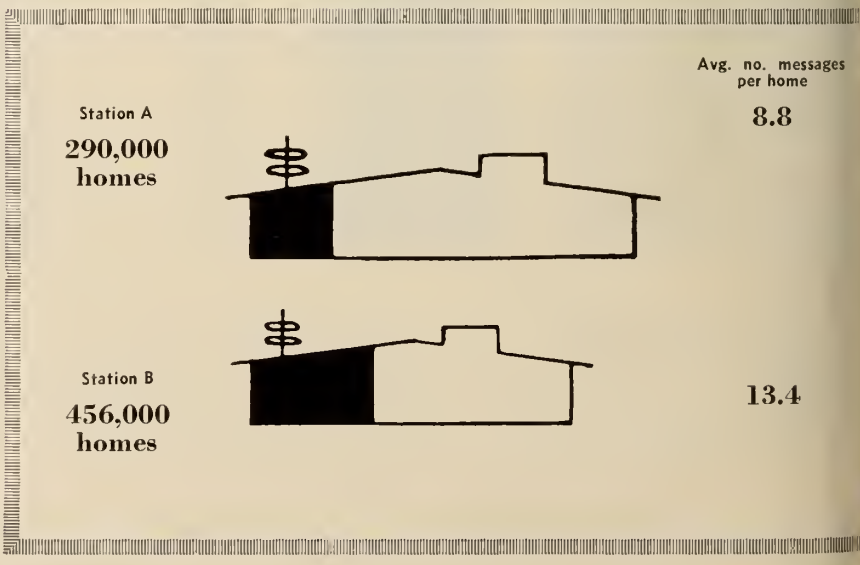
Total homes reached in four weeks



Total messages to "high-frequency" homes



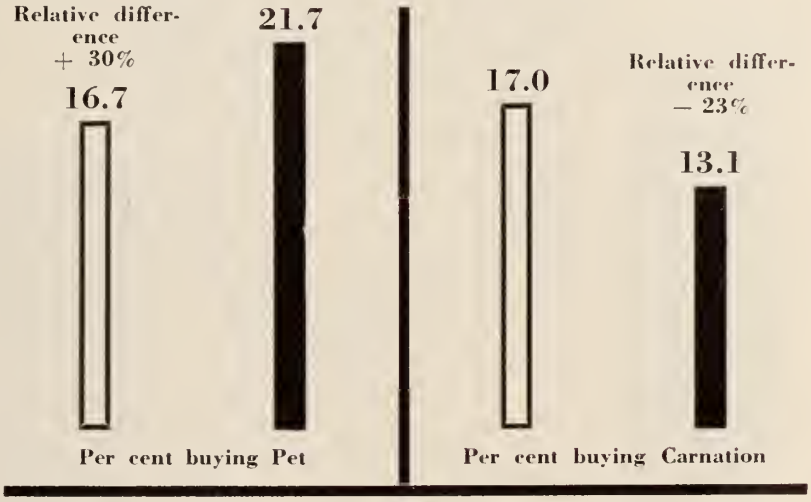
Homes reached at high frequency

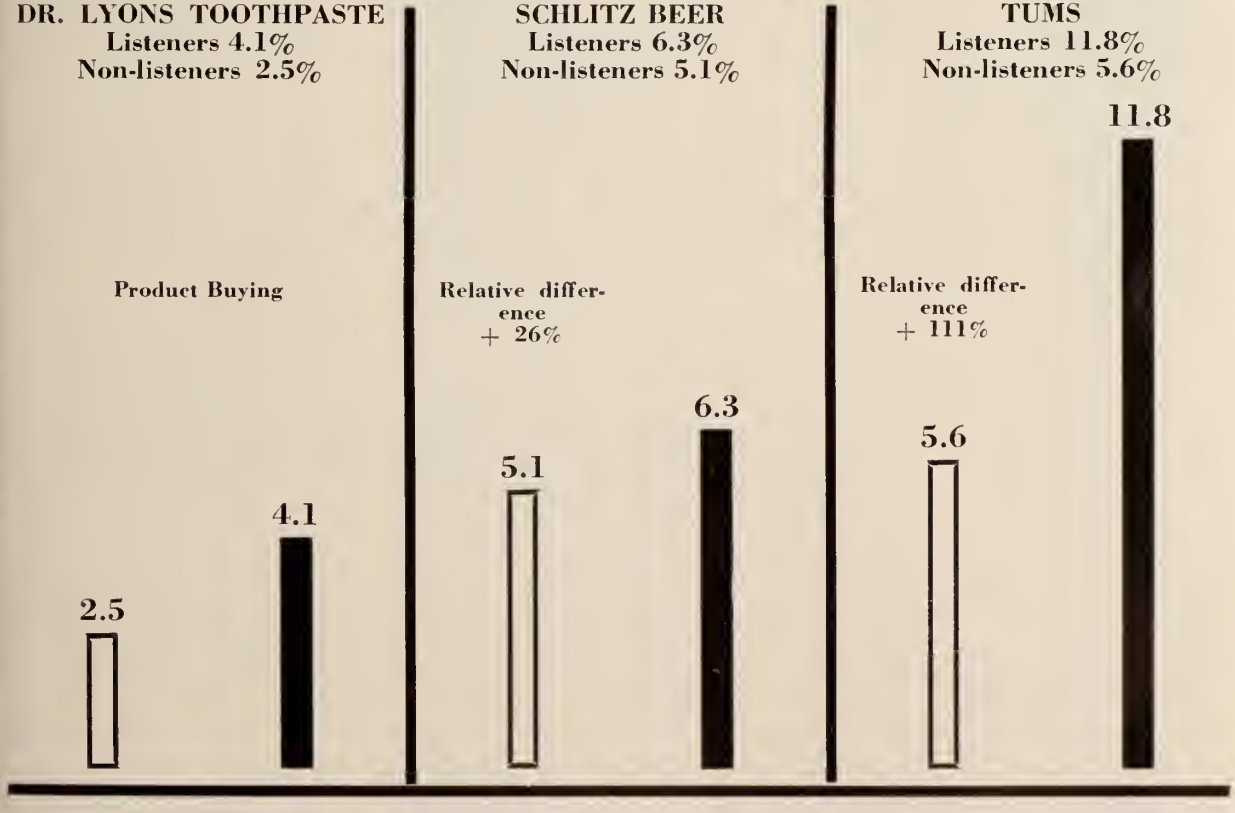


An advertiser who needs relatively high frequency must select his station. On two similar schedules, station 'A' has the greater reach, but 'B' has higher frequency. Next chart shows homes reached at a specified frequency level (six or more times per month). In the last chart (frequency × no. of high frequency homes) station 'B' emerges with more than twice the number of important homes delivered than 'A'.

COMMERCIAL EFFECT REFLECTED IN LISTENING & BUYING

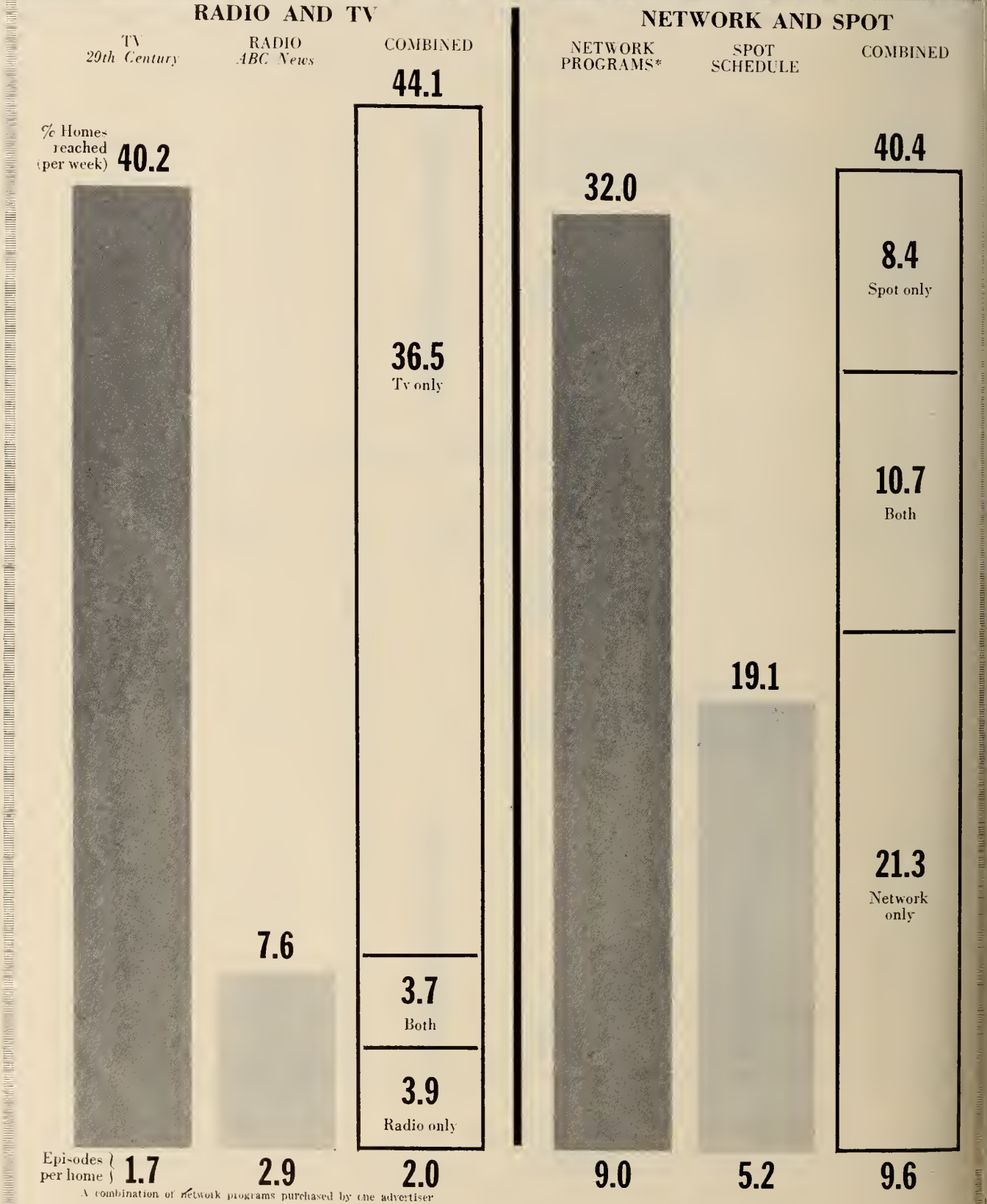
In the markets on which this study was based, Pet milk was a radio advertiser and Carnation was not. Non-listeners were shown about equal in their buying of the two brands, but there was a relative difference of nearly 60 per cent between two-brand buying by listeners and non-listeners. Other examples:—





Studies based on interviews with male and female household heads in the metropolitan areas of Davenport, Iowa, and Fort Wayne, Indiana. Designed by W. R. Simmons and Associates, for the National Broadcasting Company, this project involved 8,027 interviews. Several matching techniques were independently employed in the analysis, to arrive at a reliable weighting for non-listening percentages. Those quoted here are derived from cellular matching. (Graphic scale of top and bottom illustrations is not identical.)

Typical duplication analyses



These two Nielsen charts illustrate different kinds of duplication analysis. These calculations are made by advertisers to determine the audience overlap using two or more medai. Combined total represents unduplicated homes.

RADIO BASICS

section

6

BROADCAST SERVICES

Stations and Reps

Equipment manufacturers

Program suppliers

KEY RADIO FACT

More than four million homes are receiving a radio broadcast each average minute; and 40 million weekly

*Taking a seven-day total for 24 hours daily, A. C. Nielsen estimates that the number of homes listening per average minute during 1960 (Feb.-Mar.) was 4,104,000. This represents 8.3 per cent of all U.S. radio homes in any given minute. The weekly accumulation will build up to 40,697,000 homes, which is 82.3 per cent of all radio homes. (Out-of-home listening is not included.)

6.
BROADCAST SERVICES

NATIONAL REPRESENTATIVES AND THE STATIONS THEY SERVE

Listing of national spot radio reps and stations served is compiled from information supplied. *Where there is no list of stations, this is at the request of the representative.*

AM RADIO SALES

666 Fifth Avenue, N. Y. 19, PLaza 7-4567, *Wilmot H. Losee*, v.p. and general mgr. Chicago—400 North Michigan Ave. (11), MOhawk 4-6555, *Jerry Glynn, Jr.* Detroit —2768 Penobscot Bldg. (26), WOodward 1-2420, *Gleun Gilbert.* Los Angeles—5939 Sunset Blvd. (28), HOllywood 5-0695, *Ray ... Taylor.* San Francisco—950 California St. (8), GArfield 1-0716, *Frank A. Tessin, Jr.*

Radio Stations:

Boston, WBZ; Chicago, WIND; Cleveland, KYW; Cincinnati, WCKY; Detroit, WCAR; Fort Wayne, WOWO; Los Angeles, KMPC; Minneapolis, WLOL; New York (except NYC), WMCA; Pittsburgh, KDKA; Portland, Ore., KEX; San Francisco, KSFO; Seattle, KVI.

AVERY-KNODEL

20 Fifth Avenue, N. Y. 19, Plaza 7-1800, *Lewis H. Avery, John J. Tormey.* Chicago 2206 Prudential Plaza (1), Phone 467-11, *J. W. Knodel, Roger H. O'Sullivan.* San Francisco—369 Pine Street (4), Yu-kon 1-2345, *Paul C. Holter.* Los Angeles—625 Wilshire Blvd. (5), Dunkirk 5-6394, *William E. Moore.* Atlanta—120 Marietta Street, N.W. (3), Jackson 3-2545, *Charles R. Coleman, Jr.* Dallas—Fidelity Union Tower Bldg., Riverside 7-7761, *Wallis S. Ely, Jr.* Detroit—2226 Guardian Bldg. (26), Woodward 1-9607, *Stuart I. Mackie.* Boston—625 Statler Office Bldg. (16), Liberty 2-2218, *Santo J. Crupi.*

JOHN BLAIR & COMPANY

New York 22—717 5th Ave., *John Blair, Arthur H. McCoy*, Plaza 2-0400. Chicago 1—645 N. Michigan Ave., *Thomas C. Harrison*, Superior 7-2300. Atlanta 9—75 Peachtree St., N. E., *Charles F. Dil-ler*, Phone 875-7657. Boston 16—118 Newbury St., *Ernest W. Kitchen*, Kenmore 6-6472. Dallas—3028 Southland Center Bldg., *Frank J. Carter*, Riverside 1-4228. Detroit 26—617 Book Bldg., *Charles D. Fitz*, Woodward 1-6030. Philadelphia—Suburban Station Bldg., 1617 Pennsylvania Blvd., *Henry Chadwick*, Locust 8-0290. Seattle 1—White-Henry-Stuart Bldg., *John K. Burr*, Main 3-6270. St. Louis 1—Paul Brown Bldg., *Carlos Reese*, Garfield 1-5252. Los Angeles 5—3460 Wilshire Blvd., *Carleton E. Coveny*, Dunkirk 7-1333. San Francisco 4—155 Sansome St., *Heber H. Smith, Jr.*, Douglas 2-3188.

Radio Stations:

Albany, WTRY; Atlanta, WQXI; Baltimore, WFBR; Binghamton, WNBF; Bismarck, KFYR; Boston, WHDH; Charleston, W. Va., WCHS (eff. Aug. 1, 1961); Chicago, WLS; Cincinnati, WCPO; Cleveland, WHK; Columbus, WBNS; Dallas, KLIF; Fort Worth, KFJZ; Denver, KTLN; Detroit, WXYZ; Fresno, KFRE; Houston, KILT; Indianapolis, WIBC; Jacksonville, WMBR; Kansas City, WHB; Knoxville, WNOX; Los Angeles, KFWB; Louisville, WAKY; Memphis, WMC; Miami, WQAM; Milwaukee, WOKY; Minneapolis, WDGY; New Orleans, WDSU; New York, WABC; Norfolk, WGH; Okla. City, KOMA; Omaha, WOW; Orland, WDBO; Philadelphia, WFIL; Phoenix, KOY; Pittsburgh, WWSW; Portland, KGW; Providence, WPRO; Rochester, WBBF; St. Louis, KXOX; Salt Lake, KSL; San Antonio, KTSA; San Diego, KCBQ; San Francisco, KGO; Seattle, KING; Shreveport, KEEL; Syracuse, WNDR; Tampa, WFLA; Tulsa, KRMG; Washington, WWDC; Wheeling, WWVA; Wichita, KFH.

BOLLING COMPANY

247 Park Avenue, N. Y. 17, YUkon 6-4545, *George W. Bolling*, president; *G. William Bolling*, pres. radio; *Robert H. Bolling*, treasurer; *Robert A. Schmid*, exec. v.p.; *Arthur J. Miller*, radio sales mgr.; *John F. Falcetta*, director of promotion; *Nina Flinn*, research mgr. Chicago—435 North Michigan Avenue (1), WHitehall 3-2040, *John Wrath, Ralph Kelley.* Atlanta—800 Peachtree Street, TRinity 4-2736, *Frank Cason, Jr.* Boston—80 Boylston St. (16), HUbbard 2-0346, *George Eckels.* Dallas—1008 Vaughn Bldg., RIverside 8-2172, *Thomas R. Murphy.* Denver—209 16th St. (2), AC 2-5465, *Bob Hix.* Detroit—1761 First National Bank Bldg. (26), WOodward 2-6265, *Larry Gentile.* Kansas City—KMBC Bldg., 11th & Central, GRand 1-7822, *Eugene F. Gray.* Los Angeles—1680 North Vine St., Hollywood, HOllywood 2-6471, *William Reitmann.* Philadelphia—Philadelphia National Bank Bldg., LOcust 4-6027, *Robert Dome.* Memphis—2158 Union Avenue Bldg. (4), BRoadway 2-7503, *Cecil K. Beaver.* Minneapolis—1102 Northwestern Bank Bldg., FEderal 3-4747, *James D. Bowden.* St. Louis—915 Olive Street, CEntral 1-9151, *Gene Gray.* San Francisco—5 Third Street (3), GArfield 1-6740, *John T. Coy.*

BRANHAM COMPANY

99 Park Avenue, N. Y. 16, MUrray Hill 2-4606, *Thomas B. Campbell*, exec. v.p.; *W. B. Taylor Eldon*, mgr.; *Walter Cortese, Joseph P. Aley, Ray Kaelin.* Chicago—360 North Michigan Avenue (1), CEntral 6-5726, *Eugene F. Corcoran*, pres.; *Lewis S. Greenberg*, v.p.; *John Murphy*, mgr.; *Ted Giovan, Jack Hughes, William Travis.* St. Louis—1015 Locust St. (1), CHestnut 1-6192, *John Schwarz, Jack Henderson.* Memphis—627 Sterick Bldg. (3), JAckson 6-2344, *Sidney L. Nichols.* Charlotte—2001 Liberty Life Bldg. (2), EDison 2-8839, *Bertram C. Finch.* Detroit—6235 General Motors Bldg. (2), TRinity 1-0440, *Fred A. Weber.* Dallas—1005 Fidelity Union Life Bldg. (3), RIverside 8-5831, *George Harding*, v.p.; *Owen D. Elliot, Emory G. Durrett.* Atlanta—Rhodes-Haverty Bldg. (3), JAckson 2-3025, *H. L. Ralls*, v.p., *Harry Watkins.* San Francisco—703 Market Street (3), YUkon 2-1582, *Charles P. Rembert.* Los Angeles—6399 Wilshire Blvd. (48), OLive 3-6363, *Norman Noyes.* Miami—496 North East 29th Terrace, FRanklin 9-4685, *Dan Gattoni.* Minneapolis—Northwestern Bank Bldg. (2), FEderal 2-6522, *Robert Brockman.*

Radio Stations:

Colorado Springs, Colo., KRDO; Atlanta, Ga., WGST; Macon, Ga., WNEX; Quincy, Ill., WTAD; Mason City, Iowa, KGLO; Elkhart, Ind., WTRC; Fort Wayne, Ind., WKJG; Cedar Rapids, Iowa, KCRG; Springfield, Mass., WHYN; Albuquerque, N. M., KGGM; Santa Fe, N. M., KVSF; Albany, N. Y., WOKO; Charleston, S. C., WTMA; Chattanooga, Tenn., WDEF; Jackson, Tenn., WTJS; Corpus Christi, Tex., KSIX; Corsicana, Tex., KAND; Dallas, Tex., KRLD; Beaumont, Tex., KRIC; Lubbock, Tex., KDUB; Clovis, N. M., KVER; Alexandria, Va., WPIK.

HENRY I. CHRISTAL

579 Fifth Ave., N. Y. 17, MUrray Hill 8-4414, *Henry I. Christal*, pres.; *Irvin Gross*, v.p.; *Philbin S. Flanagan*, sales mgr. Atlanta—972 Peachtree Street, N. E. (9),

KEY RADIO FACT

Listening to radio has increased six percent in the past year and 75 million people now listen to radio each day

*Comparing the first quarter of 1960 with the first quarter of 1961, analysts of the Singlinger Company find that the number of people who 'listened to some radio yesterday' now is 75.1 million, an increase of 6.1 per cent over the same quarter last year. This is the largest gain in any medium; gain by TV is 1.9 per cent; newspaper 0.7 per cent, with magazines down 10.8 per cent.

TRinity 5-9311, *Neal W. Robbins.* Boston —581 Boylston Street (16), COpley 7-1180, *Richard A. Keating.* Chicago—333 North Michigan Avenue (1), CEntral 6-6357, *Neil D. Cline.* Detroit—1907 Book Bldg. 26), WOodward 3-2365, *Joseph R. Spadea.* Los Angeles—3440 Wilshire Blvd. (5), DUnkirk 8-1271, *Kirk Munroe.* San Francisco—1646 Russ Bldg. (4), YUkon 2-204, *Richard E. Green.*

odio Stations:

Birmingham, Ala., WAPI; Buffalo, N. Y., WBEN; Cleveland, O., WGAR; Denver, olo.; KOA; Detroit, Mich., WJR; Hartord, Conn., WTIC; Little Rock, Ark., THS; Los Angeles, Calif., KFI; Louisille, Ky., WHAS; Milwaukee, Wis., TMJ; Nashville, Tenn., WSM; Rochesr, N. Y., WHAM; Schenectady, N. Y., GY; Shreveport, La., KWKH; Syracuse, . Y., WSYR; Worcester, Mass., WTAG.

ROADCAST TIME SALES

09 Madison Avenue, N. Y. 22, MU 8-1910, *arl L. Schuele, Mort Bassett, Peter P. heg, Norman F. Flynn, Thomas P. White, ail Thomas, Christine Godsey.* Chicago— East Wacker Drive (2), AN 3-1913, *obert Cronin, Robert Wencel, Diane ace.* Los Angeles—1540 N. Highland venue, HO 5-1744, 5-5884, *James Lucas, orrane Orescan.* San Francisco—681 arket Street, SU 1-8656, *Ward Glenn, hn Palmer.* Philadelphia—123 S. Broad reet, PE 5-3432, *Paul S. O'Brien.*

adio Stations:

heville, N. C., WISE; Baltimore, Md., AYE; Boston, Mass., WCRB; Charlotte, C., WAYS; Chicago, Ill., WNMP; ncinnati, O., WZIP; Columbus, O., MNI; Dallas, Tex.; KIXL; Dayton, O., AVI; Flint, Mich., WTRX; Ft. Worth. x., KJIM; Greensboro, N. C., WCOG; lamazoo, Mich., WKMI; Louisville, Ky., KYW; Los Angeles,, Calif., KRKD; iami, Fla., WVCG; Milwaukee, Wis., MIL; Minneapolis, Minn., KRSI; New rk, N. Y., WVNJ; Oklahoma City, la., KJEM; Omaha, Neb., KMEO; iladelphia, Pa., WJMJ; Pittsburgh, Pa., MCK; Portland, Ore., KGON; Seattle, ash., KTIX; St. Louis, Mo., KXEN; ledo, O., WTOD; Washington, D. C., EAM; Wilmington, N. C., WKLM.

BS SPOT SALES

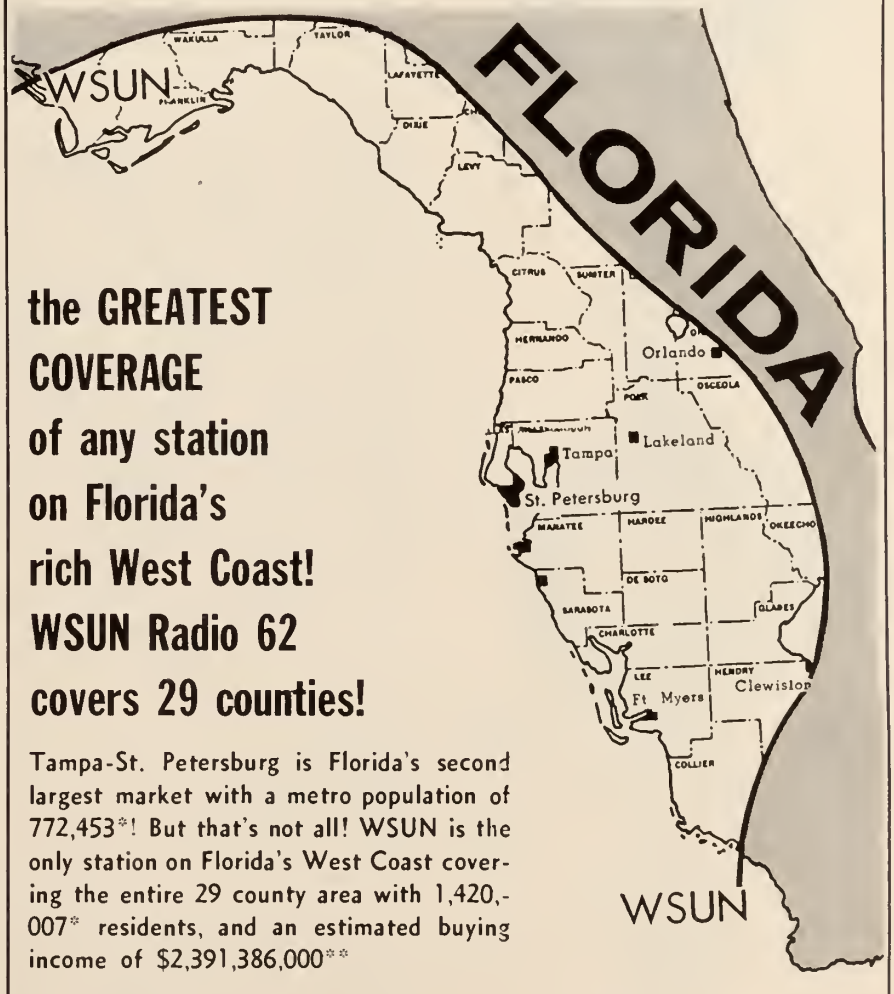
5 Madison Ave., N. Y. 22, PL 1-2345, *urie Webster,* vp.-gen. mgr., *Ralph azer,* eastern sales mgr. Detroit—932 sher Bldg., West Grand Boulevard, R 2-5500, *Ralph Patt, Jr.* Chicago—630 rth McClurg Court, WH 4-6000, *Jack rke.* St. Louis—1144 Hampton Ave., S 1-2345, *Eugene Myers.* Los Angeles—21 Sunset Blvd., HO 9-1212, *Roland Clure.* San Francisco—Sheraton Palace tel, YU 2-7000, *Joseph Marshall.* Atlta—805 Peachtree St., NE., TR 4-4407, *orge Crumbley.*

dio Stations:

ston, Mass., WEEI; Charlotte, N. C., BT; Chicago, Ill., WBBM; Los Angeles,

the BASIC buy

IN FLORIDA'S 2nd LARGEST MARKET . . . TAMPA-ST. PETERSBURG



the GREATEST COVERAGE of any station on Florida's rich West Coast! WSUN Radio 62 covers 29 counties!

Tampa-St. Petersburg is Florida's second largest market with a metro population of 772,453*! But that's not all! WSUN is the only station on Florida's West Coast covering the entire 29 county area with 1,420,-007* residents, and an estimated buying income of $2,391,386,000**

*U. S. Census, 1960

**Sales Management May 10, 1961

WSUN abc

RADIO and TV

NAT'L. REP.: VENARD, RINTOUL & McCONNELL

S. E. REP.: JAMES S. AYERS



NEGRO
Community Programming

+



SPANISH/PUERTO RICAN
Programming

=



of *Whirl-Wind* sales action

WWRL

NEW YORK DE 5-1600
*10:00AM-5:30PM
**5:30PM-10:00AM

Calif., KNX; Minneapolis, Minn., WCCO; New York, N. Y., WCBS; Portland, Ore., KOIN; Philadelphia, Pa., WCAU; San Francisco, Calif., KCBS; St. Louis, Mo., KMOX; Washington, D. C., WTOP.

THOMAS F. CLARK

230 Park Avenue, N. Y. 17, Oregon 9-5866, *John H. Boyd.* Atlanta—William-Oliver Building, Jackson 4-0454, *Harry J. Cannon.* Chicago—35 E. Wacker Drive, State 2-8196, *Paul V. Elsberry.* Detroit—658 Book Building, Woodward 1-6036, *Paul Pequinot.* San Francisco—166 Geary Street, Yukon 6-0621, *Don R. Pickens.*

DONALD COOKE

666 Fifth Avenue, N. Y. 19, JUdson 2-2727. Chicago—205 W. Wacker Drive, (6), STate 2-5096, *Hooper Jones.* Los Angeles—111 Nth. La Cienaga Blvd., OLympia 2-1313, *Lee O'Connell.* San Francisco—249 Pine St., (4), EXbrook 7-6187, *Alan Torbet.*

Radio Stations:

Los Angeles, Calif., KRLA; Lakeland, Fla., WONN; St. Petersburg-Tampa, Fla., WPIN; Detroit-Mt. Clemens, Mich., WBRB; Coldwater, Mich., WTVB; Alexandria, Minn., KXRA; Crookston, Minn., KROX; Morris, Minn., KMRS; Ortonville, Minn., KDIO; Butte, Mont., KBOW; Kalispell, Mont., KGEZ; Corning, N. Y., WCLI; Geneva, N. Y., WGVA; Newport, N. H., WCNL; Tiffin, O., WTTF; Allentown-Bethlehem, Pa., WGPA; Scranton-Carbondale, Pa., WCDL; Williamsport, Pa., WLYC; Columbia, S. C., WCAY; Myrtle Beach, S. C., WMYB; Georgetown, S. C., WGTN; Walterboro, S. C., WALD; Sioux Falls, S. D., KISD; Gonzales, Tex., KCTI; Longview, Tex., KFRO; Waynesboro, Va., WAYB.

DEVNEY-O'CONNELL

535 Fifth Ave., N. Y. 17, YU 6-4390, *Edward J. Devney,* pres.; *Richard O'Connell,* exec. vp.; *David Simmons,* vp. television; *Arthur O'Connell,* vp. radio. Chicago—360 North Michigan Ave., (1), ST 2-5282, *John K. Markey.* Hollywood—5746 Sunset Blvd., HO 2-4253, *James G. Gates.* San Francisco—681 Market St., EX 2-1507, *Theo B. Hall.* Boston—100 Boylston St., HU 2-4370, *George Bingham.*

BOB DORE ASSOCIATES

11 West 42nd St., New York 36, Oxford 5-8545, *Bob Dore.* Chicago— 360 North Michigan Ave., Dearborn 2-3614, *Pat Gatto.* Los Angeles—5746 Sunset Boulevard, Hollywood 28, Hollywood 2-6989, *James Gates.* San Francisco 3—681 Market St., Exbrook 2-7247, *Dave Sandeberg.*

Radio Stations:

Mobile, WMOZ; San Francisco, KSAN; Norwich, WICH; Washington, D. C., WPGC; Pensacola, WPFA; Athens, WRFC; Atlanta, WERD; Macon, WCRY; Valdosta, WGOV; Lawrence, WCCM; Detroit, WCHB; Jackson, WRBC; Reno, KDOT; Camden, WKDN; Durha Raleigh, WSRC; Greensboro, WGB Winston-Salem, WAAA; Charlest WPAL; Columbia, WOIC; Floren WYNN; Yankton, KYNT; El Pa KSET; Milwaukee, WMIL.

ROBERT E. EASTMAN

1 Rockefeller Plaza, N. Y. 20, LT 1-08 *Robert E. Eastman,* pres.; *Richard Arbuckle,* exec. vp.; *George G. Dubine* vp. Chicago—333 North Michigan Aven (1), FInancial 6-7640, *Richard C. buckle.* San Francisco—105 Montgom Street, (4), YUkon 2-9760, *Richard Schutte.* Dallas—1606 Two-Eleven No Ervay Bldg. (1), RIverside 7-0095, *Carrell.* St. Louis—915 Olive Street, CEntral 1-6055, *Robert Maier.* Hollywo —1680 North Vine Street, HOllywo 4-7276, *John A. Thackaberry.* Detroi 1033 Book Building, (26), WOodwa 5-5457, *Bill Burton.* Atlanta—1430 W Peachtree Street, NW., (9), 875-74 *William P. Marseilles.*

Radio Stations:

Los Angeles, Calif., KGIL/KFOX; Detr Mich., CKLW; San Francisco, Cal KYA; Boston, Mass., WEZE; St. Lou Mo., WIL; Houston, Tex., KTHT; M waukee, Wis., WRIT; Cincinnati, WSAI; Denver, Colo., KTLN; New leans, La., WTIX; York/Lancaster/H risburg, Pa., WSBA; Akron/Canton, WHLO; Scranton/Wilkes-Barre, WARM; Tampa/St. Petersburg, F WINQ; Louisville, Ky., WKLO; Dayt O., WING; Indianapolis, Ind., WXL Columbus, O., WCOL; Phoenix, Ar KRIZ; Albany/Schenectady/Troy, N. WPTR; Memphis, Tenn., WHHM; Ro ester, N. Y., WVET; Syracuse, N. WFBL; Norfolk/Portsmouth, Va., WNO Oklahoma City, Okla., KTOK; Honolu Hawaiian Is., KORL; Flint, Mich., WTA Wilmington, Del., WAMS; Wichita, Ka KLEO; Mobile, Ala., WABB; Worcest Mass., WORC; El Paso, Tex., KHEY; buquerque, N. M., KQEO; Little Ro Ark., KXLR; Columbus, Ga., WDA Austin, Tex., KNOW; Savannah, WSAV; Midland/Odessa, Tex., KCR Wichita Falls, Tex., KSYD; Amari Tex., KFDA.

EVERETT-McKINNEY, INC.

1270 Avenue of the Americas, New Y 20, *Max M. Everett.* Chicago 11—410 Michigan Ave., *Thomas S. Buchanan.* B ton 16—401 Statler Office Bldg., *Char Bell, Jr.* Los Angeles—111 N. LaCien Blvd., Beverly Hills, *Lee O'Connell.* Francisco—681 Market St., *Ted Hall.*

Radio Stations:

Montgomery, WRMA; Norwich, WIC Stamford, WSTC; Augusta, WBBQ; D ville, WDAN; Marion, WBAT; Richmo WKBV; Cedar Rapids, KPIG; Fort Dod KWMT; Sioux City, KTRI; Alexand KSYL; Lowell, WCAP; Pittsfield, WBE Springfield, WACE; Ann Arbor, WPA Benton Harbor, WHFB; Muskeg

VKBZ; Battlecreek, WELL; Detroit, VKMH; Flint, WKMM; Jackson, VKHM; Saginaw, WSAM; Lincoln, KLIN; Atlantic City, WOND; Binghamton, WINR; Elmira, WENY; Olean, VHDL; Poughkeepsie, WEOK; Rochester, WHEC; Grand Forks, KILO; Corallis, KFLY; Eugene, KORE; Salem, SLM; Medford, KBOY; Burlington, JOY; Janesville, WCLO; Kenosha, LIP; Appleton-Neenah, WNAM; Lewisn, WLAM; Portland, WJAB; Erie, LEU.

NE MUSIC HI-FI BROADCASTERS

West 40 Street, N. Y. 18, BRyant 9-3576, *obert E. Ward*, pres.; *Joel B. Fairfax*, p.; *Kenneth C. Schwartz*, treas. Chicago 410 South Michigan Ave. (5), WAbash 1000, *How rd Grafman*. San Francisco— Sutter St. (4), YUkon 1-1199, *Albert hance*.

adio Stations:

aine, WMTW-FM; New York, N. Y., BFM-FM; Westchester, N. Y., WGHFM; Phila., Pa., WJBR-FM; Baltimore, d., WRBS-FM; Rocky Mount, N. C., FMA-FM; Fort Lauderdale, Fla., WFLMM; Jackson, Miss., WJDX-FM; Toronto, n., CHFI-FM; Teledo, O., WTRT-FM; troit, Mich., WMZK-FM; Jackson, ich., WBBC-FM; Chicago, Ill., WXFMM; Denver, Colo., KTGM-FM; Seattle, ash., KISW-FM; San Francisco, Calif., PEN-FM; Palm Springs, Calif., KPSRM; Honolulu, Hawaii, KAIM-AM-FM; n Diego, Calif., KPRI-FM; Rio Grande lley, KELT-FM; Dallas, Tex., WRRM; Kansas City, Mo., KCJC-FM; Pittsrgh, Pa., WAZZ-FM; Miami, Fla., WPB-FM; Fort Lauderdale, Fla., FLM-FM; Palm Beach, Fla., WQXTM-FM; San Francisco, Calif., KJAZ-FM; cramento, Calif., KHIQ-FM; Walnut eek, Calif., KWME-FM; San Jose, Calif., RPM-FM; Los Angeles, Calif., KMLAM; Eugene, Ore., KFMY-FM.

FRJOE

20 Park Ave., N. Y. 17, ORegon 9-6820, *Joseph Bloom*, pres.; *Jack White*, sales mr. Chicago—435 N. Michigan Ave. (), DElaware 7-3504, *Robert A. Lazar*. San Francisco—681 Market St. (5), SUtter 1-7569, *J. Merrill Pietila*. Los Angeles —5362 Hollywood Blvd. (28), HOllywood 2397, *Joe Rolfe*. Atlanta—1371 Peachtree St., N.E. (9), TRinity 5-0404, *Robert W. Jensen*. Philadelphia—310 W. Glen Echo Rd. (19), CHestnut Hill 7-4510, *Morton Lowenstein*.

Radio Stations:

San Antonio, Tex., KAPE; Austin, Tex., KASE; Omaha, Neb., KBON; Tucson, Az., KCEE; Honolulu, Hawaii, KIKI; Lincoln, Nebr., KLMS; Topeka, Kans., KOP; Macon, Ga., WBML; Savannah, Ga., WBYG; New Haven, Conn., WDEE; New Britain, Conn., WHAY; Memphis, Tenn., WHER; Boston, Mass., WHIL; Baton Rouge, La., WIBR; New York, N. Y., WLIB; Newark, N. J., WNTA; Louisville, Ky., WTMT; Buffalo, N. Y., WWOL; St. Joseph, Mo., KKJO; Anchorage, Alaska, KHAR.

GOOD MUSIC BROADCASTERS

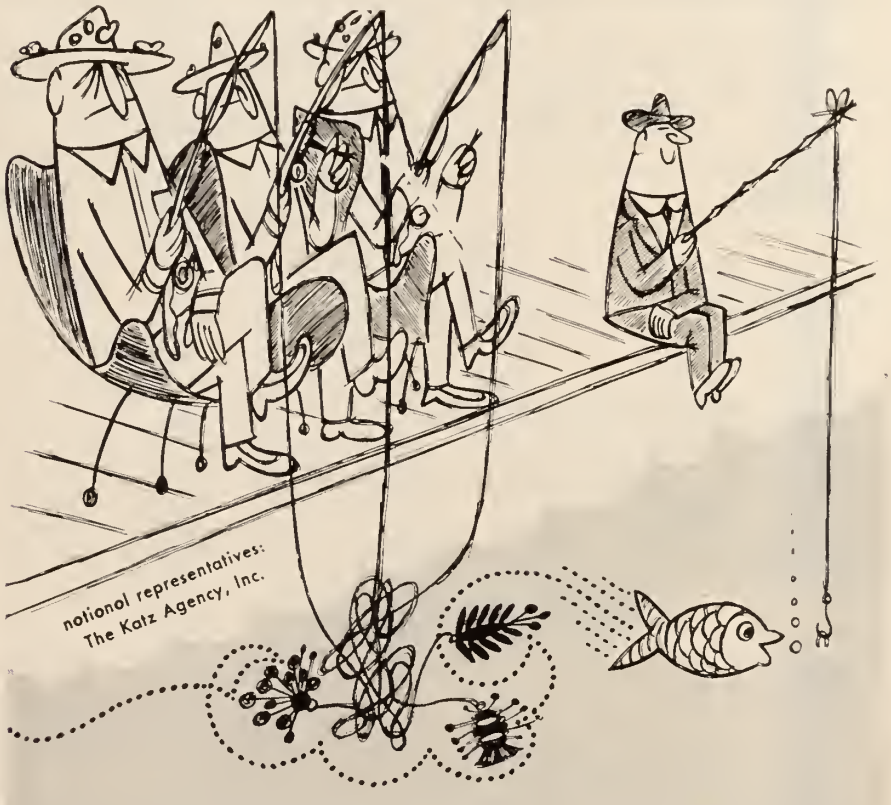
355 Lexington Ave., N. Y. 17, YUkon 6-2680, *Herbert E. Groskin*, nat. sls. mgr. Philadelphia—8200 Ridge Ave. (28), IVyridge 2-6000, *Raymond S. Green*, pres.

Radio Stations:

Los Angeles, KDUO; Chicago, WFMT; Philadelphia, WFLN; Detroit, WDTM; San Francisco, KSFR; Boston, WBOS; Pittsburgh, WLOA; St. Louis, WAMV; Washington, WBVA; Baltimore, WAQE; Houston, KHGM; Milwankee, WFMR; Seattle, KMCS; Cincinnati, WKRC-FM; Kansas City, KCMK; Atlanta, WGKA; Miami, WKAT; New Orleans, WWMT; Tampa, WPKM; Indianapolis, WFMS; San Antonio, KEEZ; Columbus, WTVN-FM; Phoenix, KYEW; Syracuse, WONO; Norfolk, WRVC; Oklahoma City, KEFM; Omaha, KOIL-FM; Tulsa, KOCW; Tucson, KFMM; Austin, KHFI; Pensacola, WPEX; Winston-Salem, WFMX.

THEO. B. HALL

681 Market St., San Francisco 5. EXbrook 2-1507, *Ted Hall*. Chicago—35 E. Wacker Dr. (1), STate 2-8196, *Paul Elsberry*. New York—230 Park Ave. (17), ORegon 9-



WITH MEDIA SELECTION BECOMING INCREASINGLY MORE COMPLICATED...
YOUR NO. 1 BUY IS STILL

KEWB

Summertime in San Francisco...
and here they come! 1,700,000 tourists will spend over 85 million dollars here before the dust settles. Added to KEWB's consistently steady rating picture, this tremendous buying group is our latest Pulse plus for you.
Reach this eager, adventurous mass now, while they're in a "testing mood." Do it with a selling campaign on KEWB, their host in San Francisco.

CROWELL-COLLIER BROADCASTING CORPORATION

A SOUND CITIZEN OF THE BAY AREA

All three agree

WING

is the sound that sells

DAYTON

1ST

Continuous leadership in every PULSE survey (6 A.M.-12 M.) from October, 1959, through April, 1961, in Average All Day Audience.

1ST

Continuous leadership in HOOPER (7 A.M.-6 P.M.) from August-September, 1959, through May-June, 1961, in Share of Radio Audience.

1ST

Dominance in NIELSEN Station Index (7 A.M.-6 P.M.) in Station Total Cumulative Homes and Adult Audience, according to October-November, 1960, report.

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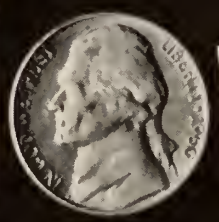
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Pulse 8-county and Hooper index—June, 1961

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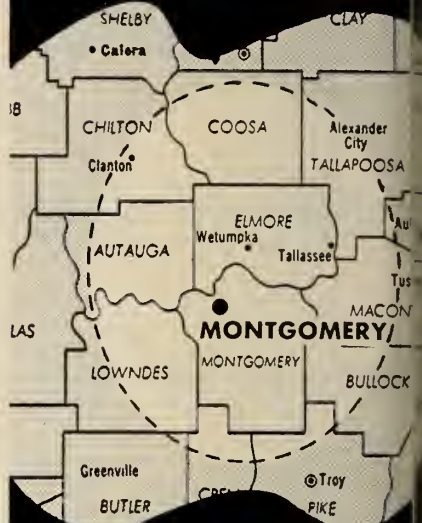
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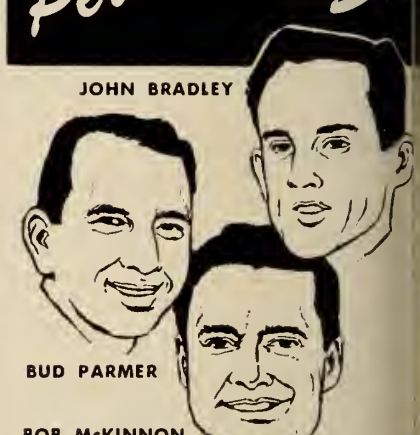
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79 Fifth Ave., N. Y. 17, PLaza 9-4700, *Joseph J. Weed*, v.p.; *Edwin J. Fitzsimmons*, v.p. & gen. mgr.; *H. W. (Bud) Simmen*, eastern sales mgr. Chicago—Prudential Plaza (1), WHitehall 4-3434, *C. C. Weed*, pres. Atlanta— 1182 W. Peachtree St., N. W. (9), TRinity 5-9539, *Richard J. Walker*. Boston—Statler Bldg. (16), HUbbard 2-6117, *Mrs. Nona Kirby*. Dallas —1507 Southland Center (1), RIverside 2-148, *Clarke R. Brown*, v.p. Denver—1150 Delaware St., TAbor 5-7585, *John L. McGuire*. Detroit—1610 Book Bldg. (26), WOodward 1-2685, *Bernard P. Pearse*. Hollywood—6331 Hollywood Blvd. (28), HOllywood 2-6676, *Paul Kennedy*. Houston—3520 Montrose Blvd., JAckson 8-1601, *Jack Eisele*. New Orleans—910 Royal St., JAckson 2-3917, *Jack Eisele, Nancy Boyle*. Portland—807 Wilcox Bldg., CApital 6-973, *H. S. Jacobson*. St. Louis—7603 Forsythe Blvd. (5), PArkview 7-7375, *Jack Wetherington*. San Francisco—625 Market St. (5), EXbrook 7-0535, *Boyd Rippey*. Seattle—1001 Tower Bldg. (1), MAin 4-333, *William J. Wagner*.

Radio Stations:

Birmingham, Ala., WCRT; Little Rock, Ark., KLRA; Los Angeles, Calif., KBIG; Denver, Colo., KGMC; Ft. Lauderdale, Fla., WWIL; Jacksonville, Fla., WZOK; Rockford, Ill., WJRL; Evansville, Ind., WGBF; Shreveport, La., KRMD; New Orleans, La., WJMR; Portland, Me., WCSH; Jackson, Mich., WIBM; Minneapolis, Minn., KEVE; Kansas City, Mo., KANS; Charlotte, N. C., WWOK; Youngstown, O., WBBW; Portland, Ore., KPAM; Erie, Pa., WICU; Harrisburg, Pa., WCMB; Johnstown, Pa., WARD; Lancaster, Pa., WLAN; Pittsburgh, Pa., WEDO; Reading, Pa., WHUM; San Antonio, Tex., KMAC; Roanoke, Va., WHYE; Tacoma-Seattle, Wash., KTNT; Maine Broadcasting System; Eureka, Calif., KINS; Fresno, Calif., KBIF; West Palm Beach, Fla., WEAT; Boise, Idaho, KIDO; Pocatello, Idaho, KSEI; Twin Falls, Idaho, KTFI; Decatur, Ill., WSOY; Springfield, Ill., WCVS; Anderson, Ind., WHUT; Kokomo, Ind., WIOU; Terre Haute, Ind., WBOW; Davenport, Ia., KWNT; Alexandria, La., KALB; Lake Charles, La., KPLC; Augusta, Me., WRDO; Bangor, Me., WLBZ; Rochester, Minn., KWEB; Jackson, Miss., WSLI; Springfield, Mo., KTTS; Wilson, N. C., WGTM; Jamestown, N. D., KSJB; Minot, N. D., KCJB; Eugene, Oreg., KERG; Ada, Okla., KADA; Wewoka, Okla., KWSH; Altoona, Pa., WVAM; New Castle, Pa., WKST; Aberdeen, S. D., KSDN; Johnson City, Tenn., WJCW; Corpus Christi, Tex., KCTA; Lubbock, Tex., KSEL; Big Lake, Tex., KBLT; Aberdeen, Wash., KXRO; Bellingham, Wash., KVOS; Wenatchee, Wash., KPQ; Bluefield, W. Va., WHIS; Green Bay, Wisc., WJPG; Anchorage, KFQD; Seward, KIBH; Sitka, KIFW; Juneau, KINY; Cordova, KLAM.

WALKER-RAWALT CO.

347 Madison Ave., N. Y. 17, MUrray Hill 3-5830, *J. Wythe Walker, Roy H. Holmes, C. Otis Rawalt*. Chicago—360 N. Michigan Ave., ANdover 3-5771, *Lionel Colton*. Boston—100 Boylston St., HUbbard 2-4370, *George Bingham*. Los Angeles—1680 Vine St., HOllywood 4-7395, *Harlan G. Oakes, Hugh Wallace*. San Francisco—166 Geary St. (8), EXbrook 7-4827, *Don Pickens, Phil Sheridan*. Kansas City—KMBC Bldg., 11th & Central (5), GRand 1-7822, *Eugene F. Gray*. St. Louis—Syndicate Trust Bldg., 915 Olive St. (1), CHestnut 1-4350, *Betty Moran*.

ADAM YOUNG INC.

2 East 54th St., N. Y. 22 *Adam Young, Lee Redfield*, PLaza 1-4848. Chicago 1—Prudential Plaza, Michigan 2-6190, *Robert J. Lobdell*. Atlanta—1182 West Peachtree Et., Trinity 3-2564, *Harold M. Parks*. St. Louis 1—Syndicated Trust Bldg., 915 Olive St., Main 1-5020, *Dell Simpson*. Boston 16—129 Newbury St., Congress 2-1145, *James P. Smith*. Detroit 26—2940 Book Bldg., Woodward 3-6919, *William E. Morgan*. Los Angeles 28—6331 Hollywood Blvd., Hollywood 2-2289, *William L. Wallace*. San Francisco 4—105 Montgomery Et., Yukon 6-5366, *Frank A. Waters*.

Radio Stations:

Allentown, WKAP; Baltimore, WITH; Beckley, W. Va., WWNR; Boston, WMEX; Davenport, KSTT; Des Moines, KIOA; El Paso, KELP; Eureka, WIEM; Fairfield, WICC; Grants Pass, KAGI; Hartford, WPOP; Honolulu, KHVH; Kansas City, KUDL; Kennewick, Wash., KEPR; Los Angeles, KLAC; Miami, WAM-E; Moses Lake, Wash., KWIQ; Norristown, WNAR; Oklahoma City, KOCY; Pittsburgh, KQV; Phoenix, KBUZ; Poughkeepsie, WEOK; Raleigh, WKIK; Richmond, WLEE; Sacramento, KRAK; Salt Lake City, KNAK; San Antonio, KITE; San Diego, KSDO; San Francisco, KQBY; St. Petersburg-Tampa, WLCY; Syracuse, WOLF; Tulsa, KAKC; Worcester, WNEB; Yakima, KIMA.

memo to:
Phil McGibbon

As any Lansing listener survey for the past four years will tell you, WILS dominates the market.

- Here's one reason why the Lansing market is a unique buy:

COST PER THOUSAND

26c

based on latest Hooper (see below) and latest SRDS Spot Radio (Mar. '61)

- Here's one example how we dominate the Lansing market:

HOOPER RATING

	WILS	OTHER AM STATION
M-F 7 am-noon	61.5	22.3
M-F noon-6 pm	62.7	18.7

C. E. HOOPER, JAN.-MAR. '61

114

RADIO WILS LANSING
1320

24 HRS/DAY
5000 WATTS DAYS
1000 WATTS NIGHTS

represented exclusively by
Venard, Rintoul and McConnell

AM AND FM EQUIPMENT MANUFACTURERS

Note: This is not an inclusive listing, but is intended rather to reflect the diversity of services available in the radio broadcast field.

AITKEN COMMUNICATIONS, INC.
305 Harrison St., Taft, California.
Kenneth Aitken, pres.
Complete program automation.

ALTO FONIC TAPE SERVICE, INC.
211 P Lambert St., Palo Alto, California.
Automation & music service.

AMPEX CORPORATION
934 Charter St., Redwood City, Calif.
C. R. Paulson, Professional Audio Div. mgr.
Professional recording equipment.

AUDIOMATION LABORATORIES
7320 Clinton Road, Upper Darby, Penn.

AUTOMATIC TAPE CONTROL, INC.
Bloomington, Ill.
Complete tape automation.

BAUER ELECTRONIC CORP.
1663 Industrial Rd., San Carlos, Calif.
Fritz Bauer, pres.
Transmitters & antenna equipment.

BROADCAST ELECTRONICS
8800 Brookeville Rd., Silver Spring, Md.
John L. Neff, v.p. sales.
Tape cartridge equipment.

COLLINS RADIO CORPORATION
5200 C Avenue, NE, Cedar Rapids, Iowa.
Edward S. Gagnon, broadcast sales mgr.
AM-FM transmitters, antenna & studio equipment.

CONTINENTAL ELECTRONICS
4212 So. Buckner Boulevard, Dallas 27, Texas.
Thomas B. Moseley, director of sales.
AM transmitters & remote equipment.

CONTINENTAL MFG., INC.
1612 California St., Omaha, Neb.
AM-FM receiver components monitors.

ELECTRONIC APPLICATIONS, INC.
194 Richmond Hill Avenue, Stamford, Connecticut.
Recording and playback equipment.

E.M.I./U.S. LTD.
1750 N. Vine St., Hollywood, Calif.
Professional recording equipment.

FISHER RADIO CORP.
21-21 44th Drive, Long Island City 1, N. Y.
Audio control/recording equipment.

GATES RADIO CO.
123 Hampshire St., Quincy, Ill.
Parker S. Gates, pres.
Complete AM-FM transmitter/studios.

GENERAL ELECTRIC CO.
(Communications Products Dept.)
Electronics Park, Syracuse, N. Y.
John Wall, mgr. of broadcast sales.
Complete transmitter/studio equipment.

GENERAL ELECTRONIC LABORATORIES
195 Massachusetts Ave., Cambridge 39, Mass.
Sal Fulchino, sales mgr.
FM transmitters and multiplex.

GOTHAM AUDIO CORP.
2 West 46th St., New York 36, N. Y.
Recording & cutting equipment.

HUGHEY & PHILLIPS, INC.
3200 N. San Fernando Blvd., Burbank, Calif.
J. H. Ganzenhuber, general mgr.
Tower equipment.

INTERNATIONAL BUSINESS MACHINES
590 Madison Ave., New York.
Automatic program logging/billing.

INTERNATIONAL GOOD MUSIC, INC.
1151 Ellis St., Bellingham, Washington
Automated program equipment

ITA ELECTRONICS CORPORATION
130 E. Baltimore Ave., Lansdowne, Pa.
Bernard Wise, pres.
AM/FM transmitters/studio; FM antenna.

JAMPRO ANTENNA CO.
7500 14th Ave., Sacramento 20, Calif.
Peter K. Onnigian, sales mgr.
FM antennas.

KAHN RESEARCH LABORATORIES
81 South Bergen Place, Freeport, N. Y.
Leonard R. Kahn, pres.
AM stereo transmitters; AM-FM boosters.

MACKENZIE ELECTRONICS
1925 N. McCadden Place, Hollywood 38, Calif.
Louis G. Muckenzie, pres.
Automated program equipment.

MAGNE-TRONICS, INC.
49 West 45th St., N. Y.
Automated programing/multiplex.

MINNEAPOLIS-HONEYWELL REGULATOR CO.
Wayne & Windrim Aves., Philadelphia 44, Pa.
Transmitters & data logging.

MINNESOTA MINING & MFG.
900 Bush Avenue, St. Paul 6, Minnesota.
W. H. Madden, sales mgr., magnetic products.
Magnetic tape.

MIRATEL ELECTRONICS
1st St., S.E., & Richardson, New Brighton, Minnesota.
W. S. Sadler, pres.
Regulated power supplies.

MOHAWK BUSINESS MACHINES
944 Halsey Rd., Brooklyn 33, N. Y.
Addison R. Taylor, sales mgr.
Professional recorders.

MOSELEY ASSOCIATES
4416 Hollister Ave., Box 3192, Santa Barbara, Calif.
Remote systems & multiplex.

PROFIT PROGRAMING, INC.
1151 Ellis St., Bellingham, Washington.
Program automation.

PROGRAMATIC BROADCASTING SERVICE
229 Park Avenue South, New York 3.
Programme automation & multiplex.

RADIO CORP. OF AMERICA
(Industrial Electronic Products)
Front and Cooper Sts., Camden, N. J.
C. H. Colledge, gen. mgr. broadcast div.
Complete broadcasting equipment.

SCHAFER CUSTOM ENGINEERING
235 South Third St., Burbank, Calif.
Paul C. Schafer, pres.
Automated programing equipment.

SONY CORP. OF AMERICA
514 Broadway, New York 12.
Professional recording equipment.

STANDARD ELECTRONICS
Lakewood Road, Farmingdale, N. J.
William H. Zillger, v.p., broadcast.
FM-AM transmitters/multiplex.

TOWER CONSTRUCTION CO.
2700 Hawkeye Drive, Sioux City, Iowa.
C. A. Wright, sales mgr.
Radio & microwuve towers.

UTILITY TOWER CO.
3140 N.W. 38th St., Oklahoma City, Okla.
Verle G. Duvall, mgr.
AM-FM tower systems.

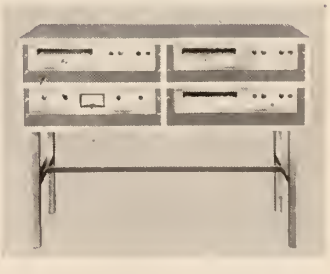
New RCA Cartridge Tape System with "TRIP CUE"



Here's the cartridge tape system with something new—*trip cue!* This unique feature allows you to record a special trip-cue tone that, during playback, can be used to start the next device in an automatic or semi-automatic system, with split-second timing. (In TV operations it may be used to advance slide projectors.)

Delayed broadcast, spot announcement campaigns, production aids, themes, station breaks can be handled by the RT-7A with a minimum of effort. Cartridge is selected, placed in a playback unit, forgotton until "Air" time, then instantly played at the flick of a button. Cueing and threading are eliminated.

Check this handsomely-styled equipment against any other for compactness and design... Provides transistor circuitry, low power consumption, simplicity of operation! It's one more in a growing line of value-packed new products for radio and television stations from the pioneer in broadcasting. See your RCA Broadcast Representative. Or write to RCA Broadcast and Television Equipment, Dept. Y-264, Building 15-5, Camden, N. J.



Typical packaging is this attractive four-unit console with single BA-7 Cartridge Tape Record and Playback Amplifier and three Cartridge Tape Decks, as illustrated.

Separate units of this system available are the Record and Playback Amplifier, and the Cartridge Tape Deck. A Cartridge Storage Rack is also available.

RCA®

The Most Trusted Name in Electronics

RADIO CORPORATION OF AMERICA

6.
BROADCAST SERVICES

PROGRAM, MUSIC AND TAPE SERVICES

AD-IMAGE, INC.
527 Madison Ave., N. Y.
Singing commercials.

ASSOCIATED STUDIOS
1409 4th St. South, St. Petersburg, Fla.
C. Christopher Rager, mgr.
Complete station formats.

AUDIO DUPLICATION SERVICE
239 E. Church St., Marion, Ohio
Gene Dasher, pres.
Background music & equipment: tape duplication.

BASCH RADIO PRODUCTIONS
17 E. 45th St., N. Y.
Charles J. Basch, Jr., pres.
Programs & jingles.

BROADCAST EDITORIAL REPORTS
33 E. 39th St., N. Y.
A. Maxwell Hage, pres.
Editorial & news services.

BROADCAST MUSIC INC.
589 Fifth Ave., N. Y.
Carl Haverlin, pres.
Program scripts & performing rights.

C/HEAR SERVICES
210 E. 47th St., N. Y.
Comedy introductions.

CAPITOL TRANSCRIPTIONS
620 11th St., N. W., Washington, D. C.
H. Edward Behre, pres.
News tapes; jingles & sales aids.

COMMERCIAL RECORDING CORP.
Box 6726, Dallas, Texas.
J. J. Coyle, pres.
Jingles & commercials.

CONTEMPORARY PRODUCTIONS
8332 Sagamore, Kansas City, Mo.
David Green, pres.
AM-FM programing aids.

CORELLI-JACOBS FILM MUSIC
732 Seventh Ave., N. Y.
Fred Jacobs, pres.
Background music; editing.

CRAMER PRODUCTIONS
Box 75872 Sanford Station, Los Angeles
Douglas Cramer, pres.
Program production & syndication.

CRANE PUBLICATIONS
1826 Jewett Drive, Los Angeles
Edward Truman, pres.
Cue music & services.

CREATIVE SERVICES
75 East Wacker Drive, Chicago.
Program production.

PHIL DAVIS MUSICAL ENTERPRISES
59 E. 54th St., N. Y.
Phil Davis, pres.
Musical commercials.

GORDON M. DAY PRODUCTIONS
15 W. 44th St., N. Y.
Gordon M. Day, pres.
Jingles, spots, IDs.

CHARLES FULLER PRODUCTIONS
Box 10513, Tampa, Fla.
Charles Fuller, pres.
Programs & commercials

FUTURSONIC PRODUCTIONS
3103 Routh St., Dallas, Texas
IDs; music & jingle services.

GLOBE RECORDING STUDIO
420 Broad St., Nashville, Tenn.
James F. Maxwell, pres.
Commercials, jingles, programs.

HARRY S. GOODMAN PRODUCTIONS
19 E. 53rd St., N. Y.
Harry S. Goodman, pres.
Program packages.

FREDERICK JACKY PRODUCTIONS
230 N. Michigan Ave., Chicago
Frederick Jacky, pres.
Commercials & jingles.

KAY-TEE PRODUCTIONS
5035 Brookfield Lane, Clarence, N. Y.
Preston L. Tapler, pres.
Monthly continuity service.

LANG-WORTH FEATURE PROGRAMS
1755 Broadway, N. Y.
John D. Langlois, pres.
Commercials & jingles

MODERN SOUND
312 W. 58th St., N. Y.
Effects & music.

PROGRAM DEVELOPMENT & RESEARCH
33 W. 60th St., N. Y.
Script researching.

PUBLIC AFFAIRS RADIO
150 Broadway, N. Y.
Financial newscasts.

RCA RECORDED PROGRAM SERVICES
155 E. 24th St., N. Y.
A. B. Sambrook, mgr.
Music, commercial & program services.

RADIO PRESS INTERNATIONAL
18 E. 50th St., N. Y.
News services.

RADIO PROGRAMING SERVICE
38 E. 57th St., N. Y.
Financial news & other programing.

RADIO & TV ROUNDUP PRODUCTIONS
111 Maplewood Ave., Maplewood, N. J.
W. H. Bertenshaw, gen. mgr.
Feature services.

RADIOZARK ENTERPRISES
Radio-Tv Bldg., Springfield, Mo.
John B. Mahaffey, E. E. Siman, Jr.
Programing.

RECORD SOURCE
333 E. 46th St., N. Y.
Provides records & albums.

RICHARD H. ROFFMAN ASSOCIATES
675 West End Ave., N. Y.
Programing & production aids, contests.

JACK RUSSELL ASSOCIATES
203 N. Wabash Ave., Chicago.
Jack Russell, pres.
Commercials & jingles.

ALAN SANDS PRODUCTIONS
565 Fifth Ave., N. Y.
Alan Sands, gen. mgr.
Health & baby-care programs.

SESAC INC.
10 Columbus Circle, N. Y.
Everard S. Prager
Sales & programing aids.

SIGNAL PRODUCTIONS
6223 Selma Ave., Hollywood, Calif.
Program producers & syndicators.

SIGMUND SPAETH
400 E. 58th St., N. Y.
Sigmund Spaeth, pres.
Musical features.

HAL TATE PRODUCTIONS
192 N. Clark St., Chicago.
Quiz features.

TELE-SOUND PRODUCTIONS
1026 Pennsylvania Bldg., Washington, D.C.
IDs, jingles, promotions

TRAND ASSOCIATES
13 E. 53rd St., N. Y.
Features & news analysis

RICHARD H. ULLMAN INC.
1271 Sixth Ave., N. Y.
Richard H. Ullman, pres.
Complete program, commercial, jingle aids.

WGN SYNDICATION SALES
2501 Bradley Place, Chicago.
International Showroom program.

WICH SYNDICATION
Box 551, Norwich, Conn.
Donald Lasser, pres.
Sporting & cooking features.

WORLD BROADCASTING SYSTEM
Suburban Station Bldg., Phila.
Paul F. Harron, pres.
Complete program formats, jingles, etc.

"In our generation, the most profound change to come upon the music scene undoubtedly was the formation of Broadcast Music, Inc....Tin Pan Alley is now the United States of America."

An Editorial by
PAUL ACKERMAN, *Music Editor*
Billboard Music Week
January 30, 1961

"Music—both as an art and an industry—is dynamic and ever-changing. To maintain a state of health must be ever-seeking; it must always reach out and mbrace new ideas and forms. It must avoid the status uo, for when an art and an industry lapses deeply into rut, it can only decline and lose importance as a facet f the nation's culture.

"In our generation, the most profound change to ome upon the music scene undoubtedly was the formation of Broadcast Music, Inc. The creation of BMI t up a chain reaction of developments which brought American music a richer repertoire and a broader ise. In a phrase: Tin Pan Alley is now the United ates of America.

DEPTH OF CHANGE

The drama of this statement needs no undue emphasis. he simple statement of fact indicates clearly the depth change that has come upon the music industry—on its songwriters, publishers, artists and recording ecutives. And, of course, upon the people—the last d most important link to be effected.

"BMI brought to the music business not only dramatic change, but a large measure of romance. New sounds and new writers from faraway cities emerged t leave fresh impressions upon a musical scene.

"As is true of all major departures from the norm, t: changing patterns dislocated writers and publishers of the old school. All who were solidly entrenched viewed the new era with irritation—if not loathing. The day of sleek comfort was dissipated by the onset of sharp competition.

A RICHER ART

"Yet, in our view, this competition has resulted in a richer musical art and a more progressive music business. This we feel is true not only in the fields of concert and jazz music, but also in the pop category where BMI has been most strongly attacked by adherents of the older music business. We feel that when serious composers begin the task of capturing the essence of musical America in major works, they will find that their basic material is all the richer because of the folk-oriented repertoire which BMI brought to the mainstream of pop music. When the tumult dies, it will be realized that this repertoire, neglected through the years, represents much of the musical heartland of the continent.

"Competition has made this musical growth possible. It is worth remarking that this competition was created by the broadcasting industry. It was not imposed by a governmental agency; rather, it is one of the notable examples of an industry facing a problem—the need for competition—and solving that problem from within."

BMI

BROADCAST MUSIC · INC
589 FIFTH AVE. • NEW YORK 17, NEW YORK
SERVING MUSIC SINCE 1940

GOOD NEWS!

6 out of 10 copies of SPONSOR go to BUYERS OF TIME!

RADIO BASICS

section

7

FM RADIO

Broadcasters
Audience composition
Market data

KEY RADIO FACT

One-third of all FM listeners earn more than $7500 annually. Such families buy 14% of all goods and services

*The relatively favorable status of FM listeners was highlighted in studies by Politz, released March 1960. In a five-market study, Politz found that 30.3 percent of families owned an FM receiver, but that in households with an income of $7,000 or more, the percentage was 42.7. Of all households, 27.2 percent had an income of more than $7,000, compared with 38.3 percent of FM households.

Fm penetration in 49 markets served by Pulse

CITY	DATE	PERCENT
Albany, New York	October, 1958	33.1
Akron, Ohio	April, 1960	26.6
Atlanta, Georgia	October, 1960	19.2
Bakersfield, California	October, 1958	32.4
Baltimore, Maryland	February, 1961	32.7
Boston, Massachusetts	February, 1959	50.1
Buffalo, New York	September, 1959	34.8
Charlottesville, Virginia	November, 1958	15.3
Chicago, Illinois	October, 1959	42.4
Cincinnati, Ohio	June, 1960	30.6
Cleveland, Ohio	May-June, 1959	36.1
Colorado Springs, Colorado	March, 1960	24.2
Columbus, Ohio	November, 1958	37.4
Dayton, Ohio	June, 1960	22.8
Delaware Valley	May, 1960	37.6
Denver, Colorado	June, 1960	38.5
Eau Claire, Wisc. (11 county)	June, 1960	17.7
Fort Worth, Texas	January-February, 1961	21.9
Harrisburg, Pennsylvania	May, 1960	13.0
Houston, Texas	January-February, 1961	31.8
Johnstown, Pennsylvania	April, 1960	28.5
Kansas City, Missouri	February, 1961	32.8
Los Angeles, California	June, 1959; March-April, 1961	49.3
Memphis, Tennessee	March, 1961	10.1
Miami, Florida	October, 1958	31.7
Middletown, Ohio	June, 1960	23.6
Milwaukee, Wisconsin	April, 1958	22.1
New Orleans, Louisiana	November, 1958	24.1
New York, New York	April, 1960	56.7
Norfolk-Tidewater, Virginia	May, 1959	29.4
Omaha-Council Bluffs	December, 1960	14.2
Orange County, California	April, 1959	39.1
Philadelphia, Pennsylvania	February, 1958	36.3
Pittsburgh, Pennsylvania	February, 1959	30.1
Portland, Oregon	November, 1957	46.1
Providence, Rhode Island	October, 1958	35.1
Richmond, Virginia	July-August, 1959	28.1
Rochester, New York	October, 1958	41.9
Sacramento, California	August, 1960	27.0
San Antonio, Texas	July, 1958	17.1
San Bernardino-Riverside, California	April, 1959	25.7
San Diego, California	January-February, 1961	42.5
San Francisco, California	March-April, 1961	48.0
Seattle, Washington	February, 1960	21.3
Syracuse, New York	July, 1959	24.1
Trenton, New Jersey	November, 1958	32.9
Tucson, Arizona	March, 1961	11.0
Washington, D. C.	April, 1959	40.3
Westchester County, New York	March, 1958	61.4

KEY RADIO FACT

The number of FM stations increased by 149, or 20 percent in 12 months. AM grew three percent in 1960

*From April 1960 to April 1961 the number of AM radio stations on the air rose from 3,469 to 3,572, according to the FCC. In the same year the number of FM stations in operation rose from 717 to 866. The backlog of construction permits not yet on-air also increased, from 84 to 153 AM, and 161 to 210 FM. However, there was a drop in the number of requests for new permits.

7.
FM RADIO

Comparisons by fm & am homes in five markets

APPLIANCE OWNERSHIP

Appliance	All Homes % owning	FM homes % of total	FM homes % of FM homes	AM Homes % owning
Auto clothes dryer	16.0	42.7	22.6	13.6
Auto washing machine	54.5	36.6	65.9	49.6
Camera, still	69.9	32.2	74.4	67.9
Record player	59.1	42.2	82.4	48.9
Hi-fi record player	25.5	51.6	43.5	17.7
Separate food freezer	17.6	48.5	28.1	13.0
Television	92.1	31.8	96.7	90.1
Sample Base:	948	254		694

HOME OCCUPANCY

	All Homes %	FM homes % of total	FM homes % of FM homes	AM Homes
Owned homes	50.7	35.8	59.9	46.7
Rented homes	49.3	24.6	40.1	53.3

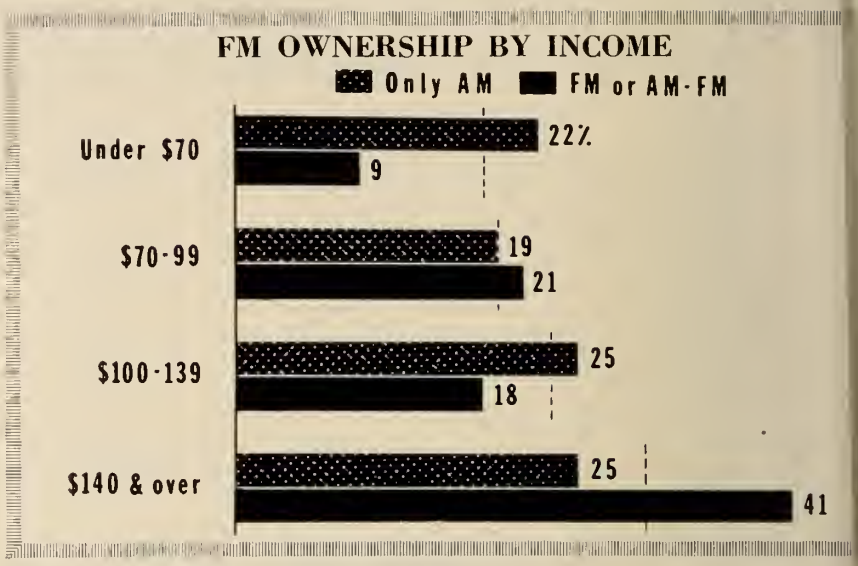
HOME IMPROVEMENTS

	All Homes %	FM Homes % of total	% of FM homes	AM Homes
Painted or wallpapered any rooms	25.0	42.7	35.3	20.6
New drapes, rugs or other floor covering	19.4	43.7	28.0	15.7
Painting, added rooms or partitions	39. 8	40.3	52.9	34.0

ource: Alfred Politz Media Studies, for the Heritage Stations. Personal interviews made in 948 households com-ising a probability sample of all homes within the metropolitan areas of Los Angeles. San Francisco. San Diego. eattle, Portland. Field work conducted in December and January 1959-60.

7.
FM RADIO

Fm's audience and coverage



FM OWNERS BY SPECIAL CATEGORY

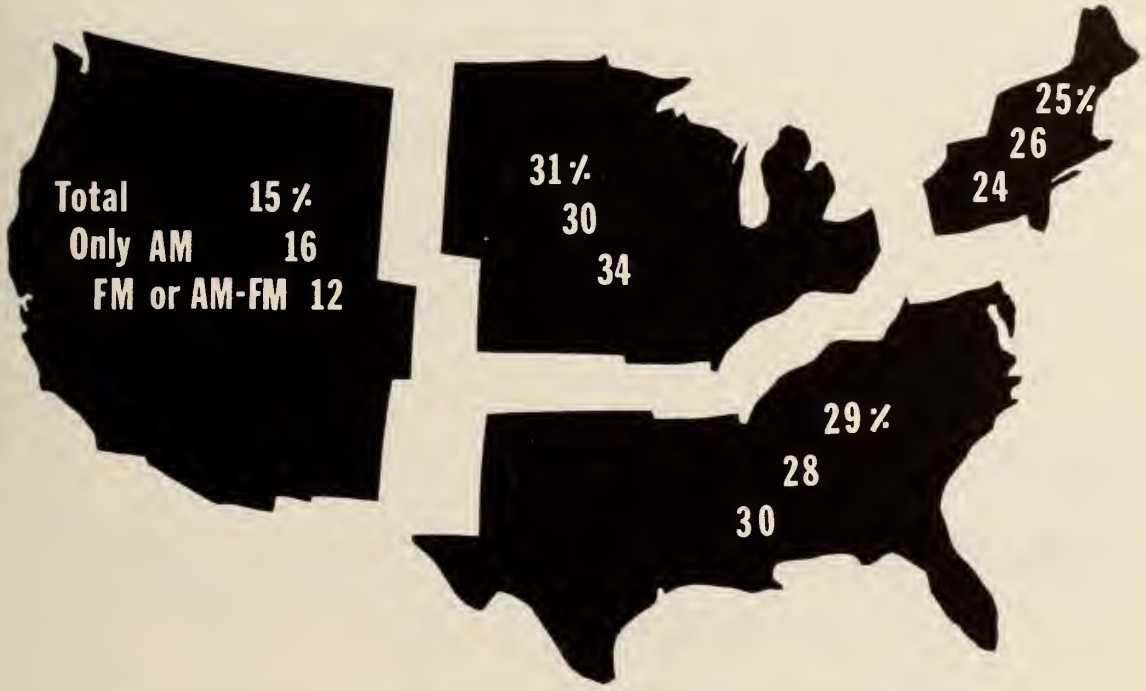
	Total	Only AM	FM or AM-FM
Own Home	70%	68%	74%
Rent	30	32	25
No Report	-	-	1
Farm	14	14	11
Non-Farm	86	85	89
No Report	-	1	-
Own TV	91	89	95
Do not own TV	9	11	5
White	92	94	91
Non-white	7	6	8
No Report	1	-	1

FM OWNERS BY COMMUNITY SIZE

	Total	Only AM	FM or AM-FM
Metro	59%	57%	67%
1,000,000 +	29	27	35
500,000-1,000,000	12	14	10
50,000-500,000	18	16	22
Non-Metro	41%	43%	33%
Urban Places	14	13	13
Rural Places	27	30	20

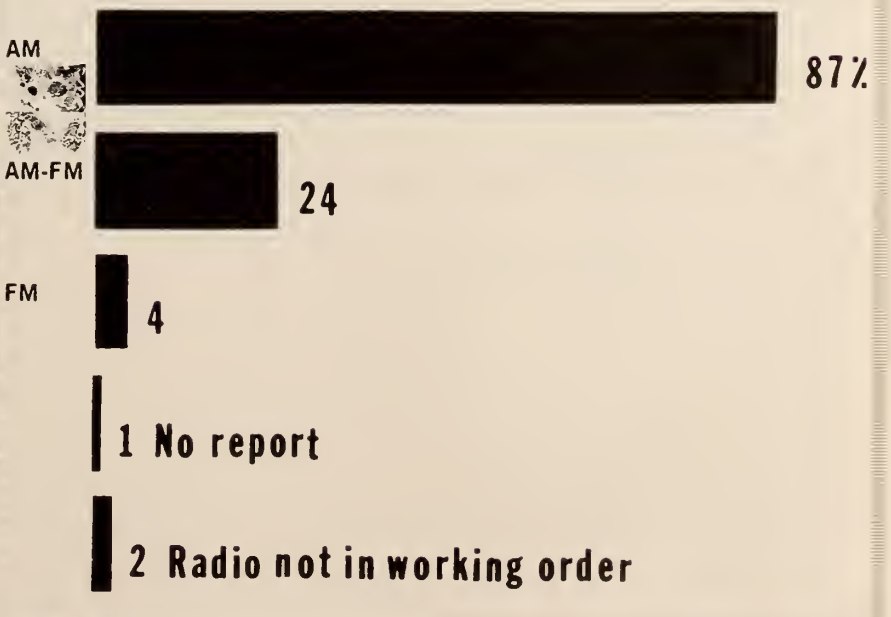
The charts on this and the following two pages are drawn from a study by the research department of Young & Rubicam. Method was personal interview of a national probability sample of 1,364 female homemakers, conducted in the fall of 1959.

OWNERSHIP BY GEOGRAPHICAL AREA



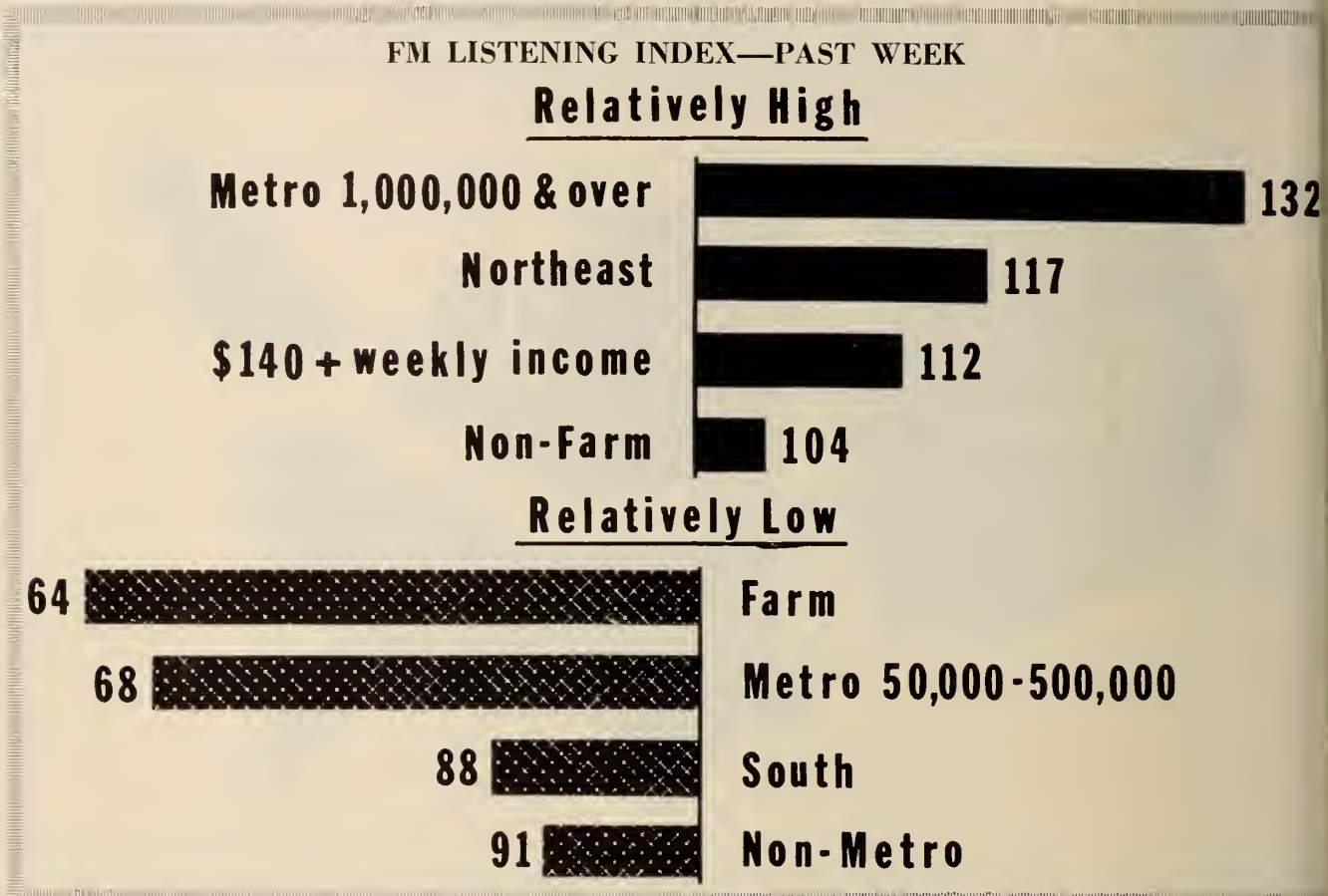
even geographic distribution was und in this 1959 Young & Rubicam dy. The west, with 15 percent of sample, had 16 percent of the l-only homes but only 12 percent FM; proportions were reversed in rth central, where FM was leader h 34 percent of the FM homes.

TYPES OF RADIO OWNED

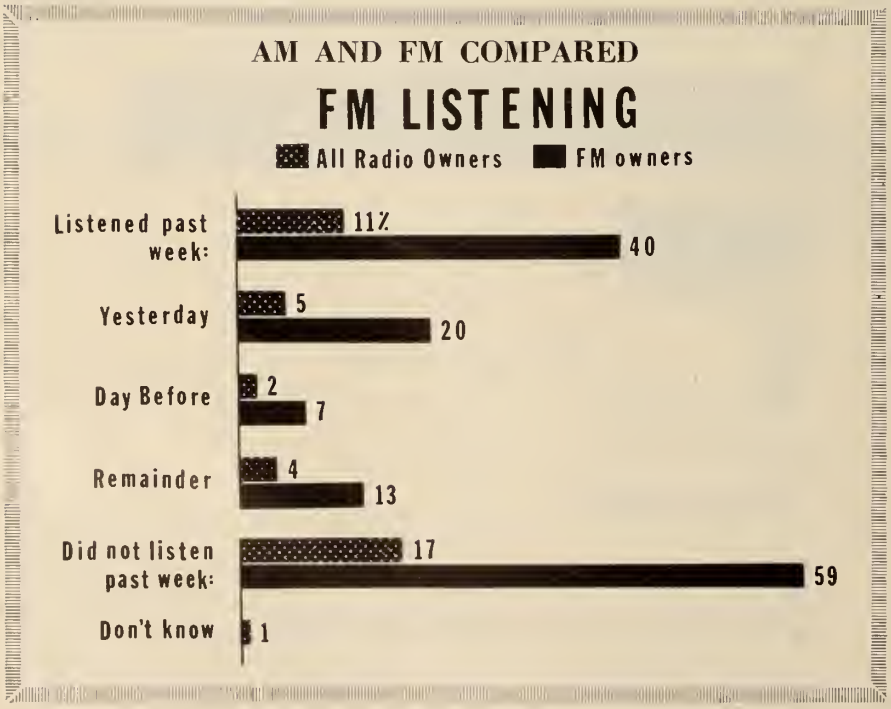


mple had a 93 percent radio owner- p. Where homemakers could not dily identify set-type, with recall of typical dial face facsimilies. interviewer personally checked h set. 28 percent of female house- d heads had an FM set in their ne, and in most cases this was nd to be an AM-FM combination.

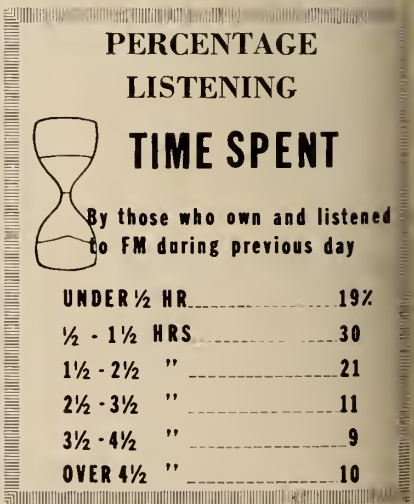
Fm's audience and coverage *(continued)*



Weekly and daily usage



Time spent by listeners the previous day



RADIO BASICS

section

8

RADIO SOURCES

Key material summarized on all facets of the radio medium

8.
RADIO SOURCES

MAJOR SOURCES OF RADIO RESEARCH MATERIAL

This selected and annotated bibliography is drawn from material prepared by the U. S. Office of Education and American University, Washington, D. C. Included are volumes reporting findings on research and experimentation, on broadcast advertising and management, and the professional skills of the broadcasting profession. Notes on research material have also been contributed by the American Research Foundation, the non-profit organization whose basic purpose is to promote greater effectiveness of advertising and marketing.

GENERAL

Chappell, Mathew N., and Hooper, C. E. *Radio Audience Measurement.* New York, Stephen Daye, 1944.

Principles of measurement by which listener reaction can be gauged. Combines observations in the technical, professional, and commercial fields.

* * *

Batten, Barton, Durstine, and Osborn, Inc. *A Discussion of Radio.* New York, Batten, Barton, Durstine, & Osborn, Inc., 1956.

Contains a brief summary of radio's accomplishments up to 1948, a review of television's effects on radio after 1948, and a presentation on the values of radio and how to utilize them fully.

———*Time for Reason.* New York, George W. Stewart Publishers, Inc., 1948.

A discussion of the general organization and philosophy of American radio, based on a series of CBS broadcasts dealing with the problems and potentialities of radio broadcasters and with criticisms and opinions of listeners.

* * *

Digges, I. W. *The Modern Law of Advertising and Marketing.* New York, Funk & Wagnalls, 1948.

A concise, comprehensive, and authoritative handbook of the legal aspects of advertising. Includes 16 pages on radio broadcasting and TV.

* * *

Evans, Jacob A. *Selling and Promoting Radio and Television.* New York, Printers' Ink Books, 1954.

A comprehensive guidebook providing practical information on many facets of selling and promotion.

* * *

Head, Sydney W. *Broadcasting in America.* Boston, Mass., Houghton Mifflin Co., 1956.

An inclusive survey of the many phases of the radio and TV industry today. Explains operation, policies, and programing.

* * *

———**and Field, Harry.** *The people Look at Radio.* Chapel Hill, N.C., University of North Carolina Press, 1946.

A survey by the National Opinion Center of the University of Denver, by Columbia University's Bureau of Applied Social Research.

* * *

———**and Kendall, Patricia R.** *Radio Listening in America.* New York, Prentice-Hall, Inc., 1949.

An analysis of listening habits and of radio as a medium of mass information and entertainment, based on nationwide surveys by the National Opinion Research Center at the University of Chicago.

* * *

———**and Stanton, Frank.** *Radio Research, 1941.* New York, Duell, Sloan & Pearce, Inc., 1941.

The first in a series planned to supplement Dr. Lazarsfeld's study, "Radio and the Printed Page." Contains three reports on different types of programs and three on listener reactions.

NAEB publications. National Association of Educational Bro casters. Ubana, Ill. Titles and da as indicated below:

Radio-Television Bibliograp Burton Paulu, *ed.* Urbana, Ill., N tional Association of Educatio Broadcasters. 1952.

A listing of books and articles the non-technical aspects of bro casting from Jan. 1, 1949, to Ju 30. 1952.

* * *

Nafziger, Ralph O. and Whi David M., *eds. Introduction to M Communications Research.* Bat Rouge, La., Louisiana State Univ sity Press, 1958.

Collection of discussions by lead in the field on general aspects, search planning, methods, field me ods, statistical analysis, measu ments, and scientific method in co munications research. Bibliographi

* * *

Reinsch, J. Leonard. *Radio S tion Management.* New York, H per & Bros., 1948.

A source book based on years practical experience in radio stati management. Explores many fac and treats them one by one.

* * *

Settel, Irving; Glenn, Norma and Associates. *Television Advert ing and Production Handbook.* N York, Thomas Y. Crowell Co., 19

For the advertising or businessma the copy writer, director, and othe this reference book attempts to p vide answers to problems most f quently encountered by those engag in buying, selling, and producing te

ision programs and advertising.

* * *

Siepmann, Charles A. *Radio, Television, and Society.* New York, Oxford University Press, 1950.

A history of radio and television and a study of their social and psychological effects on our tastes, opinions, and values.

* * *

Ulin, Arnold A. *Small Station Management and the Control of Radio Broadcasting.* Littauer Center, Harvard University, 1948.

A case study of the role of radio-station management in the complex pattern of influences that divide the control of broadcasting. Preface by Dr. C. J. Friedrich.

* * *

Warner, Harry P. *Radio and Television Law.* Albany, N. Y., Matthew Bender & Co., 1948.

A comprehensive reference book on the regulatory structure of radio and television law.

* * *

White, Llewellyn. *The American Radio.* Chicago, University of Chicago Press, 1947.

A report on the broadcasting industry prepared by the Commission on Freedom of the Press.

PRODUCTION

Brown, Donald E., and Jones, John Paul. *Radio and Television News.* New York, Rinehart and Co., Inc., 1954.

A classroom textbook containing 5 units, each with an introduction written by an expert in the field, followed by practical exercise materials.

* * *

Charnley, Mitchell V. *News by Radio.* New York, The Macmillan Co., 1948.

A text describing the special practices, principles, and characteristics of radio news and an evaluation of their effectiveness or failure.

* * *

Chase, Gilbert. *Music in Radio Broadcasting.* New York, McGraw-Hill Book Co., 1946.

A collection of articles on the planning, production, and broadcasting of music programs.

* * *

Chester, Giraud and Garrison, Garnet, R. *Radio and Television—An Introduction.* New York, Appleton-Century-Crofts, 1950.

A textbook based on the practical experience of the authors in teaching college radio courses, research in radio, and professional broadcasting.

———*Television and Radio,* 2d ed. New York, Appleton-Century-Crofts, Inc., 1956.

A comprehensive text on many phases of broadcasting. This revision contains changes of content and emphasis to reflect developments in the field, especially in educational uses, TV production, and film.

* * *

Hoffman, William G., and Rogers, Ralph L. *Effective Radio Speaking.* New York, McGraw-Hill Book Co., 1944.

Under the headings Psychology, Strategy, Organization, Language, Writing, and Reading of a Radio Speech, practical pointers are given to help overcome mike fright and add color and interest in the delivery of an effective radio speech.

* * *

Hotaling, Burton L. *A Manual of Radio News Writing.* Milwaukee, Wis., *The Milwaukee Journal,* 1947.

Discusses various types of radio news from writing to editing.

* * *

Turnbull, Robert B. *Radio and Television Sound Effects.* New York, Rinehart & Co., Inc., 1951.

A comprehensive analysis of the part that sound plays in the radio and television drama how it is affected by writing and production, and some of the problems of the sound technician.

RESEARCH

An Appraisal of: "The Importance of Radio in Television Areas Today," *Advertising Research Foundation, 1955. 14 pages.*

Analysis of an exploratory study sponsored by the Henry I. Christal Company, about the importance of radio in television areas.

* * *

Male vs. Female Influence on the Purchase of Selected Products as Revealed by an Exploratory Depth Interview Study With Husbands and Wives, *1958. 272 pages. By Daniel Starch and Staff.*

An exploratory study covering 12 different products and services: air travel, automobiles, automobile tires,

REGIONAL RADIO

(KELO-LAND STYLE)

IS NOT JUST A STATION REACHING OUT!



It's also a lot of cities and townships wanting you in!

KELO Regional Radio gets a hearty welcome every mile of the vast area it spans! That's because KELO-LAND, big as it is, is one audience in its community of interests. Its scores of counties have listening tastes in common — and KELO RADIO knows those tastes like a book!

NBC
KELO
13,600 WATTS RADIATED POWER
13,600
Sioux Falls, S. D. and all Kelo-land

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MIDCO
Midcontinent Broadcasting Group

KELO-LAND/tv and radio Sioux Falls, S. D.; WLOL/am, fm Minneapolis-St. Paul; WKOW/am and tv Madison, Wis.; KSO radio Des Moines

8. RADIO SOURCES

Major sources of research material *(continued)*

beer, business shirts, life insurance, liquor, room air conditioners, shavers (electric), shaving cream, television sets (portable), and outboard motors. Unstructured interviews, and in some instances projective techniques, were used to collect data on the relative influence of husband and wife on such things as: decision to buy product; selection of such product features as model, color, and design; choice of brand; and selection of dealer.

* * *

National Survey of Radio and Television Sets Associated with U. S. Households—May 1954, A.R.F., 1954. 120 pages. Field work and tabulations by Alfred Politz Research, Inc.

Reports the number of radio and television sets associated with United States households, and presents data about the location of these sets. Estimates of the total number of radio sets in automobiles used for private transportation are also given. Conduced in cooperation with American Broadcasting Company; CBS Radio, a Division of Columbia Broadcasting System; Mutual Broadcasting System; National Broadcasting Company; and Radio Advertising Bureau.

* * *

A study of Printed Advertising Rating Methods, A.R.F., 1956. 811 pages (Five volumes). Field work and tabulations by Alfred Politz Research, Inc.

Investigates three methods of rating printed advertisements—aided-recall, recognition and reader interest. Designed to provide data for comparing measurements obtained by the different methods, and for discovering the variations in ratings associated with particular factors thought to influence the measurements. The study was based on the May 16, 1955 issue of Life Magazine. Data were collected under uniform and controlled conditions. The aided-recall and recognition tests are based on two matched samples totaling 12,196 personal interviews. The reader interest test is based upon 249 mailed questionnaires received from a sample of subscribers of Life Magazine. Basic findings are presented in a three-volume report. A series of interpretive bulletins and a volume of special tabulations help crystallize the wealth of information contained in the basic reports. A total of 59 ARF members made special contributions to help defray the cost of this study.

* * *

Directory of Audience Size Measurement Services, A.R.F., 1954. 27 pages.

Information on the services provided by seven radio and television "ratings" companies. It is an unedited compilation of material supplied by the companies in answer to an ARF questionnaire.

* * *

Recommended Standards for Radio and Television Audience Size Measurements, A.R.F., 1954. 70 pages.

Recommends standards for broadcast audience size measurements. First, 22 standards are established to define the type and amount of information to be provided, and the degree of accuracy required and the procedures to be followed. Then, ten different program audience measurement methods are examined to determine whether they meet the standards set forth. Not a critique of any individual rating service, but rather a study of what different rating methods can and cannot accomplish.

* * *

An Appraisal of: "A Study of Duplication," Advertising Research Foundation, 1954. 8 pages.

Technical Committee's analysis of *A Study of Duplication*, a selected group of additional tabulations based on Life's *A Study of Four Media.*

* * *

On the Possible Types of Sampling Unit in the Last Stage of Selection in a Probability Sample, W. Edwards Deming, Advertising Research Foundation, 1955. 16 pages.

A summary statement prepared for ARF by a recognized authority, to help clarify some of the problems involved in the use of listings or frames in probability sample design.

* * *

Radio-TV Bibliography, Advertising Research Foundation, 1954. 17 pages.

A bibliography of material concerned with broadcast audience measurements. The items deal with methods, objectives, standards and validation of ratings and coverage data.

* * *

How Is Your Cost per Thousand?, D. B. Lucas, Advertising Research Foundation, 1956. 8 pages.

Talk given at the 13th Annual Advertising Conference at the Ohio State University, Columbus, Ohio, October 26, 1956. Reviews history and limitations of cost-per-thousand evaluation of media.

* * *

Talks by Members of an Advertising Research Foundation Panel to the New York Chapter of American Marketing Association, Advertising Research Foundation, 1955. 17 pages.

Contains four talks: *Highlights of ARF Progress*, Fred B. Manchee; *The Broadcamst Ratings Project*, E. L. Deckinger; *PARM Study Ready for Field*, Sherwood Dodge; *Something New — Consumer Dynamics*, W. H. Wulfeck.

* * *

How and Why Ad Scores Vary, Seymour Banks, Printers' Ink, September 6, 1957. 4 pages.

Tells factors that affect Starch and Gallup readership scores, based on information provided by ARF's *Study of Printed Advertising Rating Methods.*

* * *

Radio Audience Measurement, National Association of Broadcasters, Radio Research Committee, 1958. 23 pages.

An inquiry aimed primarily at determining what existing radio measurement techniques might con

(*Please turn to page* 118)

A monthly publication designed

to reflect credit on a

great advertising medium

Designed for you and

your national clients

U. S. RADIO

Major sources of research material *(continued)*

closest to measuring accurately the amount of radio listening both inside and outside the home. Re-examines some of the hasic problems involved in radio audience research and evaluates current rating methods.

* * *

Sampling as an Exact Science, M. G. Kendall, Lloyds Bank Review, January 1959. 10 pages.

An article by one of England's leading statisticians explaining the basic concepts of sampling in non-technical language. Successfully bridges the gap between the practitioner and the layman.

* * *

The Application of Subliminal Perception in Advertising, Advertising Research Foundation, 1958. 9 pages.

A simple and forthright statement on subliminal perception. Describes subliminal perception, outlines some of the problems involved in its application to advertising, and illustrates the types of experiments that have heen conducted in psychological laboratories. Two bibliographies are included, one listing articles in psychological journals, the other listing those that have appeared in the business papers.

* * *

A Bibliography of Theory and Research Techniques in the Field of Human Motivation, Advertising Research Foundation, 1956. 117 pages.

A guide to available literature on the research techniques used to explore human motivation and the application of these techniques, particularly in the fields of marketing and advertising.

* * *

Criteria for Marketing and Advertising Research, Advertising Research Foundation, 1953. 15 pages.

Designed to aid in the evaluation of research studies. Indicates the points where inspection should be made and the type of examination that will properly test the validity of this particular segment. These criteria have been widely accepted as standards for marketing and advertising research; are used as guideposts by the Technical Committee.

* * *

From "Habit-Lag" to "Habit-Leap" in the Magic Sixties, Arno H. Johnson, 1960. 55 pages.

Given by ARF Board Chairman Arno H. Johnson at the 50th Anniversary Advertising Forum of the Houston (Texas) Advertising Club on February 11, 1960. Spells out the challenges the next decade will make upon advertising, marketing and selling. Offers figures on anticipated national production, personal consumption, standard of living, family income, discretionary spending power, education levels, drug products, business opportunities, family composition, women workers, population mobility, distribution, advertising budgets, etc. Contains 21 charts.

* * *

New York Spanish Radio Survey, August 1960, Audience Analysts, Inc., Bala-Cynwyd, Pa.

Analysis of radio listening by Spanish-speaking residents of New York:

To conduct an impartial study of radio listening among a random sample of Spanish-speaking people, it was first necessary to obtain a reasonable sample of households to receive a post card questionnaire, printed in Spanish, and sent by first-class mail to those areas of Manhattan, Brooklyn, and the Bronx where Spanish is spoken in the household.

A random sampling of Spanish names was selected and the questionnaires were personally addressed to more than 6,000 households. Because of families that moved and left no address, new housing developments being built, etc., approximately 1,000 questionnaires were returned unanswered. From a net mailing to 5,830 households, completed questionnaires were received from 558 families, or 9.6%. This sample may be considered a reasonahle cross-section of Spanish-speaking households in the New York area.

All percentage figures are based on the total sample of 558 respo dents. Tabulation and analysis we conducted in accordance with profe sional standards by trained personn of Audience Analysts, Inc.

* * *

A study of radio ownershi and listening, Alfred Polit March 1960, 41 pages.

This study concerns ownership and listening to FM radio by t population residing in five Paci Coast markets: Los Angeles, S Francisco, San Diego, Seattle, a Portland. Personal interviews we made in 948 households which co prise a probability sample of all p vate households within the metr politan areas of these five citie Field work was conducted in Dece ber and January, 1959-60.

Specifically, this study tries t answer these principal questions:

1. Of all the households in the five markets, how many and wh kinds of households have FM radi in working order?

2. Of the FM households, ho many and what kinds use their F sets during a day and during a week What is the pattern of home FM us hy periods of the day?

3. Of the people aged 15 and ov in FM households, how many an what kinds listen to their FM sets du ing a day and during a week? Wh is the pattern of individual FM liste ing by periods of the day?

4. Of the FM households, ho many FM sets do they have, how ol are they, and where are they kept.

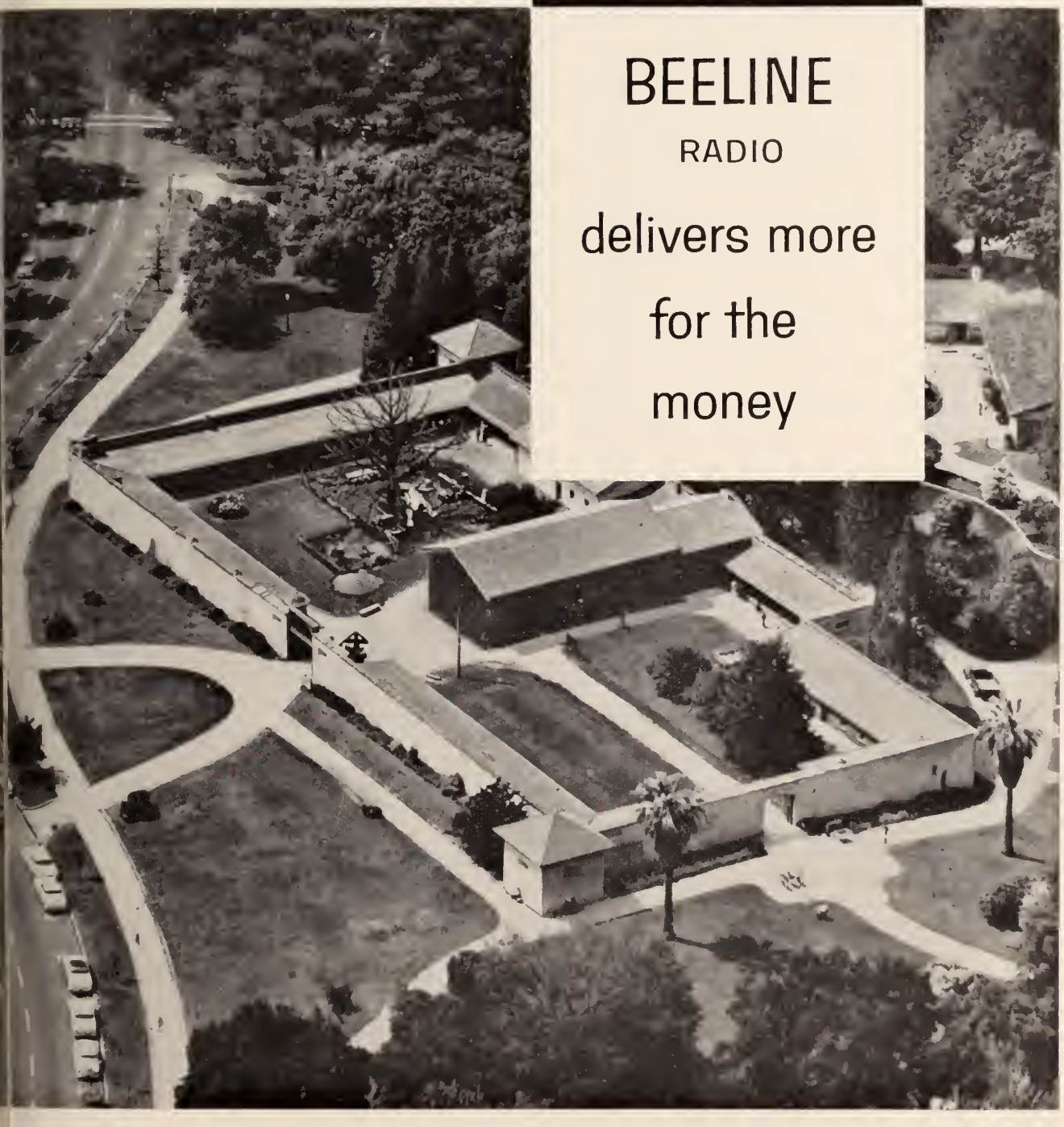
* * *

Legal Aspects and Regulatio Broadcast Regulation an Joint Ownership of Media. B Harvey J. Levin. New York Uni versity Press, Washington Square New York 3. Sept. 1960. 208 p $4.50.

Significant questions of ownershi tie-ins between broadcast stations an their older rivals, the newspapers an movies, are explored by Prof. Levin concluding with a review of specifi ways to strengthen the regulatory policy.

IN INLAND CALIFORNIA
(AND WESTERN NEVADA)

BEELINE
RADIO
delivers more for the money



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Sacramento is one of the *five* important markets in Inland California and Western Nevada where Beeline stations reach more radio homes than any other combination of stations — *at the lowest cost per thousand.* (Nielsen, SR&D)

Better check the Beeline stations for your next campaign in this vital area.

McClatchy Broadcasting Company

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PAUL H. RAYMER CO., NATIONAL REPRESENTATIVE



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ABC RADIO IS YOUR NETWORK BUY



ABC Radio researched the young adult market. Found it big, bountiful and burgeoning. ABC Radio went after t young adult market with programming and promotion. Now you virtually own the young adult market w "Breakfast Club" on ABC Radio . . . "Flair" on ABC Radio . . . Sports on ABC Radio . . . News on ABC Radio. the average, program for program, hour for hour, minute for minute, it costs you less to sell with ABC Rad So ask your ABC Radio salesman for all the facts and figures.

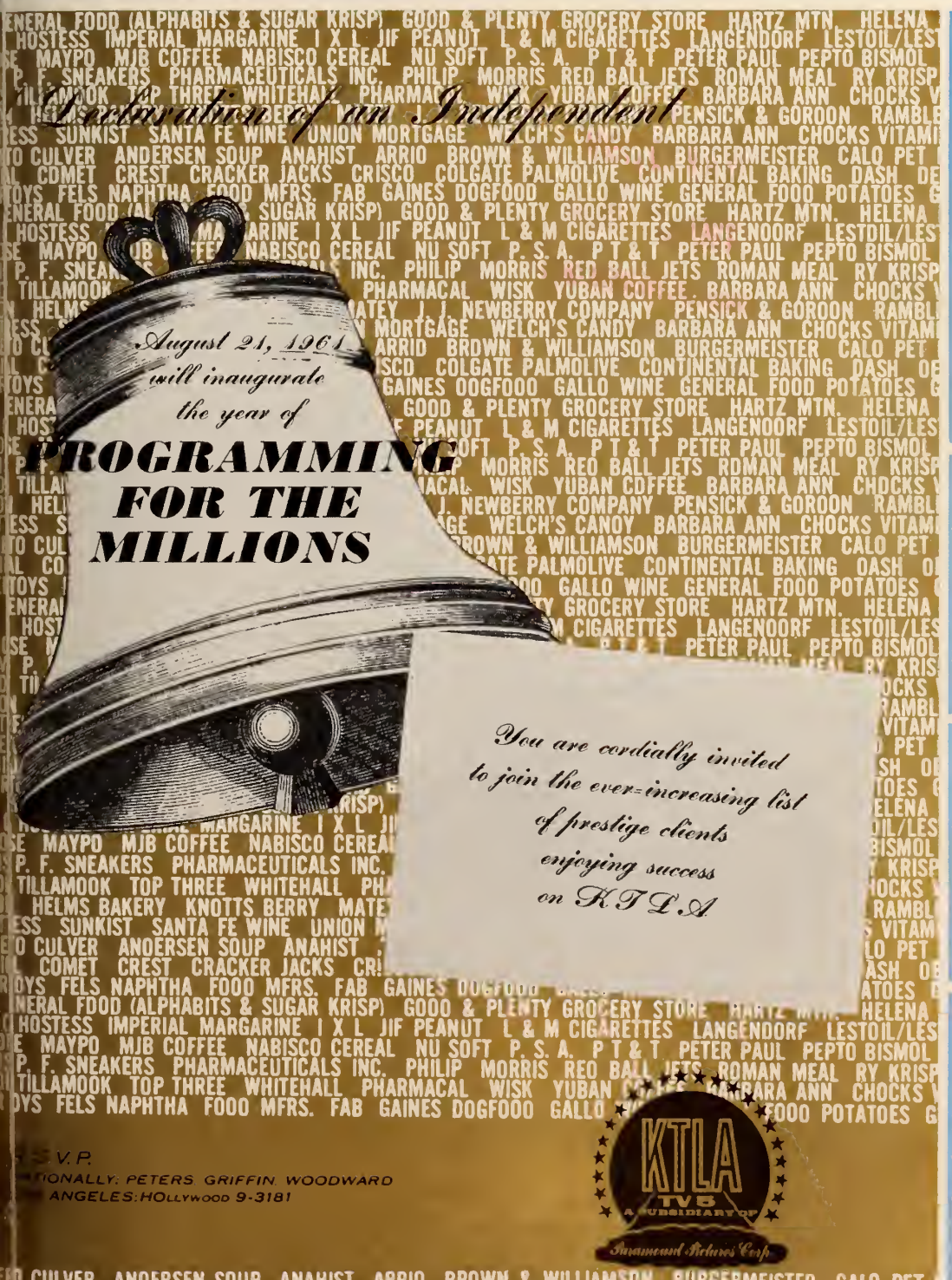
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OIL INDUSTRY SHIFTS ITS MEDIA GEARS

What's behind game of agency musical chairs and what the switches mean to tv and radio

Page 27

Radio and tv spot plans of 225 clients

Page 30

How to paint 'picture' copy for radio

Page 33

Who likes syndicated tv shows?

Page 36

DIGEST ON PAGE 4



DISCOVER

North Carolina's Grade A World

Only this one station provides Grade A Cove
age of thirty-three populous counties in th
heart of the rich Piedmont, dominated by th
metropolitan tri-cities of Winston-Salem
Greensboro, High Point–a responsive marke
of more than 300,000 television homes!

Call Peters, Griffin, Woodward, Re

WSJS TELEVISIO

NBC MST CHANNEL 12

WINSTON-SALEM / GREENSBORO / HIGH POIN

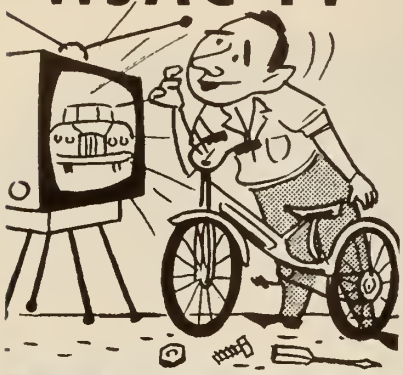


how to spend your ad dollars to sell
ung adult. Buy "BREAKFAST CLUB,"
"FLAIR," SPORTS OR SPECIAL EVENTS
C RADIO. You'll sell the consumer who
nore of almost everything. Federal
e Board statistics show that during
oung adults (18-44) bought *59% of*
rigerators; 62% of all washers; 60%
TV sets. But whether it's phonographs
l, automobiles or aspirin, young adults
ore. If you want to reach them, your
t is ABC Radio.

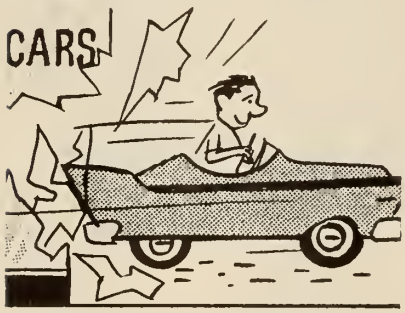
YOUNG ADULTS:
BUY MORE SMALL APPLIANCES
BUY MORE BIG APPLIANCES
BUY MORE EVERYTHING

ABC RADIO
FIRST WITH YOUNG ADULTS

What they see on WJAC-TV



THEY BUY!



If you're interested in sales results in the Johnstown-Altoona market, you should know about WJAC-TV! Happy sponsors say that WJAC-TV sells everything, from automobiles to zithers, and in large quantities, too.

And no wonder! Both ARB and Nielsen rate WJAC-TV tops, month after month. But more important than statistics are results. Statistics don't buy products . . . people do! And purchasing people watch WJAC-TV

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HARRINGTON, RIGHTER AND PARSONS, INC.

New York Boston Chicago Detroit
Atlanta Los Angeles San Francisco

SERVING MILLIONS FROM ATOP THE ALLEGHENIES
WJAC-TV
JOHNSTOWN · CHANNEL 6

© Vol. 15, No. 33 **14 AUGUST 1961**

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

ARTICLES

Oilmen shift media gears

27 What is behind the frenzied petrolium industry's switching of agenci and what does it mean billing-wise to the radio and television industry

Spot plans of 225 clients

30 Most advertisers will either increase their spot budgets or keep them the same level, according to a Bolling Co. report on 225 fall campaig

'Picture' copy for radio

33 Here are examples of how bright radio copy writers have gone aw from the straight 'telling' and put visual impact into radio commercia

How to buy time in Chicago

35 Recent Lake Michigan junket for 100 timebuyers by Hollingberry r firm shows why "Chicago timebuyers have more fun than most kid

How TvQ rates syndication

36 A TvQ study, exclusive to SPONSOR, discloses what kinds of viewe like a broad variety of half-hour film shows now circulating locall

Radio dramatizes multi-tint paint product

38 Breinig Bros., N.J. manufacturer of multi-color spatter paint, has upped it spot radio budget for fall, following successful N.Y. radio test last sprin

NEWS: Sponsor-Week **7**, Sponsor-Scope **19**, Spot Buys **48**, Washingto Week **55**, Film-Scope **56**, Sponsor Hears **58**, Sponsor-Week Wrap-Up **60** Tv and Radio Newspapers **72**

DEPARTMENTS: Commentary **14**, 49th and Madison **16**, Spon sor Asks **46**, Seller's Viewpoint **73**, Sponsor Speaks **74**, Ten-Second Spots **7**

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"We have one of the most extensive film libraries in the country, but still we bought Warner's 'Films of the 50's' to enhance our reputation for presenting the best in feature film entertainment. Vol. I and Vol. II both represent by far the best post-'48 features you can buy. And we need the best to pitch against network competition."

Warner's films of the 50's... Money makers of the 60's

SEVEN ARTS ASSOCIATED CORP.

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.

Motion Pictures—"Gigot", starring Jackie Gleason, completed shooting in Paris . . . Gene Kelly directing . . .
Theatre—"Gone with the Wind" in preparation . .
Television—Distribution of films for T.V., Warner's "Films of the 50's" . .
Literary Properties—"Romancero" by Jacques Deval . . .
Real Estate—The Riviera of the Caribbean, Grand Bahama, in construction . . .

NEW YORK: 270 Park Avenue	YUkon 6-1717
CHICAGO: 8922-D N. La Crosse, Skokie, Ill.	ORchard 4-5105
DALLAS: 5641 Charlestown Drive	ADams 9-2855
BEVERLY HILLS: 232 So. Reeves Drive	GRanite 6-1564

For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

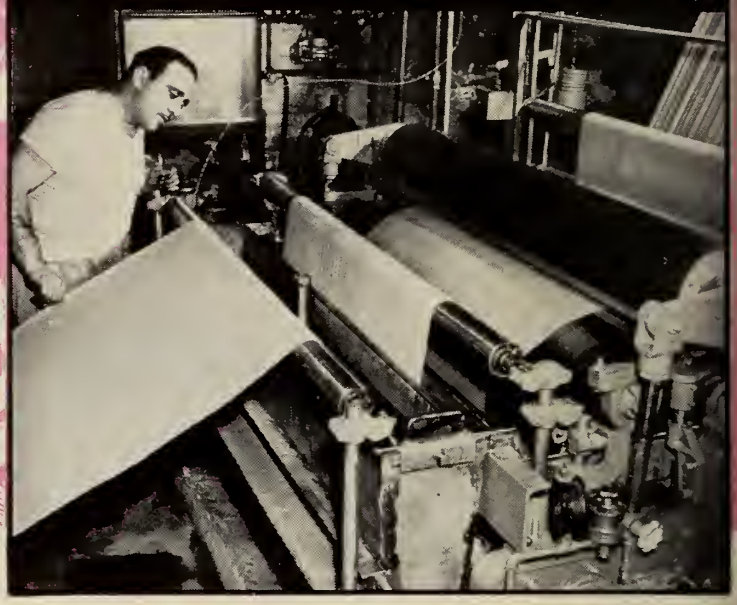


JOHN HOPKINS



THE BETTMANN ARCHIVE

Textile production today is atomic-powered, efficient, fast. Fabrics can now be dyed photo-chemically, using a uranium compound as a catalyst. In 1876, cloth was woven and dyed at home, by hand, in a long, time-consuming, arduous procedure.



UNITED PRESS INTERNATIONAL PHOTO

Public service

in step with the times

WGAL-TV

Through the years, machines have been redesigned and improved to render more efficient service to users. Similarly, WGAL-TV, alert to its responsibilities, has kept pace with the times in order to fulfill the *current* needs of the many communities it serves.

NATIONAL ASSOCIATION OF BROADCASTERS

SEAL OF GOOD PRACTICE

TELEVISION CODE

Television is seen and heard in every type of American home. These homes include children and adults of all ages, embrace all races and all varieties of religious faith, and reach those of every educational background. It is the responsibility of television to bear constantly in mind that the audience is primarily a home audience, and consequently that television's relationship to the viewers is that between guest and host.

WGAL·TV

Channel 8

Lancaster, Pa. · NBC and CBS

STEINMAN STATION

Clair McCollough, Pres.

Representative: The MEEKER COMPANY, Inc. New York • Chicago • Los Angeles • San Francisco

Latest tv and radio developments of the week, briefed for busv readers

14 August 1961

SPONSOR-WEEK

BEECH-NUT DROPS SPOT

$7.5 million goes into NBC TV minutes for variety of products, using wide sweep of network programs

Beech-Nut Life Savers' (Y&R) buy on NBC TV for the coming season can be deemed the biggest minute participation deal yet.

It involves around $7.5 million, probably a million more than the company spent last year on network and spot tv combined.

Once an important spot tv user, Beech-Nut has been fading more and more away from that medium in favor of network. This has happened since the advent of the spot carrier and the increase in daytime flexibility. In other words, the sales-use patterns of network and spot have come closer and closer.

Last year Beech-Nut spent $1.2 million in spot tv, according to TvB-Torabaugh reports. In the first quarter of 1961 it was down to $0.1 million. (Back in 1956 and 1957 it was spending $1.2 and $2.2 million a year, respectively, in spot, which declined sharply in 1958 and 1959.)

Remarkable are the sweep and dimensions of the BN schedule on NBC TV. It includes Jack Paar, Saturday Night Movie, nighttime film series; and daytime as well.

A wide range of Beech-Nut products are involved, too, including various chewing gums, Life Savers, and Beech-Nut Foods.

In 1960, when the company had a very handsome increased sales and profits picture, its total advertising breakdown has been measured as follows: network tv, $4.8 million; spot tv, $1.2 million; magazines, $679,000; newspapers, $175,000, and business papers, $105,000.

As far as NBC TV goes, the BN buy clears up the situation on major holdouts. Beech-Nut was the last of the major tv spenders to withhold its 1961-62 tv commitment.

An incidental sidelight is that although Alger B. Chapman, chairman of the board of Beech-Nut Life Savers, is also a member of the board of AB-PT, the advertiser's network tv business went in to NBC TV.

Select takes $.5 mil. of Tinsley from reps

Another $500,000 in billings is being siphoned off from the pool of independent station representatives by a station group.

This half-million involves the three Tom Tinsley stations, which effective 1 November will be represented in Chicago by Tinsley's own Select Stations Representatives, Inc., instead of Adam Young.

The move also effects other Young offices. These will be handled through Clark-Foreman, in the south, and other reps yet to be named.

The Tinsley stations have been repped by Select the past five years, with Adam handling everything else for the Tinsley threesome consisting of WITH, Baltimore, and WLEE and WXEX-TV, Richmond.

ABC TV AFFILIATES VETO 'DISCOVERY'

ABC TV affiliates have blocked a network move to start a daily afternoon news program for children which would have begun on 2 October.

The show, Discovery, to have been seen 5-5:30 p.m. daily, failed to get enough station acceptances and has been postponed if not cancelled.

Giraud Chester, ABC TV daytime programing v.p., stated, "the postponement was made necessary by insufficient station acceptances resulting from previous program commitments by many stations."

It is understood that some of the markets that refused to clear are Buffalo, Cleveland, Omaha, Kansas City, and New Haven.

ABC TV plans to keep the news portion of the program and to move it earlier in the afternoon at 4:50-5 p.m.

The program had apparently been developed in response to remarks last May by FCC Chairman Newton Minow that tv should do more to provide news and information shows for younger viewers.

(For Minow's remarks on "ratings" and "dollar" censorship, see page 11, column one this issue.)

ABC invests in Japan

Ranking third in the world with 9 million tv receivers, Japan has up to now steered clear of U. S. tv interests.

But now ABC International is now moving in to invest in and work with NET of Tokyo and Mainchi of Osaka. ABC has purchased a minority interest in each.



a statement of

WWLP & WRLP

SPRINGFIELD — MASS. — GREENFIELD

(Television in Western New England)

by William L. Putnam

EDITORIAL EFFECTIVENESS

Many of my friends have suggested that I use this space to tell everyone—first: what a wonderful and densely populated market my stations reach and—second: how essential it is that smart advertisers use our medium almost exclusively to reach these people.

Frankly, we've got competitors and there is no use trying to kid advertisers or anyone else about their strength and effectiveness. Sure our market is important, depending on whose book you read it is either the 40th or the 80th or somewhere in between. Personally, I prefer the book that places us at 40th, but I'll admit there is room for argument.

However, the record of our station in this market is one on which there is less question or doubt.

We don't take much stock in the broadcasters favorite indoor sport—the drawing of circles on maps, for this is often a lot of wishful thinking, that, anyone can do.

We don't subscribe to all the various rating services because we don't have enough Ouija Boards to figure out what incomprehensible system is being used. (After we were given credit in one survey for coverage in three counties of northern Virginia we decided these things were beyond us.)

No matter how you slice it we have the ultimate in proof of effectiveness. *Every* substantial, reputable and reliable local merchant in Greater Springfield spends an increasingly large share of his advertising dollar with us in preference to *every* other medium in Western New England.

No matter what the circles show—no matter what the numbers say, the people who need to count results tomorrow, count on WWLP and WRLP—But don't ask me—ask the man who lives here.

Represented nationally by HOLLINGBERY

NBC TV SELLS NFL QUARTER TO FORD

It's business as usual again as far as NBC TV and the NFL games are concerned.

The network sold a quarter sponsorship to Ford (JWT) for Baltimore and Pittsburgh games between 17 September and 17 December. Fourteen Sundays are involved.

Deal, like other NFL rights, does not include any of the 14 cities in which the league has teams.

Like last year, Sports Network has another NFL team, Cleveland, and CBS TV has all the others.

The voiding of the CBS TV-NFL contract, which would have given all the teams to that network, lessens the tv value of the football teams.

Ford is also in the CBS TV games for a quarter along with Philip Morris, plus regional advertisers including Amoco.

Presumably voiding of the CBS TV-NFL contract involves a reduced price to Ford which will pay for the NFL games on NBC TV.

AAAA complete study of opinion leaders

The AAAA public relations program for advertising, after a slow start, has finally gotten under way. The first step has been completed. It was field work of the depth study of attitudes toward advertising by selected opinion leaders.

The premise of the study is that it is not the general public, but thought leader groups, who have expressed criticism of advertising.

Results of the study are to be used by Hill and Knowlton in a public relations campaign. Analysis of field work will be completed by September.

Study is based on survey approved in June by Marion Harper Jr., Clinton E. Frank, Paul E. J. Gerhold, and Donald L. Kanter.

News specials for Elgin Xmas push

The news special—only a few seasons ago regarded as unsaleable—will become a pre-Christmas sales tool this year.

Elgin National Watch Co. (McCann-Marshalk) has purchased three full-hour news specials to be shown in consecutive weeks in prime time on NBC TV.

Estimated value: $500,000. Specials are dated 28 November, 7 and 15 December. These are three of the 40 weekly actuality specials NBC TV has programmed on a weekly basis next season.

It's the first time, according to recollections of people around the NBC TV sales department, that news specials have been used for a pre-Christmas campaign to sell a product.

The importance of Christmas gift-buying to watch makers, rather than public image, dictated Elgin's buy.

First two shows are on Hospital Ship Hope, and U. S. Bases Overseas. Third is to be announced.

TvAR elects Robert Hoffman marketing-research v.p.

Robert M. Hoffman has been elected marketing and research v.p. for TvAR.

Before joining TvAR two years ago as marketing and research director, he was director of sales planning and development for the WOR stations in New York.

Said TvAR president Larry H. Israel, "Bob Hoffman's pioneering efforts with his brand comparisons, audience dimensions, television spot tests, and numerous special studies have made meaningful contributions in advancing the dynamic role of 'individual market television' in today's marketplace."

Stereo seen as fm station boon

(Washington): The FM Broadcasters Association thinks stereo will enable fm radio stations finally to compete for the ad dollar.

The Association plans a saturation advertising and public relations campaign to acquaint the public on what awaits them. Campaign is tied also to set makers who vision a brave new world of home equipment sales.

Tremendous sales of stereo phonographs have created a ready-made market for stereo broadcasting. Where the audiences go, the ad dollar follows, argues the FM Broadcasters Association.

But meanwhile stereo fm is in much the same dilemma that uhf tv once had: few stations will be broadcasting because few people own sets, and few people owns sets because few stations are as yet on the air.

Association is using a combined station-manufacturer drive to get sets at least as far as into the stores. With this encouragement stations might make the hefty equipment investment and the public will acquire the receivers.

Signor joins EWR&R

John J. Signor leaves Arndt, Preston, Chapin, Lamb, and Keen to join EWR&R in Philadelphia as an advertising account executive.



John J. Signor

Signor was at APCL&K for six years, also as account executive. Before that he was advertising manager of KYW radio and held a similar post with Raymond Rosen, Philadelphia appliance distributor.

MEET ATS -THE GIANT SALES-BUILDER

Meet a new broadcast representative already a proven success with a solid group of stations. Ace Time Sales is formed by the personnel of The Branham Company's broadcast division. It is employee-owned. It has solid experience with vitality. It has already won the confidence of stations formerly in the Branham line-up.

By limiting its list of stations, ATS adds a new depth in service—Personalized Sales Service. This includes personal with agency, research and station people... full-time research and promotion departments... direct contact with ad and distributors through 9 national sales offices. Let ATS build giant sales for you!



MINOW ASSAILS RATING & DOLLAR CENSORSHIP IN TV

(St. Louis): FCC Chairman Newton Minow, appearing on Eye on St. Louis on KMOX-TV, said the interview show was "a good example of what television can do to educate and enlighten and inform people."

The local show is seen nightly at 10:15-10:30 p.m. and is fully sponsored each night of the week by Missouri Auto Club, National Food Stores, Thrift Homes alternating with Jefferson Bank & Trust, Plumbing Industries, and International Shoe.

(Chicago:) FCC Chairman Newton N. Minow, speaking at Northwestern University, defended his agency from charges of censorship, pointing out it never interferes before a broadcast.

But he did speak of two other kinds of program censorship, which he termed "rating censorship" and dollar censorship."

In the first type he cited the case of network affiliates who do not pick up information program feeds if they believe the rating will be low.

Minow's case against "dollar censorship" was this: "the broadcast licensee simply abdicates his own judgment and turns programing decisions over to an advertiser or his agency."

Minow closed his address by answering one question by raising another. "To those few broadcasters," he said, "and their professional associates who would evade the nation's needs crying 'Censorship! Oh where will it end?'—I ask: 'Responsibility—when will it begin?' "

A humorous moment during the address occurred when Minow referred to a station that dropped The Untouchables and put in a Chicago Symphony Orchestra show. Said Minow! "We can only speculate about the reaction of the television audience when they see what comes out of those violin cases!"



FSR has CCTV for market research

Fuller & Smith & Ross—which makes no bones about being on the prowl for landing its first consumer package goods account—hopes to use the lure of a new marketing research tool it has developed.

Called "Focused Group Interviewing," the new procedure involves a discussion with specially selected consumer panels. It is believed that franker and relaxed discussion are obtained with groups than individuals.

The unique feature of FGI is this, the entire proceeding is watched on closed circuit tv by a trade audience which can give questions at any time to the panel leader. The panel is not aware of being watched or of the sources of questions.

FSR research director Tully Plesser who also is panel leader in FGI discussions, says the technique is especially useful to clients for testing particular projects, such as package changes of new ad themes. It has also been helpful to clients in understanding problems agency creative people are facing.

Brunswick buys ABC TV shows

Brunswick Corporation (McCann-Erickson) will participate in four ABC TV shows next year.

Brunswick will co-sponsor Make That Spare and will Participate in Adventures in Paradise, Ozzie & Harriet, and Steve Allen.

Lestoil creates new ad-marketing post

Lestoil's expansion into new consumer and industrial products has led to the creation of a new marketing-advertising post.

Edward J. Fredericks, who was marketing director for The Simoniz Company, joins Lestoil Products in the newly-created role of director of marketing.

Fredericks will report to Charles J. McCarthy, executive v.p., and will take charge of domestic, international, and industrial sales, plus corporate and product advertising, and sales promotion and public relations. In addition to the formidable list he will also be head of Lestoil's brand managers.



E. J. Fredericks

Last year TvB credited Lestoil with a $9.9 million tv expenditure. This year trade estimates are that the tv investment is running at about the rate of $8 million.

Lestoil president Daniel E. Hogan called the appointment the first of "several major moves this year, designed to strengthen the totality of integrated marketing services."

Lestoil consumer products now include scented detergents, Lestare dry bleach, and a new spray starch.

AT&T into more CBS Reports

AT&T is expanding its buy of CBS Reports into non-space shows.

The telephone advertiser will sponsor the 19 October CBS Reports on the problem of "Water." This is its first buy into CBS Reports not to be on a space subject.

Also active at CBS TV this week were three advertisers who bought into I've Got a Secret.

They are: Polaroid, Hertz auto rental, and General Foods.

More SPONSOR-WEEK continued on page 60



THEODORE F. SHAKER, NEW YORK

Ted



EDWIN T. JAMESON, NEW YORK

Ed



HARRISON E. MULFORD, NEW

Harry



DONALD BOWEN, NEW YORK

Don



MARTIN S. POLLINS, NEW YORK

Marty



D. THOMAS MILLER, CHIC

Tom



JUSTIN CASSIDY, CHICAGO

Jud



RICHARD BEESEMYER, HOLLYWOOD

Dick



CHARLES BARRICKMAN, HOLL

Chuck

1. all the info on TV's big 5 markets.

These are the exclusive reps, as of August 15, of ABC-TV's ne Owned & Operated Stations sales organization.

Meaning they represent WABC-TV, New York; WBKB, Chicag KABC-TV, Los Angeles; WXYZ-TV, Detroit; KGO-TV, San Francis . . . the most uptrending stations in these top markets . . . and spea knowingly about the 5 markets where a healthy slice of the nation spending money is spent.

ABC-TV NATIONAL STATION SALES, INC

WABC-TV, NEW YORK/WBKB, CHICAGO/KABC-TV, LOS ANGELES
WXYZ-TV, DETROIT/KGO-TV, SAN FRANCISCO



RED NETTERE, NEW YORK

Fred



JEROME McCAULEY, NEW YORK

Jerry



THOMAS BELVISO, NEW YORK

Tom



HN McELFRESH, CHICAGO

John



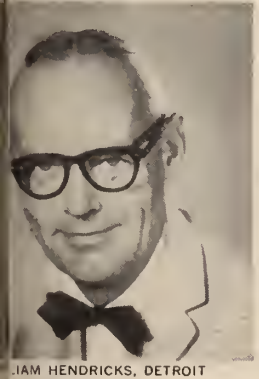
PHILIP GORE, CHICAGO

Phil



FRANK SARACENO, CHICAGO

Frank



IAM HENDRICKS, DETROIT

Bill



JAMES OSBORN, SAN FRANCISCO

Jim



GRANT NORLIN, SAN FRANCISCO

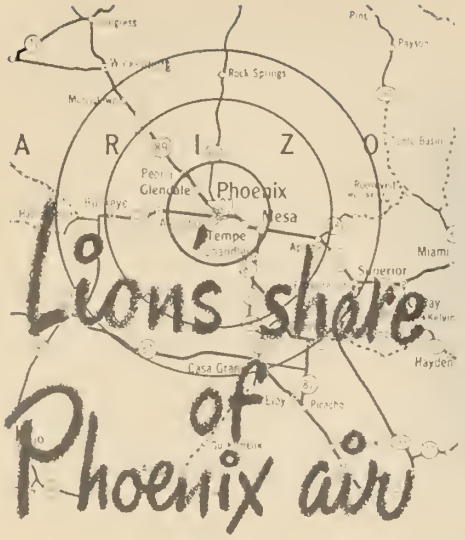
Grant

t:

. from any of these 18 specialists.

ese men know all about their business. And plenty about yours.
ey were hand-picked for their first-hand knowledge of the
arkets. They will concentrate 100% of their activities on these key
arkets. Whatever you want to know about the markets, research-
availability-wise, these 18 men know. Or will find out. Fast.
Call the one closest to you, geographically speaking.

3 Fifth Avenue, New York 22, New York, SUsquehanna 7-5000
0 North Michigan Avenue, Chicago 1, Illinois, ANdover 3-0800
39 North Vine Street, Hollywood 29, California, NOrmandy 3-3311
dison Theatre Building, 1567 Broadway, Detroit, Michigan, WOodward 1-0255
7 Golden Gate Avenue, San Francisco 2, California, UNderhill 3-0077





Latest PULSE* figures show

KRIZ #1

with more first-place quarter hours than any other station.

KRIZ—307

X — 90

Y — 38

Ties — 69

Total weekly 504 quarter hours

**According to the March, 1961 Pulse Report.*

KRIZ

phoenix

call robert e. eastman & co., inc.

by John E. McMill

Commercial commentary

Junior, you're a jerk



I don't often get an uncontrollable urge to take the younger generation over my avuncular knee and spank their rosy-tinted bottoms, but there are some indignities no self-respecting middle-aged adman should have to endure.

The immediate cause for my galloping apoplexy is a piece by a Mr. Henry Karpus which appeared recently in our sister publication, CANADIAN SPONSOR and in which Mr. Karpus displayed that shocl ing disrespect for his elders, brighters, and betters in the busines which I find all too prevalant among advertising's current romper se

He wrote, "*As we all remember, advertising prior to World W II was pretty much a hit-or-miss affair compared to today's a proaches. Back in those days, the agency man was usually flamboyant, cigar-smoking, table-thumping practitioner in the a of personal selling. He ran the whole show. Everything happene off the top of his head and the whole shooting match was housed i his hat. He was the golden boy in the golden age of super-salesme Today that same adman can be found on the executive floor of man agencies. Over the years he has mellowed, but now he seems a mit bewildered at the tempo of the times, and probably wonders ho this new generation of specialists can keep up the pace.*"

Well, isn't that a touching, a poignant picture?

I'm sure it is natural and human for any ambitious young buc to think he must kick Daddy in the head in order to rise to glor and Mr. Karpus, along with hundreds of fledgling ad-boys on thi side of the border, exhibits many of those symptoms which Sophocle outlined in *Oedipus Rex* and Freud rediscovered 25 centuries later.

But there is a tremendous danger in this boyish downgrading o advertising-as-it-used-to-be. Not the danger of slandering us flam boyant, table-thumping old timers (though it does do that). Bu the danger that, in jeering at the past, today's youngsters are kiddin themselves about the current impoverished and sterile state of th ad agency business.

We had more than you have

Junior, let me tell you something. It was great to be young an an adman in New York in the '30s.

We had more fun, more laughs, more exciting and interestin work, and we made more money, job for job and in terms o real buying power, than you're doing today.

Furthermore we were in a business we were proud of.

We weren't skulking around, as so many of you are, lugging king-size inferiority complex about being called hucksters and grey flannel suiters. We weren't pathetically trying to dream up publi relations drives to sell advertising's "image" to "thought leaders.

(*Please turn to page* 45)

This Fall in Birmingham

19 OF THE TOP 20 SHOWS* WILL BE ON WAPI-TV

THE CREAM OF NBC AND CBS TV NETWORKS

- ★ GUNSMOKE
- ★ ANDY GRIFFITH
- ★ DANNY THOMAS
- ★ GARRY MOORE
- ★ HAVE GUN WILL TRAVEL
- ★ G. E. THEATER
- ★ CHECKMATE
- ★ RED SKELTON
- ★ CANDID CAMERA
- ★ I'VE GOT A SECRET
- ★ RAWHIDE
- ★ JACK BENNY
- ★ BONANZA
- ★ DUPONT SHOW
- ★ DENNIS THE MENACE
- ★ TO TELL THE TRUTH
- ★ (SYNDICATED)
- ★ DOBIE GILLIS
- ★ ED SULLIVAN
- ★ WAGON TRAIN

*ACCORDING TO ARB, MARCH 1961, THESE SHOWS REACHED MORE HOMES THAN ANY OTHER.

NBC WAPI-TV CBS Channel 13 Birmingham, Ala

REPRESENTED BY HARRINGTON, RIGHTER AND PARSONS, INC.

KOIN-TV's eye-appeal for its audience means "buy-appeal" for your product. It's the colorful station with the widest audience in Portland, and 3 surrounding Oregon and Washington counties. Northwest people prefer KOIN-TV's smooth programming blend . . . top news, top-rated shows, top sports features. Brighten *your* profit picture with KOIN-TV's proven "buy-appeal." Check the latest Nielsen for some statistical finishing touches.*

KOIN TV PERSUADES PEOPLE IN PORTLAND!



* Highest ratings and widest coverage . . . 7 of every 10 homes in Portland and 33 surrounding counties.

KOIN-TV—Channel 6, Portland, Oregon. One of *America's great influence stations.* Now Represented Nationally by Harrington, Righter & Parsons, Inc.

49th and Madison

Appreciated sympathy

Your sympathetic and most illuminating comments on the Texaco switch (SPONSOR, 17 July) are most appreciated in this corner. I know it's been widely read in the agency and I hope in the industry (industry?).

The most difficult thing from my viewpoint is to see a fine group break up.

Also agree with your prescription for preventing such things happening. Maybe some day.

John F. Murray
"ex-copy grp head on ex-Texaco"
Cunningham & Walsh, Inc.
New York

Yes, but how about "The Sponsor"?

Remember the last time someone got your name wrong? You probably were a little upset, and rightly so.

We have noticed in the 15 May, 1961 edition of The Sponsor in an article entitled "Here are 1961's classics awards": you misused a name very important to us, our registered trademark, BAND-AID. You may not have realized that if a trademark is misused and it becomes generic, the owner loses his valuable property right. Don't misunderstand us —we hope that you will continue mentioning our products, but it is important to us that the name be used correctly.

There's an easy way to remember the correct usage. BAND-AID is always used as an adjective—never as a noun. Therefore, as an adjective it must always be followed by the descriptive name of the particular one of our several products bearing the trademark. Here are some examples of proper usage: "BAND-AID Plastic Tape," "BAND-AID Adhesive Bandages," "BAND-AID Plastic Strips."

Incidentally, we know that many publications will not print trademarks in full capitals; therefore, you may prefer the following style. whi is also proper: "Band-Aid adhesi bandages," "Band-Aid plastic tape etc.

One other point—since BAN AID is an adjective and not a nou it is not correct when used in t plural.

These inconsistencies cause us good deal of grief from a legal poi of view, and we would apprecia your cooperation in helping us a tain the highest degree of accurac

Thanks for giving us an opport nity to set the record straight.

Norman St. Landa
general counsel
Johnson & Johnso

● We stand corrected of course. But we'd like point out that Mr. St. Landau's letter was addres to "The Sponsor," New York, N. Y. We also jealous of our trade name and we hope in future J will address us correctly as "SPONSOR." The P Office will also appreciate it if they include pro street and zone numbers, 40 E. 49th St., New Y 17, N. Y.!

You've done a great job, but . . .

I read with great interest and mor trepidation the account of the su cess of the Dubonnet campaign i your last issue. The trepidatio comes from reading between th lines of the switch in agencies.

Much is written about agency ser ice etc. etc. but I have yet to see to much about client loyalty. I am sur that the first agency went far an above the call of 15% in worl energy and talent, and it produce results. What is the reward for a outstanding job?" Thanks a lo fellas, you've done an outstandin job for us, but now that we're bi we can't use you any more.

Lenny Kahn
owner
Lenny Kahn Adv
Cleveland

Re frequency of purchase

I read with interest the article in th 26 June issue entitled "Big radi topic: shopping frequency."

There are several things about th

hilosophy outlined in this article iat concern me, but most fundamenl of them is contained in the paraaph which states, "in order then to rotect brand identification (what ith the heavy competition in this roduct area) a feasible radio camiign would be the placement of one mouncement per hour. In that ay the advertiser is sure to reach e total circulation in that particular arket, SPONSOR was told." The ncensus that reaching the total rculation of any particular market n be arrived at by buying a spot ery hour, or 40 or 50 spots, etc., is been gaining considerable cre-nce of late.

In fact the ability of any radio ition to saturate a given market is nited by its total accumulative audice. At the present time the most able data of this sort, despite its ortcomings, is circulation data. It thus impossible to assure saturaon of a market by using a spot ery two minutes, much less every ur on a station whose total circuion is perhaps only 30% of the irket. This, regardless of the total gross number of rating points.

Even taking the hypothetical example of a radio station (and I know of none which do) that reaches 100% of the market, it would be a pure accident of fate that the one spot per hour schedule would be precisely the right thing to saturate the market.

People interested in trying to find some of the answers to the saturation of the market question would, I think, recognize that such matters as distribution of spots during the broadcast day, placement of spots in the shows appealing to various different types of audience, and length of the total campaign, would also be factors in influencing the number of spots required.

I submit, isn't it just possible that the more frequently a person buys a given item, the more deeply ingrained the brand-purchasing has become? For instance: maybe it is easier to change a man's mind about what car he should buy because he only buys a car every year or so, than it is to change his mind about the cigarettes he buys; which purchase he makes much more often; and even in the field of cigarette purchasing, how does one differentiate between those cigarettes which are purchased by the carton, and those which are purchased by the pack.

All in all, it is my feeling that the attempt to use frequency of purchase to sell radio time will undoubtedly result in another black eye for the radio medium, which is often accused of playing games with figures.

I realize that the serious approach to basic research, as it relates to radio as an advertising medium, is not likely to come up with the pyrotechnics that the casual approach does, but I submit that in the long run the biggest job that the radio medium has to do with the advertiser is to convince him of its soundness and its willingness to do business on a basis that is grounded on solving the client's problems rather than its own.

But don't get me wrong, it is delightful to read the many fine articles that appear in your magazine.

P. Scott McLean
general sales manager
WLW
Cincinnati

NOW 425,200 TELEVISION HOMES



... in the land of Profitunity!

SERVED BEST BY WFLA-TV

Any advertiser seeking sales in America's top markets—must include the Tampa - St. Petersburg Metropolitan Market — America's 28th Retail Market, which includes Florida's largest city — Tampa!

WFLA-TV delivers the Tampa - St. Petersburg market plus 26 other big, busy counties — a total sales market of 425,200 TV homes* — *an increase of 53,000 TV homes in the last year!*

Want top-rated availabilities on this Florida Sales Powerhouse? See your Blair-TV man, or write us.

*ARB TV home estimates, 6/61

Channel 8
NATIONAL REPRESENTATIVES, BLAIR-TV

wfla-tv NBC
TAMPA - ST. PETERSBURG



there is nothing harder to stop than a trend

Continuing its torrid summer rating pace, ABC-TV continues first in the competitive TV markets where the viewer can watch all 3 networks. Given this highly meaningful 3-way choice, Nielsen reports more homes l more of what they see on ABC.* Such seeing, for the s sponsor, makes the most successful kind of belie

ABC Television

*Source: Nielsen 24 Market TV Report, average audience, week ending July 30, 1961, all commercial programs originating between 6-11 PM (N.Y. time) Monday through Sunday.



14 AUGUST 1961
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Interpretation and commentary on most significant tv/radio and marketing news of the week

SPONSOR-SCOPE

A blue sky is starting to break through for national spot radio with regard to fall buying.

The event that was especially encouraging: **Detroit's opening up.** The advance guard consists of Chevrolet (Campbell-Ewald), Oldsmobile (D. P. Brother), and Cadillac and Pontiac, the latter two out of MacManus, John & Adams. Buick is expected to fall in line shortly.

What gives the Chevrolet entry an extra flavor: once the biggest automotive in spot radio, **Chevrolet in pushing its 1961 line cut its radio budget to the bone.** It'll have two schedules, one for two weeks of saturation at announcement time (22 September) and then 22- to 42-week schedules in large and medium markets, starting later in the fall.

Other spot action in the Midwest: Parker Pen (Burnett); Cream of Wheat, renewal (BBDO); Kraft margarine (JWT); Skelly Oil (Bruce Brewer, Kansas City); Interstate Bakeries (Potts-Woodbury).

In New York: Burlington Mills' support hose (Donahue & Coe), Preston-Eveready (Esty) and such perennial cold remedies as 4-Way cold tablets and 666.

Network tv provided this sales coup of the week: Beech-Nut's decision to string along with NBC TV, with the pot amounting to about $7 million, if the account stays for 52 weeks.

The actual obligation by Beech-Nut for the wide assortment of nighttime minutes (over 200) and daytime quarter-hours **is 26 weeks.**

Both CBS TV and ABC TV had been in there heatedly pitching for the business—which would indicate that **everybody has plenty of unsold time**—but NBC TV evidently had the sweetening which assured the most savory c-p-m.

Another late NBC TV sale: about 30 commercial nighttime minutes plus some daytime to Max Factor (K&E), adding up to $1.3-4 million. The participations will be run off in flights, with the first one during the Christmas promotion season.

The SRA has embarked on a different tack in the selling of spot radio.

Member reps have asked their salesmen to **reduce their competitive wrangling** to a minimum and to put the main force of their efforts into selling the concept of radio as a good and effective medium for the national advertiser to be in.

What started this drive toward more cooperation and positive selling was the discovery by SRA members that in one highly important area of radio business the **salesmen were spending more time running down station selections already made** than in complimenting the agency involved for its use of radio.

The SRA has straightened out the situation in that center and radio reps within the organization have **agreed to take strong personnel action,** if necessary, to cure this sort of negative tactic within their own ranks.

Spot tv sellers can give the back of their hands to the report that Miles Lab (Wade) is revamping its tv strategy.

What apparently inspired this thought was the buy of the Kukla and Ollie five-minute strip on NBC TV.

The fact about Miles' attitude toward spot tv: **the medium will go on as the big support for the No. One brand,** Alka Seltzer, with 100 markets on the list for a 17 September start.

The puppets will be assigned One-A-Day, Chocks, and Bactine.

With all the heavy activity that's been taking place in spot tv the past thr weeks, the major reps have yet to get an actual availability call for some 40's 30's in prime chain-breaks.

Another interesting observation about the character of the inquiries: the quest for 1 are pretty much like the ratio of a year ago. And the buyers apparently are having **no di culty getting all they want** of the locked-in type.

The bustle of spot tv buying for the fall **continues to take on momentum,** with volume of it certainly above and beyond the pattern of the past two early Augusts.

Included in the past week's roster of avail calls and schedule placements out New York: Continental's Wonder bread (Bates), 6-8 minutes or 20's a week per station the balance of '61, starting 3 September; Pepperidge Farms (OBM), night breaks and m utes, six weeks, starting 25 September; American Chicle, Brown & Williamson, Colgate den frice and Anacin, all out of Bates; Chesterfield (JWT), minutes, I.D.'s; Lever's Golden Gl margarine (SSC&B); Cities Service (L&N); Sinclair (Geyer); Best Foods' Nucoa (DF minutes.

Out of the Midwest: Swift's Award margarine (Burnett); Jiff's peanut spread (Ga ner), adjacent to kid shows; Duncan Hines' Dutch topping (Gardner).

Gardner, St. Louis, has taken precautions to maintain as close to maximu efficiency as possible in dealing with reps for its 1961-62 spot buying, which t agency estimates will run over $6.5 million.

The step in this direction: **the issuance of a four-page closely-typed letter of pr cedure to reps.** It tells how the requests for availabilities will be staggered by region, h these sheets are to be handled as to information, when confirmations can be expected, a suggests that switch pitches be put off until after the buying is completed.

Assures the letter: Gardner's **not trying to be arbitrary or over-demanding;** i merely trying to do a big job on an organized basis.

Some reasons for the expanded spot money: the acquisition of P&G's Jiff pean spread from Burnett; the growth of the Duncan Hines line; Pet Milk's new dietary Sego; t competitive dog food market (Gardner has Purina); the agency's top-rung status on fa accounts.

Spot tv will be the arena this fall for another stiff battle among the coff brands.

Already on the buying line are Maxwell House instant, Yuban, C&S instant, Hill Bro Folger's Nescafe.

In and around the **New York market** there are also Chockful o' Nuts and Martinson

P.S.: New York metro supers are showing glimmers of a **coffee price war.**

One that might have gone to spot tv but didn't: Eaton Paper's test on sellin social writing package as a Christmas gift.

The trial: five one-minute participations on Today via Chirurg, with an outlay of arou $40,000 and a lineup of 147 stations.

The biggest single line spot tv buying operation got underway last week. has to with the Kellogg half-hours out of Burnett.

Current schedules on these film sponsorships expire the **last week in September.**

Station **reshuffles** here and there are expected.

Bates is swinging recently acquired Mobile account into nighttime network t

The fourth quarter tv stake comes to **around $1.5 million** and all three network are bidding for it.

The lineup won't cover the country, but it'll still be **quite sizable.**

Credit the six leading tobacco companies with spending around $2 million a week for regularly scheduled nighttime network tv programing when the fall season takes off.

In terms of commercial minutes their collective participation adds up to **60 per week,** as compared to 51½ for last fall.

Generally speaking, **the cigarette buys are year-round;** hence, you might consider the category as accounting in this regard for at least $100 million, time and talent, on the coming season. Then again, the cigarettes are **heavy buyers of network sports events.** An estimate on this score would be $6 million. (See 10 July SPONSOR-SCOPE.)

The cigarette makers' participations **per week** for the fall:

COMPANY	NO. SHOWS	NO. COMMERCIAL MINUTES	ESTIMATED EXPENDITURES
R. J. Reynolds	9	13½	$450,000
Brown & Williamson	8	12	400,000
American Tobacco	6	11½	380,000
Liggett & Myers	5	9	290,000
Lorillard	5	8	260,000
Philip Morris*	4	6	210,000
Total	**38**	**60**	**$1,990,000**

*Spends around $4 million on network sports.

CBS TV daytime sales asserts and deposes that it is not offering any of its programing on a tie-in basis.

The disavowals apply to the reports that:

1) Minutes can be had in the Millionaire and Face the Facts **only by those participating** in the morning schedule.

2) Afternoon customers **have an edge** on the sponsorship of the forthcoming 11:55-noon news strip.

The way it now looks Bell & Howell will, for the second consecutive season, be allied with more hours of public affairs programing than any other advertiser.

Meanwhile, sales on CBS Reports and the mass of pre-empting public affairs programs NBC TV has in the planning stage **are still in the doldrums,** with CBS TV toying with the idea of making Reports available on a minute participation basis.

Comparison by network: **Bell & Howell's package with ABC TV will total 14 hours,** while at NBC TV each advertiser on David Brinkley's Journal and Frank McGee's Here and Now are committed for 13 half hours.

Look for Ford corporate to sponsor again this year a Leonard Bernstein hour on Thanksgiving and Christmas nights on CBS TV.

They'll pre-empt the GE Theatre and the Amateur Hour.

These are the personal gestures of the Henry Fords.

That buy of a batch of minutes on Today by Welch Candy (Chirurg) will entail hardly any loss from the company's expenditures for spot tv.

The Today flight, which breaks in October, is mostly added money and it's designed to support a specialty package sold in supermarkets.

Lever has disposed of one pending network tv matter, even while redeploying its advertising staff—a natural sequel to the transfer of Henry Schachte to Unilever.

The decision: renew the two quarter-hours a week in Concentration and the Price Is Right on NBC TV.

Put down as quite a coup for McCann-Erickson: hauling in the New Orlea Coca-Cola bottler to the extent of a $1.5 million budget.

The event comes three months after the agency had added the Los Angeles bottler f $3.5 million.

An oddity about bottlers: **they tend to resist using the same agency that hol the factory's account.** They want to be free to pick their own, thereby avoiding too mu control by the maker of the basic ingredient.

Word reaching some of the major New York agencies from various points the country is that creative activity among tv stations is taking on some solid m mentum.

What they hear is that more and more operators are going through the throes of seeki to come up with **ideas for programing,** that would not only be closely integrated with t **community** but make room for **more local business.**

How much this stir stems from the critical barrage triggered by FCC chairman Newt Binow is problematical, but a broadening search for a greater accent on the local article seen to be under way.

What may pose a serious problem: **finding the right writing and production ma power** to carry through with the ideas.

Comes the middle of September there'll be but two stations again in Rocheste N. Y., with WHEC-TV occupying all of channel 10 and WVET having channel 5 a for its own.

WHEC-TV is buying all existing contracts from WVET and WVET is doing the sam with WROC-TV, which is **going out of the market.**

Eventually channel 5 is scheduled to go to Syracuse and WVET will become channel The FCC has plans to **drop in a channel 13** into the Rochester market.

Perhaps too much shouldn't be read into the ratings for two months, but th half-hour nighttime network tv programs in May and June delivered slightly mor homes per average minute than the hour shows.

It could be that the warmer months are tending to produce a lessened patience to cotto to the longer shows. (**The trend actually started last year.**)

These comparisons are culled from the Nielsen Tv Index:

MONTH	LENGTH	AVG. RATING	AVG. HOMES	LENGTH	AVG. RATING	AVG. HOMES
May 1961	30 min.	16.5	7,739,000	60 min.	16.4	7,692,000
June 1961	30 min.	14.6	6,847,000	60 min.	14.5	6,801,000

The tv networks appear to be making a concerted attempt to haul more insur ance companies into the medium.

The argument they're using: **insurance policies are becoming more and mor flexible**—ending more and more toward the **package concept**—and their sellers can mak better headway by using tv which **reaches a much broader segment of the audienc than print.**

NBC TV daytime sales is making a promotional ado over the fact that the house wife this summer has been treated to a lot of top-rung entertainment personali ties that she customarily could only see on nighttime programing.

The shows noted are Here's Hollywood, Truth or Consequence, Make Room for Daddy and Loretta Young Theatre.

For other news coverage in this issue: see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 60; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Ra dio Newsmakers, page 72; and Film-Scope, page 56.

"Live Programming ?
Of course...it's tradition
with us..."



WSM-TV Channel 4
NASHVILLE, TENNESSEE
America's 48th Television Market
NBC
Represented by
Edward Petry & Co., Inc.
The Original Station Representative
OWNED AND OPERATED BY THE NATIONAL LIFE AND ACCIDENT INSURANCE COMPANY

A TREE



IS A CAVE



IS A HUT

IS A HOME



IT'S A SALES JOB, TOO, THIS THING CALLED PROGRESS

Believe it or not, it took *selling* to get man out of the trees in the first place. And *selling* to make him move up every step of the way. For as creative as he is, the cantankerous animal we call our brother is just as stubborn when it comes to change. He does not "buy" anything until someone sells him the idea.

He never "saw" the automobile until it was "sold" to him; nor electricity; nor central heating; nor even the notion of washing his hands before an operation. He even had to be "sold" the world was round.

We have a nicer name for this selling effort, of course. Less Pushy. We call it "education." But what is education anyway—if not the transmission of ideas?

And what is advertising, in its essence, if not the very same thing? Not all of advertising is good. True. But the great majority of it has brought betterment for all and the world has benefited from this transmission of ideas.

Remember that! If you're in any phase of selling—remember that with pride. And you can remind the egg-head who tells you otherwise that his ancestors would still be cowering in the trees if someone like you hadn't suggested it was a great idea to come down and stretch his legs.

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"Is this the one you want me to try, Mom?" Her mother in the background is one of the nation's adult who receive and control 98% of the U. S. income. WBT, for over 39 years the Charlotte radio statio with the biggest general audience, also has the highest percentage of adult listeners. They turn to WB because of responsible programming, outstanding service and fine entertainment. In the WBT 48-count basic area, adults receive and control most of the $2,690,786,000 worth of spending money. If you wan to make more sales for your clients, clearly the radio station to specify is the one that reaches mo of the adult listeners . . . **WBT RADIO CHARLOTTE.** Represented nationally by CBS Radio Spot Sales

Jefferson Standard Broadcasting Company

Sources: U. S. Dept. of Commerce, Nielsen Coverage Service Number Two and Sales Management's Survey of Buying Power, 1960

OILMEN SHIFT MEDIA GEARS

What's behind the frenzied switching of agencies by petroleum clients and what this means in billings to both radio and tv

By playing musical chairs with advertising agencies, by going national, by getting rid of antediluvian marketing systems, the giant oil companies think they will pump out some of the sludge that has held back the petroleum industry these many years.

The expansion and upgrading of the industry, experts predict, will certainly benefit the billings of radio and television, with tv money likely to come in with gusher-like intensity.

The oil companies, in the violent convulsion of a marketing revolution, expect their new advertising agencies to appear on the scene, like Thurston, the illusionist, with new strategies and new brand name selling messages that will perk up the petroleum industry and, at the same time, convince the American motorist and his family to go more places in their petrol wagons.

Corporate unheavals, changes in flags and names and logos, mergers and territorial expansion—these are indeed some of the profound problems currently nagging the oil companies.

The turbulence in the petroleum field has brought about at least 13 advertising agencies switches in less than two years; the latest and biggest one is Texaco's $11,500,000 business which went from Cunningham & Walsh, after a 26-year run, to Benton



NEW TORCH AND OVAL SIGNS heralding the debut of American Oil Co. as a national marketer with three regional petroleum marketers uniting into a single nationwide operation

& Bowles. Other major changes included Gulf Oil's tires, batteries, and accessories (TBA) division $2,500,000 in billings) from Y&R to Erwin Wasey, Ruthrauff & Ryan; American Oil with its $5,000,000 to $6,000,000 billings, from Joseph Katz Co. to D'Arcy and, of course, the $11,000,000 Shell Oil account from J. Walter Thompson to Ogilvy, Benson & Mather. Then there was Mobil with its $12,000,000 account which said goodbye to Compton, after an 18-year romance, and decided to go steady with Ted Bates. After a 13-year alliance with Ellington and Co., Cities Service Oil switched to Lennen and Newell, involving some $3,500,000 in billings. All told, some $50,000,000 in gas and oil account billings have marched into new ad shops in that less-than-two-year stretch.

Texaco, of course, has been the one major oil company to sell its product in each of the 50 states. Soon it will have an abundance of national competitors. There is drastic reorganization going on in the marketing techniques of, for exa ple, Standard Oil (New Jersey) a Standard Oil (Indiana). Humble & Refining Co. is marketing Esso N. J. products across the land a American Oil Company is doing similar job for Standard of India The changeover of logos and lab promises to be a herculean advert ing job—and the educated opinion those in gasoline, broadcast and agency fields is that television w both spot and network programi will be in the vanguard to prom the spread of new, national bra names.

Radio, tv promote oil sponsors' stature



TEXACO WILL CONTINUE TO USE institutional advertising funds to sponsor Metropolitan Opera broadcasts. Here (l to r) Milton Cross, commentator for Met broadcasts; Chet Huntley of Huntley-Brinkley show; Marion J. Epley, Jr., sr v.p, Texaco, upon getting '60 Peabody Awards



OIL INDUSTRY regards Gulf's NBC TV 'Instant News' specials with esteem. Gulf is also expanding its public information show sponsorship with a new Frank McGee NBC TV show

The oil companies, facing such h rendous problems as an oversupp of gas, vicious pricing practices, co pact cars and their consequent sm er consumption of gas, are aski themselves pressing questions su as: "Which medium is best for us "Should we concentrate in one two media, or spread advertising d lars in all?" "Should advertisi money be spread evenly over t year or devoted to a crash progr in a given season?" "Should we more to build corporate image, divert more funds to product adv tising?"

Opinions differ. Texaco is sweet television; Shell, for the moment, playing footsies with newsprint. T aco, in the past, has put most of budget in the second quarter; Stan ard of Indiana has spread it even over the year.

The oil companies, now huddli with their agencies, will undoubted emerge with blueprints bound shake an industry which distribut annually some 60 billion gallons gasoline. The prediction is that bo the national and regional oil mark ers will spend close to $50 million television this year and conceivab far more in 1962.

As the local gasoline brands spre out regionally and as the large r gional brands go national, spot will be a major beneficiary, accor ing to Guy Cunningham, account e ecutive at TvB. Network tv alread has enjoyed substantial billing i creases both from national oil outfi and from such regional Big Leagu Baseball and pro-football sponsors Atlantic, American, Sinclair, Phillip Ohio, Speedway and Union.





Octane rating, schmocktane rating—real pullers are service and premiums

OIL COMPANIES are axle-deep in providing customers with all types of service (see above) and self-liquidating premiums (see left). American Oil service station dealer provides both travel data and such niceties as air for basketballs and free squirts of premium oil for roller skates. Nearly all petroleum companies go after new customers with premium promotions. Current Texaco premium is precision weather indicator for $3.50 with free coupon featured on the Huntley-Brinkley show

Cunningham was certain that spot would continue to make impressive ns as a result of the intense, hyper- roid marketing goings-on in the industry. He said that local or ional gasoline brands, like local kers and brewers, have the lion's re of market in many localities l they'll do their utmost "to pro- t their sales volumes by using re spot tv, adding to the prized ather, news, sports, strips, spot an- uncements, and local or syndicater grams so painstakingly assembled in the last 10 years."

The belief is that national oil marketers will pour huge sums into their new territories in what looks like a real dogfight for the motorist's dollar. Already heavy buyers of spot tv, the big oil outlets will transplant successful spot tv techniques now working in their established marketing areas into new zones where heavy promotion is needed to make name changing processes more effective.

Said Cunningham: "Several petroleum industry market research leaders have told TvB that studies of consumer awareness and reaction to specific copy points used in tv amaze them. They expect tv to top print media by 50%-100% in developing perception of particular selling points. But tv frequently tops print media by 500%-900% when the same theme has been used in multiple media. Why?"

Researchers have found that motorists have little or no inherent interest in gasoline advertising. Their atten-

(*Please turn to page* 50)

SPOT PLANS OF 225 CLIENTS

A rundown of market and budget strategy of top 225 broadcast advertisers, published by Bolling Co., shows most 4th quarter spot budgets will rise or stay the san

Here are the highlights of Bolling's compilation of the fa

ANAHIST: tv schedule to start 1 Oct., for 26 wks. in undetermined number of markets using night mins. May go to spot carriers.

ARRID: Tv budget increase of 10% planning for 60-market buy. Early and late evening mins. only, starting Oct.-March.

AVON PRODUCTS: 15 wk. tv push in 180 markets set to end about 3 Nov. Daytime & fringe mins. plus few 20's & 10's wanted.

BEECHNUT BABY FOODS: Fall sched. to jump from 13 to 26 wks. Limited local West coast markets (L.A. & Bakersfield) designated.

BEECHNUT COFFEE: Returns to spot radio with about 30 markets set to get $500,000 for 13 wks. into 1962. Minutes will be used.

BEN-GAY & PACQUIN: Spot radio will be eliminated entirely in fall with money expected to go to spot tv.

BLOCK DRUG: Total network tv use planned for Nytol, Greenmint, Py-Co-Pay, but some spot tv considered. No spot radio.

BLUE BONNET MARGARINE: Overall radio budgets to increase 25% this fall. 64 markets are on tap. Mins. & traffic 20's.

BROWN & WILLIAMSON: Extra push expected on Life brand, in top markets. Account favors prime time mins., some 20's.

BROWN & WILLIAMSON NEW CIGARETTE: Now in test stage, may break out with national budget of $7 million to dent top-sellers.

BRYLCREEM, SILVIKRIN: May up tv budget. Schedule to begin 1 Sept. for 13 wks. in 50 markets. Late night mins. sought.

BURLINGTON SUPPORT HOSE: Plans to continue its radio campaign in same 45 markets. Merchandising appropriate with account.

CHESEBROUGH-PONDS: Tv for Pertussin will concentrate in 100 mark beginning in Sept. Spot will be mostly daytime mins.

CLORETS: 100 market tv campaign for 4th quarter. Oct.-Dec. 13 wks. & starting Jan. for 20 wks. Fringe minutes.

COLDENE: Normal tv spot budgets are calculated for the top 40 m kets starting 1 Oct. with indefinite lengths. Fringe mins.

COLGATE'S CHOICE: New product will start 115-minute tv dr spending $1-$2 million for next 6 mos. on mins. all times of d

COLGATE DENTAL CREAM: Stepped-up spot tv budget expected for quarter 1962 via heavied schedules and market increases.

COLGATE's FAB: 10% radio increase in Negro markets expect Also 15% budget boost in tv using 50-60 markets, mins. & IDs.

CONTINENTAL BAKING: Return to spot tv expected in early 1962 us same areas & weight as 1st quarter 1960. Web is same.

CORN PRODUCTS' NEW STARCH SPRAY: 13-wk. tv test in 3-4 Midw markets Dec. using day & night mins. & 20's for women.

DOMINO SUGAR: Fall tv campaign starting 1 Oct. for 10 wks. La eve. and mid-noon mins, 20's & ID's. No budget increase.

DUFFY MOTT: Concentration is on spot tv with radio on supplement basis. Markets designated will run 13 wks. or more.

ESSO: Already in 49 tv markets, considering extension to new Humb areas. Account would use news shows, 52 wks.

FALSTAFF BEER: Starting Sept. for 26 wks. prime mins. & 20's in san 41 markets as 1960, plus some Gunsmoke reruns.

ourth quarter 1961 spot radio d tv expenditures and market usage ll increase over 1960, or at least main the same, with most of the tion's broadcast advertisers, ac- rding to a summary of the upcom- g air media plans of more than 225 national and regional broadcast advertisers, published by the Bolling Co. as an aid to its represented stations.

The report also indicates that there is little or no interest in the use of the extended tv station break by either small, medium, or large advertisers in the nation's largest markets.

In the report, which covers all cities in which Bolling now has offices, the market and dollar strategy of advertisers is covered. The cities

adio and tv campaigns of 72 top New York broadcast clients

RD MOTORS: Fall radio campaign starts in Oct. using mins. in same mber of markets as '60. May change with new model.

N. MILLS CEREALS: Converting network 30-min. strip to spot on Sept., with 15-min. kiddie strip in 50 markets.

LLETTE: Radio campaign aimed at teen audience. Budget & market crease expected in 1962. Spot continuing through '61.

ILDEN PRESS CHILDREN'S BOOKS: A 25% budget hike will increase arkets and heavy-up schedules in present markets. 4-wk. flights.

IOVE LABS.' DEFENCIN: Now being tested in Columbus, O., will swing to full tv schedule next year using evening mins., 20's.

ULF GAS: Pulled out of spot radio for fall and has picked up web dio & spot tv schedules. Some spot radio will be bought.

ANA: 2-wk. tv campaign to kick-off in early fall on West coast. rly & late evening mins. are only spot types used.

VER'S BREEZE: 80 tv markets already selected for Oct. start 6-10 ks. Day & early fringe mins. dominate. Some 20's.

VER'S MRS. BUTTERWORTH'S SYRUP: To maintain same 75 tv markets 1960. Test in Indianapolis, Terre Haute in fall.

JCKY STRIKE: BBDO has recommended spot radio & tv campaigns start in fall. Radio budgets expected to equal 1960.

ALTEX CEREAL: About 75 regional radio markets planned for fall. ins. flights of various lengths scheduled to start in Sept.

AXWELL HOUSE: Same number of spot tv markets expected. Slight udget increases may start in Sept. allowing for longer runs.

MAYPO CEREAL: Tv market increases up to 80 planned. Campaign will be in 2 flights for 14 wks., Oct.-Dec. & Jan.-Feb.

MAZOLA SHORTENING: To debut Nov.-Dec. in 3-4 tv & radio test markets for 13 wks. using mins. & 20's reaching women.

MENNEN: Additional budgets for spot radio for pre-Christmas push. Market list should hit about 75 areas, more added later.

MENNEN CITATION, SKIN BRACER: Schedule of 50 spot tv markets for 10-13 wk. drive of mins. adjacent to sports & men's shows.

MINUTE MAID: Fall tv campaign planned for 13 wks. starting Sept. with day and night mins. & 20's, night web spot carriers.

NABISCO: Budget hikes mean more money in concentrated 30 market tv campaigns scheduled for 1 Jan. through mid-year.

NESCAFE: New all-min. radio campaign starts Sept. Tv starts in Sept. using fringe & early eve. mins. in top 35 markets.

NESTEA, DECAF: Markets probably top 35. Decaf should use mainly fringe 20's and mins. next. Nestea is reversed.

NIAGARA STARCH: Additional budget for expanded markets starting mid-Aug. 1960. Day and fringe mins. & 20's are scheduled.

NORELCO SHAVERS: A pre-Christmas campaign is being set with dealer tie-ins for 4 wks. Total number of markets should top 100.

PALL MALL: Radio flights will begin in Oct. for two wks. in over 100 markets. Also 52-wk. schedules in 26 special markets.

PALMOLIVE SOAP: Tv markets remain under 40. Budget also same. Prime or fringe mins. preferred. Extended breaks being eyed.

include Atlanta, Boston, Chicago, Dallas, Denver, Detroit, Kansas City, Los Angeles, Memphis, Minneapolis, New York, Philadelphia, San Francisco, St. Louis. The survey was compiled by Bolling salesmen interviewing the major accounts in each city.

Capsule campaigns (see accompanying chart) of the major spot clients in cities other than New York will appear in SPONSOR 21 August.

General highlights of the findings include beginning and end dates of campaigns, number of markets, types of spots, dollar expenditure, new products, test markets, etc.

In the area of dollars, Bolling reveals 108 clients plan to up th advertising revenue over fall 19 while just 17 expect to cut back. T leaves about 90 advertisers conti ing at the 1960 level. In the area market lists, 93 plan an increase, a decrease, and 102 plan to conti with last year's market list.

(*Please turn to page* 52)

More top New York tv and radio spot campaigns in a nutshel

PARSON'S AMMONIA: Fall plans include use of 40 scattered radio markets. Budgets will equal 1960. Schedules will kick-off September 4.

P&G's CAKES: Due back in fall with same 130 markets as 1960. All fringe mins. expected. Account trying extended breaks.

P&G's CHEER: Spot tv accounts expected to continue through 1961 in southern markets. No new areas expected to be opened.

P&G's DUZ: Back in 112 scattered tv markets in fall. Fringe mins. used but trying 30- & 40-sec. copy.

P&G's GLEEM: Roughly same tv pattern expected as last year for this fall in 73 markets. Fringe mins. & prime 20's sought.

P&G NEW PRODUCT: Similar to Dash, it's testing in Colorado Springs & Rapid City on tv. Day & night fringe mins. sought.

P&G's Oxydol: Present 52-wk. schedules to be upped later in year with possibly more markets. Want fringe evening mins.

P&G's SPIC 'N' SPAN: Now has 70-market tv push going. Specialized markets, Negro & Mexican, being analyzed.

P&G's WHITE CLOUD: Market list up to 16 with 50% budget increase starting Sept. in midwest. Fringe mins. 52 wks.

RAYCO STORES: Generally places radio orders on direct, local rate basis. National business depends on rate card structure.

REYNOLDS TOBACCO: Budget will remain same on Camels, Winston, Prince Albert in top area coverage stations only.

SINCLAIR OIL: Spot radio confirmed to major Sinclair markets through end of 1961 unless new pump stations opened.

666 COLD REMEDY: About $200,000 to be spent in 75 radio mark mainly Negro. Starting Sept. for 26 wks. using mins.

SKIPPY PEANUT BUTTER: Plans 15-min. "Easy Money" radio show 15-20 mkts. for Sept. to run 39 wks., 12-3 p.m. block.

STERLING DRUG: Fall campaigns will closely parallel those of 19 in budget & market list. Day & evening fringe mins. used.

STUDEBAKER LARK: Schedule completely switched from spot to netw tv. Reason: lack of dealer support & better use of money.

STUDEBAKER NEW CAR: Oct. kick-off on 165 CBS station lineup. Sp radio expected to supplement web in selected markets.

TAREYTON DUAL FILTER: Radio to supplement tv (60 stations in markets for fall starting Sept.-Dec.) CCA will be ordered.

TELAR & ZEREX ANTI-FREEZE: Zerex into spot radio for fall. Telar w go into tv. Zerex $400,000 budget will increase.

TEXACO GAS: Summer radio schedules run to fall. Plans include r newals but to what extent has not been determined.

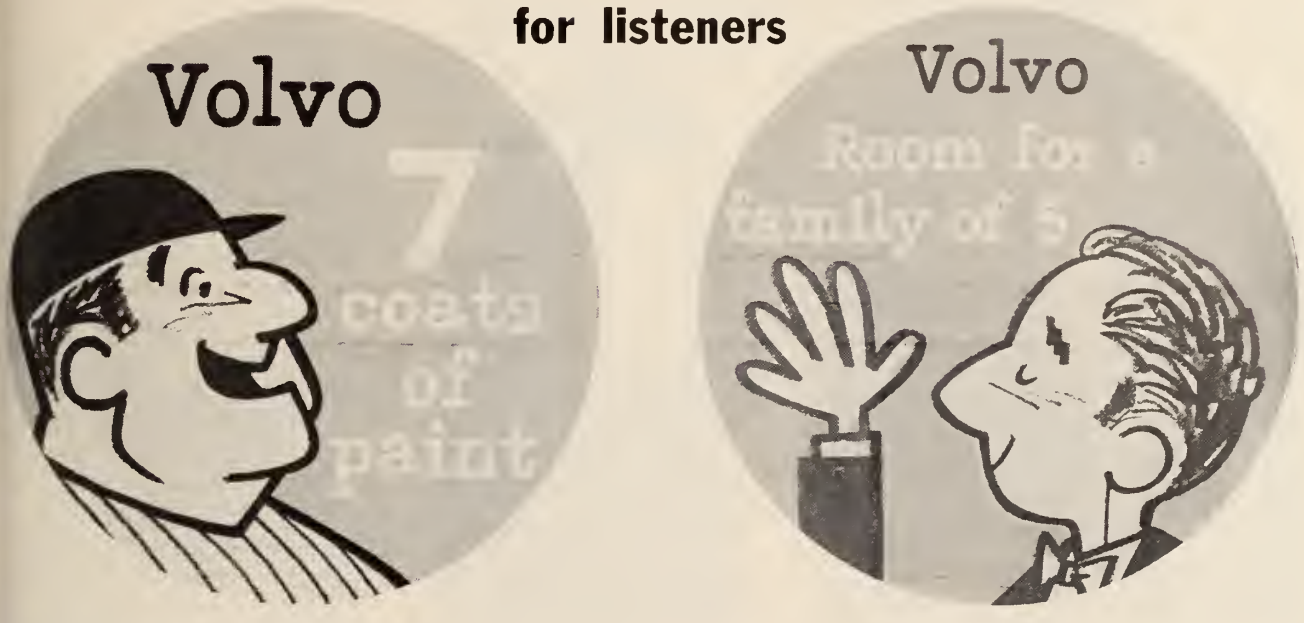
TWA: Heavy spot radio schedule in all major markets where TW operates. Longer schedules in fall with intro of Convair 880.

VICK CHEMICAL: Entering spot radio in fall in 25 major markets. Fin plans incomplete but saturation schedules being studied.

WELCH JUICES: Some new fall radio schedules planned with tv whe coverage is weak & where special problems exist.

WHEATENA: Will use the top 25 radio markets for 13-wk. campaig starting about Oct. Budgets, not yet firm, should approach $200,00

Volvo's Fred and Charley characters create word pictures for listeners



CHRONIC complainer Fred, whose major woe in life is trying to find a good economy car, and cheerful, fix-it-all Charley who doesn't miss a chance to recommend all of Volvo's features, are used in print to reinforce the radio copy. Above, window stickers for dealers' showrooms

"PICTURE" COPY FOR RADIO

Here are examples by agency radio copywriters of what it takes to put visual impact into radio commercials

To break away from the old-style straight "telling" takes imagination, and a handful of get-up-and-go words

It might have been Confuscius who first put into circulation that old saw about one picture being worth a thousand words. Or it might very well have been Dr. Vladamir Zworykin. Or perhaps even Japanese inventor Nipkow.

Not that it really matters at this point. Not, anyway, to radio copywriters who don't exactly cotton to this theory. As a matter of fact, in dozens of radio creative shops, at this very moment, commercial writers are pounding typewriter ribbons to a pale pulp in an effort to revise all that picture talk: and to prove, instead, that it takes but a few hand-picked words to conjure up a mighty effective picture.

What radio copywriters are turning out in the way of picture-conjuring copy is a far cry from the old-style straight "telling" method generally employed during those before tv days. And, according to these creative people, it's a battle of the wits to keep coming up with the right combo, be it words, sounds or imagination. It's being done, however, in a number of different ways, and for a variety of accounts. Effectively too, from all indications.

Imaginative, picture-evoking radio copy is still in its infancy, so to speak, and the field is wide open. The need, of course, was sparked by the entry, on the advertising scene, of that master picture-projector, television. And although that medium is some years out of its swaddling clothes, radio copywriters were late in sharpening up its counter-attack weapons.

In an effort to find out exactly what strides have been made in this direction, and just what goes into the making of a picture-creating radio commercial, SPONSOR talked with a number of creative people and learned that there are a variety of ways to turn the trick.

At J. Walter Thompson, New York City, Mort Levin, radio supervisor of the Ford division, and radio supervisor of the Ford Dealers Assn., believes that "nouns are much happier as selling tools than adjectives."

For examples, Levin pin-points these: in pitching Ford's station wagon Country Squire a phrasing such



RELATE radio copy to listener's own experience, advises copy chief Alfred P. Berger of Mogul, Williams & Saylor (l). With him is Rayco account group supervisor Bernard Kramer

as "wood-like panelling" is a "simple, effective way to evoke the image desired, its very simplicity superior to any 'rich-like' adjectives dreamed up in an effort to fortify it." And, says Levin, "it not only conjures up an immediate picture of what the station wagon looks like, but it is specific information."

To project an image of the luxurious interior of the automobile, a word like "luxury" was tossed out in favor of "wall-to-wall carpeting." When it comes to giving a good illustration of economy, there's nothing quite so effective as spelling out the figures, says Levin. Instead of going round about in saying Falcon, for instance, is economical in gas mileage, the copy simply stated that "Falcon broke a 25-year gas mileage record during the Mobilgas run—with 32.6 miles per gallon of gas."

Mogul, Williams & Saylor v.p. and copy chief Alfred Paul Berger says the way to convert a passive listener into an active listener is to stir the senses of the listener with words which he can relate to his own experiences.

As an example, Berger uses the Rayco radio jingle which goes like this:

When it's raining buckets, let it pour
You're snug and safe and dry with your
RAYCO CONVERTIBLE TOP . . .
When the sun beats down and burns like blazes,
Let it burn, 'cause nothing fazes
A RAYCO CONVERTIBLE TOP
When it's snowing big white blankets of snow
You'll be awfully glad you put your dough
in a RAYCO CONVERTIBLE TOP

By using a phrase as simple as "the sun beats down, and burns like blazes," says Berger you help to activate the listener's imagination to the degree that he can readily, if subconsciously, associate the words a specific mental picture, i.e. with a fiercely hot sun that is damaging his present convertible top.

To point out the progress made by radio copywriters in modern day radio commercials, this is the way a Rayco copy might have been written by a tyro some 20 years ago, according to Berger:

Whether it rains or pours
Or the sun shines down relentless
Even when the snow falls durin
winter's coldest days
No matter what the weather i
outside
You'll feel completely comfortabl
and secure
In your Rayco convertible to
that's for sure

McCann-Erickson's v.p. and asso
ciate creative director Joseph Ston
says its a matter of appealing to th
"optic nerves in the ear." Just a
the sound of a train chug-chuggin
along will immediately bring to min
a picture of a locomotive, othe
sounds will also capture a picture i
the mind's eye of the listener.

They run the gamut, says Stone from the very obvious—a squeaking door, racing cars, whistles, etc.—t the more subtle which might very well go like this: A man's voice saying "Homer, put down that bow and arrow." If it is followed up by another voice saying, "Ouch!" nothing more is needed to paint the scene.

As for words, "there are some which sit flat in bed" says the McCann-Erickson man and "others which create pictures." An example of the picture-creating kind according to Stone, is this bit of wordage which tells for example, how tasty an apple might be: "juice," says the announcer, "just runs down your lips."

Another example of how to make words work for the advertiser is illustrated by Stone in the Buick example: "I'm standing," reads the copy, "on a floor just covered with hundred dollar bills—800 dollar bills to be exact." This is followed up by an explanation that this amount of money can be saved by visiting now, the Buick dealer. "Immediately the listener sees himself in the attractive picture of standing among all those wonderful saved dollar bills," says Stone.

In contrast, here's the same commercial with the sit-flat-in-bed type of words: "Would you like to save 800 dollars on a car purchase" drones the announcer," you can save that amount if you visit your Buick dealer today." Another example of how

(*Please turn to page* 67)

HOW TO BUY TIME IN CHICAGO

CHICAGO

imebuyers in Chicago have "more fun than ost kids," according to reliable agency observers this Windy City, a statement born out by the ent cruise of the U. S. Hollingbery with 100 ency media experts aboard.

The lake cruiser, chartered by the George P. Hollingbery rep firm, steamed down the tricky Chicago River, and out on the blue expanse of Lake Michigan for a days' outing that featured lunch and other assorted time-buyer goodies.

Shown here are photos snapped exclusively for SPONSOR. For another picture of a pretty Chicago timebuyer see SPONSOR 7 August.



AN MOGER of the Chicago office of George P. Hollingbery obviously spent thoughtful, business-like voyage explaining pre-emptible spots, to timebuyers rbara Loomis and Marianne Lixie of Dancer-Fitzgerald-Sample, Chicago



CIPPER George P. Hollingbery of the Chicago-based rep firm deep in a PM debate with Alex Ostfield of Compton and Bob Penninger of Kenyon Eckhardt, as the U.S.S. Hollingbery braves Lake Michigan's stormy waves

TOM Henry, D'Arcy, kept a fatherly eye on Joan Love, also of D'Arcy. In Chicago media circles, lady timebuyers are warned —"Don't trust a rep salesman, he's just after your order."



INTER-AGENCY understanding displayed by Maureen Daley of Fuller & Smith & Ross and Bruce Curtis of Leo Burnett. *Oh to be young and a timebuyer—in Chicago!*



ED Fitzgerald, Larry Claypool, JWT (front row); Harry Furlong, JWT; Ted Giovan, Compton; Fred Norman, JWT (second row), serious-minded stags in best conservative JWT tradition



HOW TvQ RATES SYNDICATION

First large study of extent to which viewers like individual syndicated shov is part of July HTI report: TvQ scores on 37 shows provide data on audience typ

Here are TvQ "liking" scores* of 37 syndicated series fro

	Program	Total	Adults Total	M	W	Education Grade	H.S.	Coll.	A
1.	ASSIGNMENT UNDERWATER	25	16	21	12	39	19	7	30
2.	BLUE ANGELS	27	16	17	14	36	22	11	26
3.	BROKEN ARROW	25	17	18	17	35	21	7	27
4.	BROTHERS BRANNAGAN	19	11	12	10	23	18	6	18
5.	CALIFORNIANS	13	10	11	10	18	12	4	11
6.	DANGER IS MY BUSINESS	13	9	9	9	17	12	10	14
7.	DANGEROUS ROBIN	17	15	17	14	22	15	10	14
8.	DEATH VALLEY DAYS	27	24	26	24	31	25	17	23
9.	DECOY	16	13	11	15	19	17	8	9
10.	GRAND JURY	15	16	18	14	20	14	6	14
11.	HIGHWAY PATROL	20	16	20	14	28	18	8	17
12.	HUCKLEBERRY HOUND	32	18	19	17	47	22	17	38
13.	I LED THREE LIVES	17	16	18	15	15	19	13	17
14.	INVISIBLE MAN	24	12	15	9	34	19	11	28
15.	JIM BACKUS SHOW	13	10	13	9	18	11	9	10
16.	LOCK UP	19	16	16	15	24	16	12	21
17.	MIKE HAMMER	18	16	19	13	22	17	12	17
18.	MR. ED	38	25	27	24	54	26	16	37
19.	MY LITTLE MARGIE	18	9	7	10	31	11	3	20
20.	NAVY LOG	24	19	23	14	29	24	9	23
21.	PHIL SILVERS SHOW	15	11	14	8	17	13	14	17
22.	QUICK DRAW McGRAW	27	13	14	12	40	16	13	30
23.	RAMAR OF THE JUNGLE	15	8	7	8	30	7	4	12
24.	RESCUE 8	27	15	17	14	38	22	6	24
25.	RCMP	22	19	22	16	27	19	15	19
26.	SEA HUNT	28	19	22	16	39	23	11	29
27.	SHOTGUN SLADE	19	12	15	10	28	15	7	21
28.	SILENT SERVICE	24	18	22	13	28	26	6	24
29.	SUPERMAN	18	6	8	3	29	8	1	17
30.	TALLAHASSEE 7000	15	10	9	10	17	16	0	16
31.	THIRD MAN	17	13	15	13	24	16	9	18
32.	THIS MAN DAWSON	17	14	15	14	19	18	8	20
33.	TIGHTROPE	25	21	26	16	29	23	19	26
34.	TOMBSTONE TERRITORY	21	17	23	12	29	18	7	16
35.	UNION PACIFIC	15	11	12	10	23	12	2	13
36.	VICTORY AT SEA	30	28	36	20	31	30	29	32
37.	YOGI BEAR	35	21	24	18	49	25	21	41

*"Liking" score (TvQ): percentage of viewers who call show a favorite among those who report familiarity with it. (Example: if among 100 who have seen Show "X," 25 call it a favorite, TvQ is 25.)
**Market size: A, over 2,000,000; B, 500,000 to 2,000,000; C, 50,000-500,000; D, Urban but under 50,000, and E, rural.

One of syndication's perennial difficulties has been the absence of detailed research into audiences.

But a recent contribution to syndication research may add a new tool to brighten up the situation.

The Home Testing Institute has been measuring how well audiences like syndicated shows. Syndicated shows earn TvQ scores—the percentage, among viewers who see a show, who regard it as a favorite. The TvQ measures "liking," not audience size.

The HTI July report, the basis for the chart below, a SPONSOR exclusive, contains the most extensive study the company had ever done of syndicated shows. Its questionnaire for July—which included a great amount of non-syndication material besides—looked into 37 syndicated shows.

atest study by HTI using sample of 2,096 U. S. tv viewers

			Occupation†				Income‡			
C	D	E	1	2	3	4	0-5	5-8	8+	
20	26	21	17	28	39	20	28	22	24	1.
26	23	28	22	27	34	22	28	25	25	2.
22	23	28	18	27	33	21	28	24	16	3.
20	17	26	13	22	15	23	23	14	13	4.
10	15	16	10	14	18	10	16	8	12	5.
11	19	12	15	12	15	22	14	12	13	6.
14	17	24	7	18	24	22	20	11	20	7.
18	30	35	18	28	28	32	29	24	24	8.
21	20	20	9	16	17	26	18	11	20	9.
21	18	16	10	16	19	17	16	13	17	10.
19	26	26	13	21	23	23	24	17	14	11.
35	36	22	32	32	41	25	34	28	31	12.
13	21	21	15	17	17	21	20	14	15	13.
20	26	27	14	28	26	26	31	15	16	14.
15	9	18	11	14	13	20	14	15	10	15.
18	16	22	9	23	16	16	22	14	16	16.
19	15	24	18	17	22	17	17	17	21	17.
39	38	43	29	38	51	38	42	31	35	18.
12	20	23	13	18	27	17	22	15	10	19.
24	21	23	19	26	23	22	24	23	24	20.
14	14	12	12	16	22	9	15	15	11	21.
28	31	22	25	26	40	20	31	22	20	22.
16	19	19	15	12	23	23	20	9	16	23.
30	37	24	21	27	37	21	30	23	22	24.
22	21	28	21	22	19	27	23	25	14	25.
30	29	23	27	28	31	21	29	28	22	26.
19	16	23	13	20	27	19	24	14	15	27.
23	30	21	19	26	25	23	25	22	24	28.
22	17	19	15	17	24	16	20	15	12	29.
10	17	19	9	19	20	....	14	18	11	30.
20	20	21	9	20	19	21	19	16	13	31.
14	14	22	8	21	21	15	22	11	13	32.
15	27	32	20	26	35	22	26	22	28	33.
22	22	25	15	21	31	20	26	17	11	34.
12	20	10	14	17	13	10	17	14	9	35.
30	26	25	32	29	36	30	28	30	36	36.
39	37	23	37	35	43	26	37	32	36	37.

tion (head of household): 1, professional, technical, managers; 2, clerical, sales, skilled operatives; 3, domestic, service worker, laborer, and rs and farm laborers.
: Figures in thousands of dollars, annual family income.

The list, far from complete, represents but a first step in this type of syndication research. HTI, which has had commissions to study syndicated programs, included these shows in the list, and added others which were obtained from "top ten" rating charts in trade papers.

Sample for the study was 2,096 people. The TvQ scores were broken down by age, sex, education, market size, occupation, family size, annual income, and geographic region. The chart here contains six of these breakdowns, plus the total TvQ score.

There is a total audience score for the response of the entire sample. Three other scores indicate adults (18 or over), adult men, and adult women. The education column separates grade school, high school, and college response.

Markets are divided into five sizes: over 2 million, 500,000 to 2 million, 50,000 to 500,000, urban but under 50,000, and rural.

Four scores appear for occupations of head of households: professional-technical-managerial: clerical-sales-skilled operations; domestic-service worker-laborer and farmers and farm foremen.

Annual family income scores are divided three ways: under $5,000, up to $8,000, and above $8,000.

HTI's July report also contained other measurements (not given in chart) on age groups, family size, and geographical region.

The 37 shows studied do not reflect a complete sampling of syndication today, nor is the selection necessarily totally representative. Included are 15 first-runs, eight syndication reruns, nine off-network runs, and five national spot series.

Only ten distributors were represented by one or more shows: CBS Films, Flamingo, ITC, MCA, McCann-Erickson, NBC Films, NTA, Official, Screen Gems, and Ziv-UA. A side-effect of the method of selecting show titles is that other distributors (who had not ordered TvQ studies for their product or who were out of "top ten" charts when they were utilized) are omitted from the study.

The TvQ score—it must be emphasized—does not measure the reach or popularity of a show.

RADIO DRAMATIZES

Breinig Bros., N. J. manufacturer of multi-colo spatter paint, has upped its spot radio budget for fa

Increase is the result of a two-station radio test in N.Y last spring which brought widespread write-in respons

There are many ways to sell a can of paint. Up to now, however, one of the rarest methods has been strictly via radio.

This fall, however, Breinig Bros., a Hoboken, N. J. manufacturer of multicolor spatter paint, will up its advertising budget considerably, for a spot radio campaign in New York, Detroit, Chicago, Cincinnati, and Pittsburgh.

The fall venture is an outgrowth of a spring radio test in one market —New York. Breinig's radio budget will be increased by about four times what was spent on the New York campaign. The buying will be done in four week flights using talk shows mainly.

In the spring 1961 campaign, which also ran four weeks, Breinig got its message of color and demonstration across by just using radio —and has had "excellent response" to the initial campaign.

The product, Vari-Krom, which Breinig sells through radio is spatter paint applied in two ste First a background color is applie Then the spatter design is spray using an attachment to the hon vacuum cleaner. Breinig supplies th attachment.

How did Breinig happen upo radio for paints in preference to th visual media?

During the past five years, news papers, national shelter magazine and spot tv had been used to intro duce and acquaint the public wit Vari-Krom, explained David Strauss vice president, Zlowe Co., N.Y. Breinig's agency.

After the introduction, however the line settled down as a staple. I is sold in 5,500 paint stores through out the U.S. A major problem devel oped: dealers were just letting the product sit on the shelves.

Breinig's budget has never been higher than $150,000, said Strauss. At the outset of the radio campaign



ZLOWE CO. vice president David Strauss III was key adman behind Breinig's radio drive



NEW BREINIG buys in 6 major markets are job of Zlowe assoc. media dir. Herb Werman

MULTI-TINT PAINT PRODUCT



MONG THE PERSONALITIES who sold Breinig spatter paint via the airwaves last spring were WOR, New York, stars, The Fitzgeralds, re demonstrating the multi-color spray-on technique in their studio. They will be back for Breinig in the fall, when talk shows will be used

ıs year, it was lower than this fig-e, primarily because the product d tapered off in sales.

There were great problems in ecting the proper media. For one ing, although Vari-Krom is a paint oduct, and demonstration is es-ntial, color was the most important ncept and it just wasn't coming ross in print or on tv.

National magazines seemed to af-rd too much waste circulation be-use there are pockets in Breinig's stribution. And then there was the oblem of budget.

When the agency suggested radio, met with responses such as: "How heck are you gonna sell multi-lor spatter paint on radio?"

The agency, however, was ada-mt about it, remembering that al radio had always pulled very well for them on conventional paints, Strauss explained.

It was decided to test radio in the spring in New York, with the use of different types of programing.

With about $9,000 Zlowe's associate media director, Herb Werman, bought four-week spot schedules on WOR and WNEW.

Live commercials were decided upon.

It was the agency's first idea to find out where the station personalitives lived and send them samples of the product, but this idea was shortly ruled out.

Demonstrations in the studio seemed more like the answer in acquainting the personalities with the product.

The demonstrations were done a few days before the April 10 schedule began. In the case of WNEW early-morning personalities Klaven & Finch, the agency got "more than we bargained for." Before the schedule began, K&F had the demonstration going in their studio while they were on the air, and they kept referring to it throughout the show.

"By letting the personalities get to know the product, we felt they could project themselves into it, when delivering the commercials," said Strauss.

The WOR shows used included *Dorothy & Dick*, *The Fitzgeralds*, John Gambling, Martha Dean. On WNEW spots were scattered in a station plan including *Klaven & Finch* in early morning, and Jack Lazar in the *Milkman's Matinee*. Disk jockeys Pete Meyers and Wil-

(*Please turn to page* 53)

We're selling disregard factors today

A funny thing happened to LVN[1] on the way to the studio the other day. He had a daymare. "What would happen," a dream figure asked him, "if an advertiser purchased an infinite number of announcements on Station B in Eastern Iowa?"

"Money would be coming out of the holes in his head." LVN answered, *"and he'd spend an infinite sum."*

"And for Station C?"

"Ditto."

* * *

This fascinating hard-sell hallucination is brought to you by Station A to dramatize a Fact: No matter how many announcements an advertiser purchases on Station B or Station C, he disregards a substantial part of the Eastern Iowa market.

This gives rise to the *LVN Theory of Improbability, or Disregard Station A in Eastern Iowa at Your Peril*, not to be confused with an old movie serial.

Taking Station A's tv home potential as 100%, Station B's home pot. is 79%; Station C's, 84%. On an average daily daytime basis, on Station B alone an advertiser disregards 54% of the market; on Station C, 55%. On an average daily nighttime[2] basis, an advertiser on Station B disregards 50% of the market; on Station C, 26% of the market.

Station A's home potential, in non-disregard numbers you can get your teeth and products into: 314,700.

These data are based on the ARB for Cedar Rapids—Waterloo, March, 1961.

Station A • Cedar Rapids—Waterloo
CBS TV for Eastern Iowa
Represented by the Katz Agency
Affiliated with Station A Radio;
K-WMT, Fort Dodge; WEBC, Duluth



[1]Graffiti appearing at end of memos beginning "To All WMT Sales."

[2]Not to be confused with a nightly daytime basis.



Issued every 6 months

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JANUARY THROUGH JUNE, 1961

SPONSOR INDEX

The listing beginning at right is the second part of SPONSOR*'s current semi-annual index. The first part ran in the previous (7 August) issue. Material is now indexed under nine major headings (one-half the usual number) and 66 sub-headings (about double the usual number). The major headings are ADVERTISERS, ADVERTISING AGENCIES, ARTICLES BY PRODUCT TYPES, BROADCAST INDUSTRY, COLUMNS, DEPARTMENTS, FOREIGN, RESEARCH AND SURVEYS, and SPECIAL SECTIONS. All departments are now being indexed. As in the past, all material within sub-headings is listed chronologically. In many cases, stories and departments are further identified by the name of the person, company or station written about.*

BROADCAST INDUSTRY

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Johnson stands by 'tasteful video'	6 Mar.	p. 36
Tv takes fashion world by storm	3 Apr.	p. 46
Who's Raggedy Ann? Tv tells all	10 Apr.	p. 46
Norelco tv buys off-beat tact	17 Apr.	p. 40
Tv zeroes in on Amana's market	17 Apr.	p. 46
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Ehler's up 80%—here's why	24 Apr.	p. 38
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Foilakme itduk ikleeger alcoame (Alcoa)	26 June	p. 34
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Bocock-Stroud (WSJS TV)	23 Jan.	p. 54
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Bexel Vitamins (McKesson-Robbins, WTVC)	23 Jan.	p. 54
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Daisy TV Debut A Bullseye (toy guns)	30 Jan.	p. 44
Gen Stores (Sprmrkt) (KHVH TV)	20 Feb.	p. 56
Ouachita National Bank (KNOE TV)	20 Feb.	p. 56
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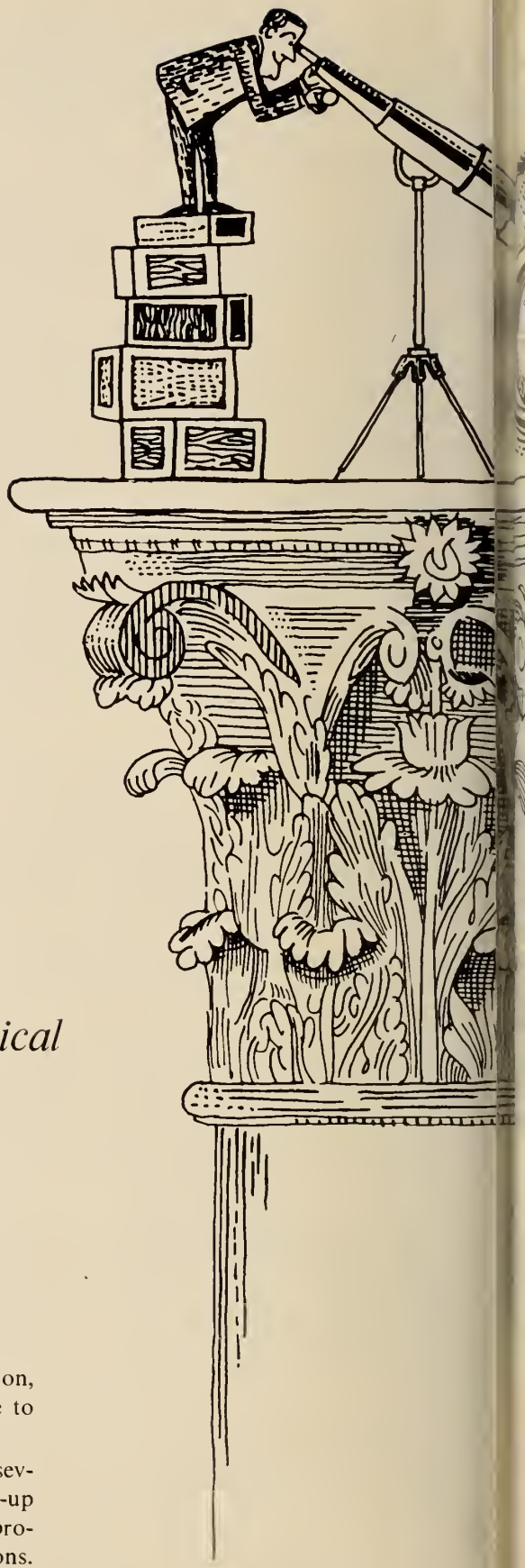
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"People," *a practical man about Madison Avenue once remarked, "watch TV programs, not organizations."*

We have no basic quarrel with the quotation, but before it gets into Bartlett we'd like to make a point or two:

Corinthian, an organization of stations in several markets, believes that its group set-up provides impetus for the kind of local programming that ties communities to stations.

Indeed, people watch programs. Well-advised sponsors watch ownership.

Responsibility in Broadcasting

THE CORINTHIA



KOTV
TULSA
KHOU-TV
HOUSTON
KXTV
SACRAMENTO
WANE-TV
FORT WAYNE
WISH-TV
INDIANAPOLIS
WANE-AM
FORT WAYNE
WISH-AM
INDIANAPOLIS

Represented by H-R

STATIONS

Taken as a group, we were more intelligent, better educated, and a lot more interesting than the average of agency personnel these days. (If you don't believe this, consider recent 4A pronouncements that the agency business "no longer attracts top college graduates.")

At my first agency job, at the old Blackman Company, required reading for all executives (including cub copy-writers) was a book by Abbe Ernest Dimnet, *The Art of Thinking*.

I picked it up and re-read it the other night. It is a magnificent and profound explanation of the creative process. But what startled me was to realize that the *Art of Thinking* could not possibly be appreciated by 50% of the executives in a modern agency. They're intellectually incapable of understanding it.

O.K. so they're bright-eyed, bushy-tailed "specialists." But specialists in what? Uncertified public accounting?

Our babes grow dull

I can't help but snicker over all the talk about the "scientific tools" which have come into advertising since World War II—the research, the slide rules, the media calculations, the marketing maneuvering.

Actually, we flamboyant golden boys of a bygone era, had more of these "scientific tools" than today's diaper generation seems to realize.

But even admitting that advertising has gained a bushel of solemn statistics, do you realize what the agency business has *lost* over the same period?

It has lost the tremendous excitement and stimulation which came from agency involvement in radio programing, and more briefly in tv programing.

It has lost the pressures which made it absolutely essential for an agency man to be a well-rounded individual—with a working knowledge of a dozen different industries, and some acquaintance with art, music, drama, literature, and the social sciences.

It has lost the challenge of having to promote, not bright, improved new products, but old, tired, established ones. (You kids have it so easy!)

It has lost its position as America's No. 1 glamor business—there are 20 more interesting, more exciting occupations today.

But most sadly, it has lost its youthful confidence and enthusiasm. The poet Vachel Lindsay well described what has happened to advertising is his moving poem, the *Leaden-Eyed*—

> *"Let not young souls be smothered out before*
> *They do quaint deeds and fully flaunt their pride.*
> *It is the world's one crime its babes grow dull,*
> *Its poor are ox-like, limp, and leaden-eyed.*
> *Not that they starve, but starve so dreamlessly;*
> *Not that they sow, but that they seldom reap;*
> *Not that they serve, but have no gods to serve;*
> *Not that they die, but that they die like sheep."*

Don't you sneer at us, you dull, limp, leaden-eyed babes of modern advertising!

We never had your ox-like pre-occupation with science and statistics. But we didn't starve as dreamlessly as you are doing now!

SPONSOR ASKS:

WHAT SHOULD A STATION LOOK FOR TODAY IN SELECTING A REP? (PART

Those replying to this weeks question are:

- **Lyell Bremser,** KFAB, Omaha
- **Hugh K. Boice, Jr.,** WEMP, Milwaukee
- **John E. Metts,** WICC & WICC-TV, Bridgeport
- **Duncan Mounsey,** WPTR, Albany
- **Arthur W. Carlson,** Susquehanna Broadcast Co., Albany

Lyell Bremser, *v.p. & general manager, KFAB, Omaha*

Prime considerations in selecting a representative should be attitude, compatability, reputation, size of list, makeup of list, sales policies, services and contribution to industry advancement.

To briefly amplify some of these points, let me first mention compatibility. Station and rep must operate on the same ethical and emotional planes. The rep must truly reflect your own standards of quality or you won't get along.

The list tells a great deal about a rep. It is inconceivable that a station can gain maximum effectiveness from a sales force that must sell a rate-cutting, razz-ma-tazz station in one breath and a full-service, quality



Beware of those who reveal station billings; they'll reveal yours someday

station in the next. The rep with too mixed a list is least likely to regard radio as more than his present way of making a living.

Length of list is important because too long a roster destroys station-rep intimacy. Similarly, with the tremendous number of people a buyer must see to accomplish a spot buy, the short list is a hazard. The rep who can deliver enough good stations and markets to a buyer is a more useful caller than the man who will be holding urgent brief for just a few stations.

Explore his sales policies. If his idea of selling is to bargain off-card, he's one of radio's problems and you don't want any more problems.

Services tell a lot about a rep. Promotion, research, sales development and advertising are essentials. It's easy to examine this aspect, for a good rep will be happy to show you what he does in preparation of sales pitches, new business presentations, research analysis, program information, basic data sheets, conversation pieces, sales bulletins, market data, etc. He will have virtually tons of this for all stations and it will be current, unexaggerated and attractive.

If you are talking with prospective reps, beware of those who reveal their station billings. They will reveal yours someday.

The best way to check on a rep, is to talk to the stations he has on the list. Ask about their long range experience with him, not just last months billing or "what have they done for you lately?"

Spend time with the prospective rep. A good shop will be glad to have you in the offices to see him work. Talk to all of his men you can. They will reveal more about their company than you'd imagine.

Finally, ask him to give you his outlook for the industry in general and his company in particular for the next five years. Ask him the same thing about your market. If he has reasonably prompt and organized answers for these questions, he is used to thinking ahead and that's just what this business needs.

Hugh K. Boice, Jr., *v.p. & general manager, WEMP, Milwaukee*

Recently we determined to select a new representative.

Our first step involved an analysis of those firms whose past and present performance we admired and who were available to us. Without exception we were well acquain with executive personnel in all th companies. We then subjected th organizations to the following criti scrutiny:

1) We listed side by side th stations, power, frequency, posit



We look for rep with an exceptional research and promotion department

in market (ratings) and their curr program policies. We also put e phasis on the size and number markets already represented and th compatibility to our markets.

2) We wanted and needed exceptional research and promoti department. These servics and p sonnel were paramount in our eval ation.

3) We looked for an organizati having a happy balance of season and youthful personnel with vari experience at the station as well advertising agency level.

4) We were searching for a con pany with enlightened and progre sive thinking towards their own bus ness and the represented stations.

5) Finally, we wanted an organ zation whose owners we liked and a mired but who were still "hungry (when aren't we!) and who recog nized, in a service organization, th need for an overall incentive plan such as bonuses, profit sharing, e cetera.

In our final decision, we're confi dent that we found a representativ who fills these requirements.

John E. Metts, *v.p., WICC, WICC-TV Bridgeport, Conn.*

In a word, I think stations should look for a representative that has—or can readily get—in-depth knowledge and understanding of all facets of a station operation, and not merely

iechanical grasp of time selling fun-
amentals.

The representative should be able, fter a brief introductory period, to nderstand the interaction of forces nd personalities that make a radio ation what it is. The effectiveness f a station as a medium and a sales)rce is dependent upon a myriad of)nsiderations. There are the obvious nes such as dial position, power and rograming, but important factors iclude promotion, advertising, and ich intangibles as prestige, believe-)ility, and even the attitude of air ersonalities and key employees.

The representative should be able recognize these forces, and gain a ll conception of the station. Then will be able to extract useful sell-g facts which are not immediately)parent to anyone (and possibly ever perceived by the type of rep ie should not select). He should e able to make agencies and ac-)unts aware of the image of indi-dual stations, and not only the ob-ous fast facts.

Also the knowledgeable rep will see ays and means of improving the ation's image. which is after all a)mposite of the intangible factors ist mentioned.

This then is the second great cri-rion of rep selection: it should be illing and able to contribute ideas station management on improving s image and possibly its concept of roadcasting.

Naturally. it is important for a epresentative to supply those con-



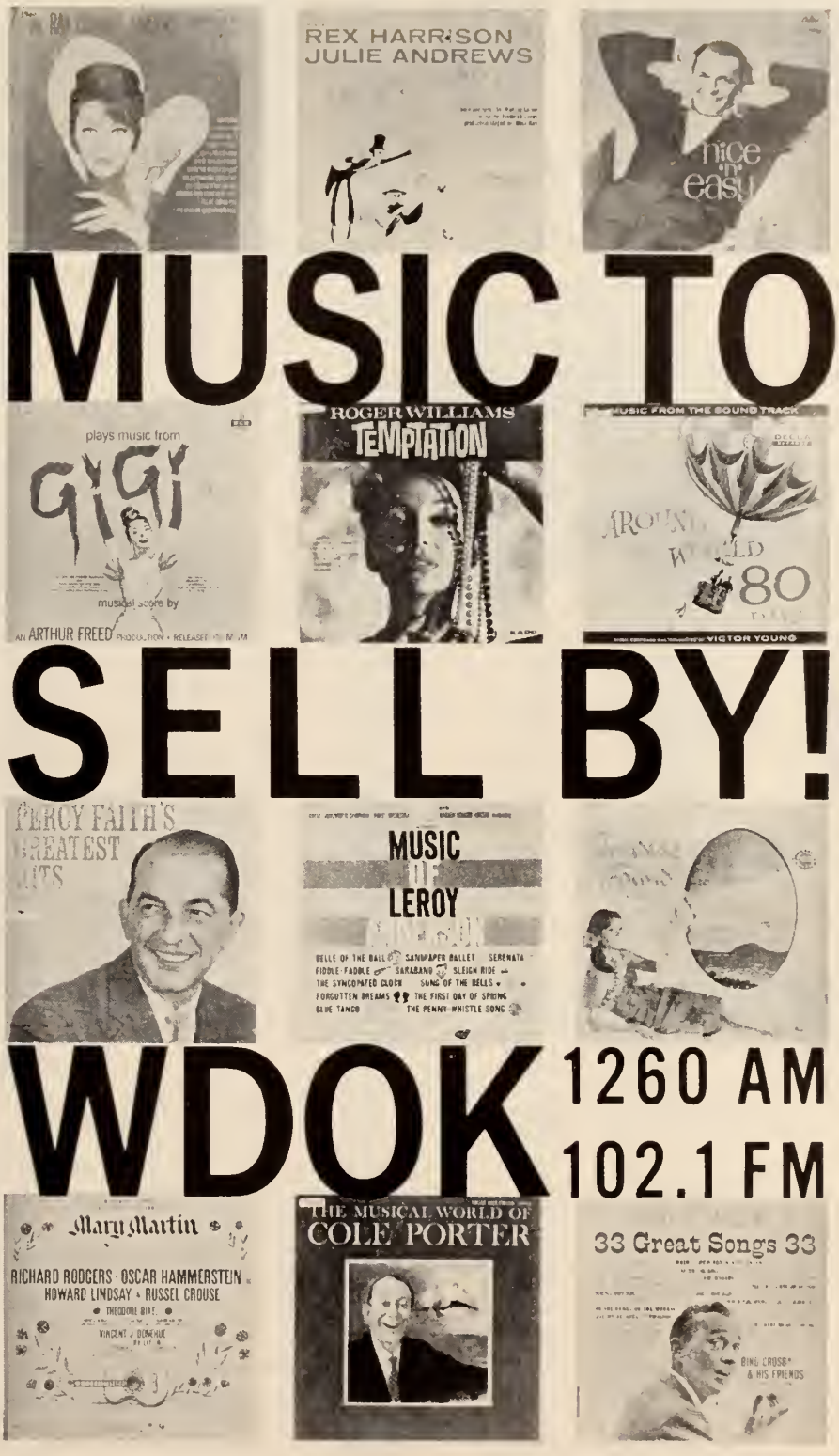
Rep should have thorough understanding of all facets of station operation

)mmitant services that are looming iore and more important to a sta-on as competition increases.

Research: The research department f a representative worthy of con-deration should anticipate impor-int trends and alert station manage-ient to take advantage of possible enefits to avoid latent pitfalls.

Sales Promotion: This representa-ve department should be geared to ork closely with the station's pro-

(*Please turn to page* 70)



CLEVELAND'S NO. 1 INFLUENCE

WDOK, 1515 Euclid Ave., Cleveland 15, Ohio

MAin 1-2890 • TWX: CV 158

Fred Wolf—President & General Manager

National Rep.: H-R Representatives, Inc.

PLaza 9-6800

WTOK-TV

MERIDIAN, MISSISSIPPI



NOW DELIVERS A

BONUS MARKET

AT NO

ADDITIONAL COST

*MISSALAND — the thirty-six counties in Mississippi and Alabama covered by WTOK-TV now offer advertisers a big new market as an "extra" bonus. The huge McCain Naval Air Station at Meridian has added the following to an already booming area:

- 2,500 New Military and Civilian Personnel
- $12,000,000 New Annual Payroll

WTOK-TV
MERIDIAN, MISSISSIPPI

CHANNEL 11

CBS PRIMARY AFFILIATE
NBC - ABC
BOLLING COMPANY REPRESENTATIVE

National and regional b
in work now or recently compl

SPOT BUYS

TV BUYS

Parker Pen, Janesville, Wisc.. will begin a spot campaign 21 Aug. This is going to be a four week flight in over 60 markets. It will three stations per market aiming for male and female adults a teen-agers, and is scheduled for Monday through Saturday with d time minutes. This campaign is a part of Parker's back-to-school p motion. Agency: Burnett, Chicago. Buyer: Sam Wilson.

Burlington Mills, New York, will start a campaign about the mid of September for its support stockings. This will go into 20 to markets and will use daytime minutes. Agency: Donahue & C New York. Buyer: Harry Durando.

Grove Laboratories, St. Louis, will begin a promotion for 4-W Cold Tablets in 70 to 80 markets. This campaign will also use da time minutes and will have its start in September and continue in February or March. Agency: Donahue & Coe, New York. Buy Beth Blank.

Bumble Bee Tuna, New York, will open a campaign on the E. Coast and West Coast which will cover some 30 markets. Client w use day and night minutes and chain-breaks for an undetermin run beginning 21 August. Agency: Manoff, New York. Buyer: L Ziegel.

RADIO BUYS

Colgate-Palmolive, New York, will open a campaign for Colga dental cream with a seven week flight beginning 21 August. Th will use prime night minutes and chain-breaks. There will be son 40-50 markets in the picture. Agency: Bates, New York. Buye Eileen Greer.

American Home Products, New York, will promote Whiteha Lab's Anacin in 40-50 markets. This will begin 4 September and reported to run 52 weeks. The time segments will be nighttime mi utes. Agency: Bates, New York. Buyer: John Flynn.

American Chicle, New York, is about to promote Rolaid, Dentin and Certs in a campaign beginning in September. This will go int the top 40 markets and will use fringe minutes. Agency: Bates. Ne York. Buyer: Paul Reardon.

Liggett & Myers, New York, will run a campaign for Chesterfiel The starting date on this one is 10 September and it's to continu through the end of the year. This will use nighttime minutes, chair breaks, and I.D.'s and includes a list of scattered markets. Agency JWT, New York. Buyer: Frank Marshall.

Cities Service, New York, is going into an eight week flight pro motion. This includes 20-30 of the major markets and will use eve ning minutes and chain-breaks. Agency: L & N, New York. Buyer Marion Jones.

a straight line is the shortest distance

straightest line between buyer and seller

1961 TV BASICS

ad forms close 24 August

(*Continued from page 29*)

tion has to be attracted, their interest must be intrigued. A multitude of indifferent, busy or slow newspaper readers simply skip over printed gasoline ads.

Television, however, gets gasoline sales messages to the attention of all occupational, age and income groups via friendly intrusiveness, into nearly 90% of all American homes, according to Cunningham.

A SPONSOR probing of Texaco's plans in the face of the mounting competition from other upcoming national marketers reveals that it will continue to be oil's biggest spender in the video medium. Neither Texaco nor its new agency, Benton & Bowles has publicly indicated what the nature of the advertising campaign will be but it is certain that Texaco will sponsor the Metropolitan Opera broadcasts, (provided the Musicians' Union issue is settled) as it has for the past 21 years and continue its co-sponsorship of the NBC *Huntley-Brinkley Report*. It will also use some 18,000 radio spots from coast to coast to help promote its products. Texaco in 1960 placed all but 16% of its consumer advertising budget in television.

Said an agency executive who will steer the new advertising campaign for Texaco: "What's causing all the commotion in the industry? First, there's an oversupply of gasoline. That's really the nub of it. Then there's the revolution of the compact car. Those small cars don't chew up as much gas. Then there was the octane race."

Who will profit from the emergence of the regional into the national marketing picture? An ad agency exec with years of experience in handling oil industry accounts, said without hesitation: "Television, which combines so many forms of selling, will be the one to profit from the marketing revolution we are about to witness. Also, there'll be a marked increase in the use of radio and billboards to capture the motorist while he's on the road. Of course, there will be newspaper advertising, but it will be secondary for us."

Close on Texaco's heels as a national petroleum marketer, is the American Oil Company which recently launched an all-media campaign to inform the motorist, from coast to coast, about the "Big Step" that brought together three regional oil outfits—American, Standard Oil Company (Indiana) and Utah Oil Refining Company—into a single- nationwide operation. (See next week's SPONSOR for detailed story of American Oil's national marketing picture.)

Petroleum marketers have been called many dubious names and their methods of merchandising have been described as nothing short of medieval. Said a spokesman for Mobil Oil, which also underwent a vast corporate shakeup recently: "We've had different approaches in the past. From here on, we'll be more research-oriented.

Shell's new marketing vice president, Purdom C. Thomas, speaking of Shell's blanket coverage in newspapers this year, said the account was not thinking of any media change as of now. "But I can't say what the policy will be three or six months hence," Thomas said. Remarked C. F. Martineau, Shell's advertising manager: "Newspapers have done a damn fine job for us, so far. *But we know other media are good, too, and no doubt someday we will use the*

It is evident from these and o remarks made by Shell represe tives that television will in the f future be treated with greater est than it was in the past few mon Shell recently agreed to renew sponsorship of four New York P harmonic Young People's Conc with Leonard Bernstein on CBS starting in January. This purch was made by Kenyon & Eckh which handles Shell's institutional vertising. Shell also signed rece for CBS TV's "The Wonderful W of Golf," consisting of 11 one-h golf programs stemming from the mous golf links of the world. In instance, the purchase was enginee by Ogilvy, Benson & Mather. All t CBS TV will be giving Shell some hours of network programing start in '62. Shell also bought radio sp to beef up its newspaper campai

Other oil sponsors on CBS TV t year include Standard Oil of N. Standard Oil of Ohio, Sinclair Shell Oil and Wynn Oil. NBC T oil sponsors this year include Tex with the *Huntley-Brinkley Rep* Gulf with its successful sponsors of the Instant Specials and the coming *Frank McGee's Here and N* which preems Sept. 29. ABC TV's sponsors this year include Wynn Sun Oil (ABC *News Final*), Hum Oil (*World of Sports*), Sinclair Ref ing (*Lawrence Welk*) and Phill Humble Oil and American Oil w sports programs.

Last year, and for the second co secutive year, tv billings by gasoli and lubricant advertisers topped e penditures in all other media, accor ing to TvB.

The top 10 gasoline and lubrica companies in tv in 1960 were: Te aco, Standard Oil (NJ), Shell O Mobil Oil, Standard Oil (Ind.), A lantic Refining, Phillips Petroleu Sun Oil, Gulf Oil, Standard O (Calif.).

In a frenzied effort to boost vo ume among the dealers of Americ most marketers have and will co tinue to engage in premium ca paigns. Agency execs predict an eve greater rash of such promotion e deavors in the near future, particula ly as business gets more and mo competitive. Individuals concerne with this aspect of the business sa

"SING ALONG WITH MITCH" IS ON COLOR TV AGAIN

Maestro Mitch Miller returns his smash musical hit to color again this season. The trend is to color. Are you with it? Learn more about color TV now. W. E. Boss, Director, Color Television Coordination, RADIO CORPORATION OF AMERICA, 30 Rockefeller Center, New York 20, New York, Tel: CO 5-5900



QUALITY BROADCASTING SELLS RICH, RICH SOUTHERN NEW ENGLAND

QUALITY IN SEAMANSHIP IS EXEMPLIFIED BY THE TRAINING RECEIVED BY CADETS OF THE UNITED STATES COAST GUARD ACADEMY, NEW LONDON, ON SUMMER CRUISE ABOARD THE USCG EAGLE.

IN RICH, RICH SOUTHERN NEW ENGLAND, QUALITY IN BROADCASTING IS THE HALLMARK OF WTIC-TV AND WTIC RADIO WHOSE FIRST CONSIDERATION IS ALWAYS THE VIEWER AND LISTENER.

WTIC–TV 3 **CBS Affiliate**

REPRESENTED BY HARRINGTON, RIGHTER & PARSONS, INC.

WTIC 50,000 watts **NBC Affiliate**

REPRESENTED BY THE HENRY I. CHRISTAL COMPANY

WHLI
"THE VOICE OF LONG ISLAND"

known by the companies we keep!

GAS STATION SALES*
$189,548,000

SOME "BLUE CHIP" ADVERTISERS USING WHLI TO REACH BIG, RICH LONG ISLAND MARKET

Amoco
Cities Service
Esso
Gulf Oil
Sun Oil
Texaco

5TH IN GAS STATION SALES IN THE UNITED STATES

*Nassau-Suffolk, (Sales Management 1961)

Over 400 top advertisers chose WHLI in 1960-1961. Will you be on the "preferred" list in 1961-1962?

10,000 WATTS
WHLI AM 1100 FM 98.3
HEMPSTEAD LONG ISLAND, N. Y.
the voice of long island
Represented by Gill-Perna

the premiums have been used—and *abused* as a traffic builder. However, many premium offers have been paying off.

Brickbats have been hurled at the petroleum industry for not stimulating greater travel among motorists. The charge is that gasoline leaders have failed to increase the over-all consumption of their product.

A combined effort to boost travel by car is being undertaken by various groups. True, Texaco and Esso and several others distribute maps, itinerary routes, but complainants feel this isn't sufficient to get the petroleum industry out of its present difficulties. To promote greater gasoline mileage, TvB is preparing a special report on this problem for the gasoline and automotive industries. Petroleum industry leaders have expressed dissatisfaction with the broadcast industry's editorial attitude toward this matter. They feel that newspapers have been more cooperative than the broadcasters in promoting pleasure driving.

BOLLING

(*Continued from page* 32)

Of these 225 accounts, 104 will be using television exclusively, and 78 will be using radio as the only broadcast media.

In New York in particular, a majority of spot accounts report expenditures equal to or larger than 1960 for the fourth quarter of 1961 and first quarter 1962. Bolling's New York vice president in charge of sales, Dick Swift, estimates that large markets will undoubtedly receive the most benefit from these increases. There is also "well-grounded speculation" that many accounts will expand their market lists.

Here are some highlights of top client news out of New York:

• Brown & Williamson Tobacco, currently in the test stage with a new cigarette, "may break out w a national budget in excess of 7 million."

• Esso—If all plans go throu Esso will represent $5 million in nual billing next season. Plans clude expansion of markets int number of areas with Humble tribution. The client would use 10-, and 15-minute newscasts (len depending upon availabilities) w all schedules running 52 weeks. F quency may hit as high as six week.

• General Mills for its vari cereals is converting its network h hour strip to a spot campaign on about 25 September. A 15-min version of *Rocky & His Friends* w be placed in 50 markets. The count will use eight of the 15 sp per week and the station can sell t remaining seven to non-competiti products. It will buy on a 52-we contract basis, cancellable on 45 da notice after the first 26 weeks.

Here are some highlights of t major trends and developments these markets, as found by Bollin

• Atlanta reports, "One trend apparent for the upcoming fall se son: the use of tv only in major m kets and heavier use of radio in m dium and small markets." Reaso given: (1) increase of tv cost in m jor markets (2) flexibility of radi low cost, ability to pinpoint a specif audience.

• Boston reports that most maj accounts in its area are planni budget boosts and increased mark lists. A number of accounts plan la minute fall schedules.

• Chicago—"the big question how will P&G emerge for the f and 1962." An analysis of Chicag agencies shows, according to Bollin that Leo Burnett controls 39%

COMMERCIALS IN COLOR TV SELL 69% MORE PROSPECTS

A study of "Perry Como's Kraft Music Hall," "The Dinah Shore Show," and "Hallmark Hall of Fame" colorcasts shows that color TV commercials were 69% more effective than black-and-white. (Burke Mkt'g Research Survey). Learn more about color TV. W. E. Boss, Dir., Color Television Coordination, RADIO CORPORATION OF AMERICA, 30 Rockefeller Center, New York 20, N. Y., Tel: CO 5-5900

e spot tv business but about 16% spot radio, a good deal of which P&G. Overall there should be a neral increase in P&G advertising llars with shifts coming within edia, "i.e., spot tv money going to ot radio, spot radio going to net- rk tv, etc." Should new products ceive heavy sales activity, greater creases will be felt in both dollar osts and market expansions.

• Dallas reports "spot will be ong with tv stronger than radio. e look for healthy fall business."

• Denver reports "fall broadcast tivities in the mountain states will comparable to 1960." No in- ease in funds for spot generally, d no trend for the use of broad- st."

• Detroit—In most automobile ses, spot radio will be used at an- uncement time approximately 20 ptember to 20 November. Network dio will also start at announce- nt time but long-term commit- nts are very few. Spot and net- rk budgets will equal last year.

• Kansas City reports a "greater terest in specialized radio.

• Los Angeles—"Of the accounts rveyed, none plan cutbacks and th radio and tv look prosperous compared with last fall."

• Memphis—"Agencies have reported that there will be more money available for both spot radio and tv than there was a year ago . . . radio has definitely felt an increase and indications are it will continue through the year."

• Minneapolis—"Accounts do not necessarily intend to expand their market structure but do intend to allocate new money in current markets."

• Philadelphia—"For the most part both radio and tv budgets will be up over a year ago. The biggest changes will be in the number of markets ordered for individual accounts."

• San Francisco—"Most accounts plan budget increases and some market expansion."

• St. Louis—"All major accounts plan increases in market and budget for the fall with a few selected ones keeping the same level as a year ago."

One of the questions Bolling salesmen asked the clients was their plans on extended station breaks. In almost every instance, the report was "no special plans to use extended breaks."

PAINT

(*Continued from page 39*)

liam B. Williams also carried the spots.

The objective of the radio test was to see how many would write-in for the name of the nearest dealer and for free color samples of Vari-Krom and Antique Marble, a marblized version of the spatter paint.

Two commercials were used. Here is how Zlowe Co. got across its message of demonstration and color via radio:

• "Some days I wish I could speak in color. Then, *maybe* I could do justice to the fiery beauty and novel texture of Vari-Krom, the multicolor paint. Yes . . . *paint* that makes old furniture nicer than new. Think of brilliant dots dancing around in a dazzling galaxy of color. That's Vari-Krom spatter paint, the easy, do-it-yourself way to glamorize furniture . . . for so little money and effort. Now, imagine this scintillating spatter drying to a diamond-hard finish. So hard that even hammer blows can't harm it. I know, I've seen it! That's how Vari-Krom stands up on tables, chests, children's

(*Please turn to page 70*)

WFBC-TV DOMINATES 42nd* MARKET

Greenville-Spartanburg-Asheville

this Giant 42nd Market* . . . with more than 2-million ople, $2.8-billion incomes, and $1.8-billion retail sales, FBC-TV continues its dominance of the television audience, cording to A.R.B. for June 1961.

ccording to Television Magazine, Dec. 1960 ulation, Incomes and Retail Sales from Sales nagement, May 10, 1961.



"The Giant of Southern Skies"

From 9:00 A.M. to Midnight
Sunday through Saturday

WFBC-TV Leads . . .

Sta. "B" by 74% in Metro. Share
Sta. "C" by 65% in Metro. Share

Sta. "B" by 27% in Total Homes
Sta. "C" by 86% in Total Homes

From A.R.B. for June 1961

CHANNEL 4
WFBC-TV
GREENVILLE, S. C.

sold by
AVERY-KNODEL



New TK-12 Monochrome Camera by RCA Provides Finer Product Detail... Better Brand Identificatio

Pictures of products and people come up clearer and sharper than ever with this new RCA camera. It gives you better definition for better product detail . . . it provides improved rendition of gray scale for improved brand identification. The 4½ inch I.O. tube means 50% larger image for greater picture detail. And lighting can be used more creatively to provide added emphasis on product features, thus improving the quality and believability of your live or tape commercials.

For instance, your lighting can either be arranged for overall effect, or to emphasize the product for best brand identification. Furthermore, you can vary the emphasis at will and the camera will pick up a the wanted details and faithfully reproduce ther Advertisers will welcome the well-lighted, highly d tailed pictures that can compete with the best mag zine photography. Give your station a competiti edge with the TK-12 Camera. See your RCA Repr sentative or write, RCA Broadcast and Televisio Equipment, Dept. Y13-264, Bldg. 15-5, Camden, N.

RCA Broadcast and Television Equipment, Camden, N.

RCA®

The Most Trusted Name in Television

RADIO CORPORATION OF AMERICA

Finer Detail for Better Brand Identification



Improved Gray Scale to Dramatize Product Feature



What's happening in U. S. Government that affects sponsors, agencies, stations

WASHINGTON WEEK

14 AUGUST 1961
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Another FCC shoe dropped over a week after the August recess began: this was a very heavy one, released by the Senate Commerce Communications subcommittee, with the subcommittee adding its own announcement of new and presumably rigorous hearings for the near future.

Subcommitte chairman John Pastore (D., R.I.) used the August calm to release a letter he had received from the FCC, answering questions he had previously posed. **The answers added up to much tougher regulations in the future.**

Pastore said his subcommittee would hold hearings. He did not outline the area which the hearings would cover, nor exactly when they would be held, except "in the near future."

Prospects are strong that the hearings will come during the period of Congressional adjournment, or will at least spill over into that time. Present indications are that Congress will be finished for the year by Labor Day, except for a possible battle over filibuster rules.

As to subjects for the hearings, they are expected to center around **whether it is necessary for the FCC to regulate radio and tv networks directly.** However, practically all of the topics contained in the FCC's "tough" letter to Pastore will likely enter into the sessions, since most of them concern **whether or not the webs have too much power.**

The FCC pulled no punches: it said, first, that it fully intends to make sure that broadcasters operate in the public interest, and second, that stations must make adequate provision for needs of their communities for programing of "an informational nature," whether network or locally produced.

Thus warmed up, it made the following points directly concerning webs:

- Regulation of stations is no longer sufficient in view of growing network power over the airwaves. Networks must be regulated directly, **though it will not be necessary to license them.**
- The Commission has been studying web control over programs and financial interests in independently produced programs. FCC wants to discover whether networks **need to have such interests to insure program quality,** and whether the webs are using the leverage of their control over air time to **force program packagers to yield these financial interests.**
- The Commission has been following Senate Judiciary subcommittee hearings on crime and violence on tv. It doubts whether it has the ability to do anything much about it, without getting into censorship. But it pointed out that it intends to do **what it can to convince broadcasters to cut down on gore.**
- Consideration is being given to talent agency-producer-packager relationships and their effect on availability and quality of tv programing.
- The FCC will also look into ratings, into whether they have **too great an influence over what the public sees and hears, with an eye on whether the public is affected adversely.**

Like Pastore and his hearings, the FCC gave no timetable.

However, Dean Roscoe Barrow was recently returned as a "consultant" to the network study staff which he headed. He left after issuance of the controversial Barrow Report, with its many recommendations for cutting back on network practices, and for sterner regulatory measures.

(*Please turn to page* 57)

Significant news, trends in
- *Film*
- *Syndication*
- *Tape*
- *Commercials*

FILM-SCOPE

14 AUGUST 1961
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There'll be three new shows out of Ziv-UA going on the air this fall—more syndication entries at once than the company has ever had before.

Third show is Everglades, just starting its sales drive.

First two, already well advanced in sales, are **King of Diamonds and Ripcord.**

The same public affairs shows that have occasional sponsor difficulties on l networks occasionally seem to be grabbed up by advertisers when they're m available abroad.

That was the experience of CBS Films in Japan with its **CBS Reports-20th Cent Eyewitness-Conquest package,** bought on TBS by Japan Light Metal Works, a lea aluminum company in the Far East.

Off-network re-runs of Bat Masterson are now sold in 41 markets.

Latest sales reported by **Economee division of Ziv-UA** are WTTG, Washington; W TV, New Orleans; WHDH-TV, Boston; KPRC-TV, Houston; WKY-TV, Oklahoma City; KA TV, Little Rock; KTAL-TV, Shreveport; WFLA-TV, Tampa; KTAR-TV, Phoenix; KVOO- Tulsa; KOVR, Stockton; KVOS-TV, Bellingham; WBRE-TV, Wilkes-Barre, and WHTN- Huntington-Charleston.

RKO General's International Film Festival, a group of 34 feature films p duced in various countries, will be distributed by Ideal Pictures.

The features all contain **English sound tracks.**

ITC adds up and finds it has done $1.5 million network and syndication b ness in Canada over a six-month period.

Total includes five network sales: Whiplash, Ghost Squad, Sir Francis Drake, Four J Men, and Drama Specials.

Market-by-market sales involved 26 shows sold in deals coming to an over-all **Canad total of 4,067 half-hours.**

Reports are circulating that Australian broadcasters are hopping mad at U tv film companies who are interested in selling product there—but not in maki co-production investments.

Compared to Canada, which will be cutting down imported film from 55% to 44% station time next year, there are no restrictions in Australia. But Canada has lured quit bit of co-production, which puts money back into a country.

Australian sentiment overheard is that perhaps **U. S. tv film should be put under quota unless co-production investments are forthcoming.**

The new VPI/Monarch combination in tv film commercials is offering some new extra services in cross-continent production.

Three are: wire photo communication, New York pre-casting, and daily print service.

The "liking" or TvQ of syndicated shows varies quite a bit from one part of the country to another, according to July HTI reports.

Regions reacting to 15 shows in chart below are NE, New England; MA, Middle Atlantic; ENC & WNC, East & West No. Central; SA, ESA, & WSA, South Atlantic, East & West So. Atl.; M. Mountain; P, Pacific.

	REGIONS								
PROGRAMS	NE	MA	ENC	WNC	SA	ESA	WSA	M	P
Assignment Underwater	22	30	29	17	17	39	13	15	26
Blue Angels	23	30	29	27	28	17	26	8	32
Brothers Brannagan	14	16	19	19	24	15	26	22	16
Dangerous Robin	26	16	13	17	14	36	16	11	9
Grand Jury	27	8	21	16	7	14	22	18	10
Jim Backus	8	10	15	9	18	14	17	11	15
Lock Up	27	22	15	19	16	26	13	8	21
Rescue 8	30	26	31	24	25	26	21	9	31
R. C. M. P.	30	21	25	34	27	13	11	8	16
Shotgun Slade	23	18	16	36	25	25	19	19	20
Superman	20	15	22	15	17	20	15	16	16
Tallahassee 7000	8	18	27	17	21	--	--	13	9
Third Man	9	22	21	17	33	10	8	11	12
This Man Dawson	15	25	20	11	21	9	8	16	15
Tombstone Territory	24	19	24	25	29	25	15	20	12

For more syndication TvQ's, see story, pp. 36-38, this issue.

WASHINGTON WEEK

(*Continued from page* 55)

With the network study still going forward on the programing end, and with a disposition toward rigid regulation on the part of the FCC now—there was no such disposition when the Barrow Report was issued—**it appears there will be work for Barrow.**

Although the Pastore hearings will see the industry go through the wringer again, probably accompanied by black headlines, it is also something of a last straw for the industry.

There appears to be no turning back the FCC tide toward tougher rules and regulations, except for an appeal to Congress. Pastore and full committee chairman Warren Magnuson (D., Wash.) have always had sympathetic ears for the industry. Although the background of the hearings is dark, they appear to be **the only hope at this stage of the game.**

Now we have a bill in Congress (Rep. Kearns—R., Pa.) to provide the same penalties for telecasting of sex and violence programs as now apply to obscenity, with fines up to $10,000 and/or prison for up to two years.

Penalties would be for "undue exploitation for profit of crime, horror, cruelty, brutality, sex and violence." Next question, and one which would undoubtedly toss the whole thing out as unconstitutional, **what would constitute "undue exploitation for profit," as opposed to developments needed to advance the plot, and who would be the genius capable of deciding?**

A round-up of trade tal
trends and tips for adn

SPONSOR HEARS

14 AUGUST 1961
Copyright 1961
SPONSOR
PUBLICATIONS INC.

It sounds fantastic but the rumor current on Madison Avenue is that P&G moving the Tide account out of Benton & Bowles.

Mentioned as the next home for this leader of the detergents—budgeted at $10-11 n lion—is Compton, which administers high-riding liquid Ivory.

In light of his current record buying of prime chain-breaks for Maxwell Hou instant, Benton & Bowles' Lee Rich has been the target of much needling in co nection with his publicized diatribes against the 40-second links not so long ago.

Rich, however, can take comfort from this comment by an accountman in a competit agency: "Nothing can embarrass you so long as the noise you make is in behalf of the clien

The host of quick switches of accounts so far this year has sort of aggravated problem that the 4A's has been wrestling with for some time. The problem: g ting the migrant advertiser to give the ex-agency longer notice of termination.

Basic reason cited as justifying more time: because accounts are bigger far more peo are involved. Hence, better provisions should be made for **dropping people as humane as possible** and adjusting the compensation of agency principals.

Burnett has yet to give any indication of what the strategy will be for the Schli account, which it took over from JWT.

On the sidelines waiting for clues are the tv networks and both radio and tv reps.

JWT got Schlitz deeply imbedded in sports and the question now is whether, if only for change of pace, the brand will be steered back in the ranks of straight entertainment.

It now turns out that ARB did a little over-estimating on what the Census B reau's count would be on tv homes and the level of saturation.

ARB's estimate, as released 26 June: **47.8 million** (out of 53 million) tv homes a **90% saturation.**

Reported the Census Bureau: **46.28 million tv homes and 86% saturation.**

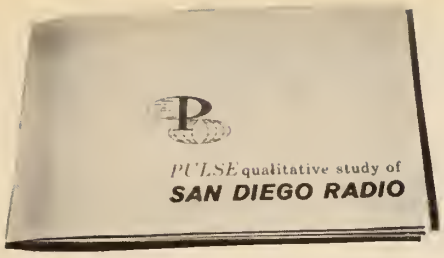
ARB says it will adjust things when the Bureau's **county-by-county set figures** becon available.

Observes an adman-pundit: Not only has Madison Avenue replaced Wall Stre among handwriting demonologists but the preoccupation with the admen's imag by a certain element among researchers has reached the guffaw point.

The certain element: free lance research outfits that are trying to reach the admen's a tention by such stunts, for which the advertising columnists go hook, line, and sinker.

Not many of the better-known agencies that came into being, say, even in th earlier '40's, have founding members still in active service.

Among the firm founders still on the job you'd include these: Leo Burnett, Jack Cu ningham, Clifford Fitzgerald, Maurice Needham, Fairfax Cone, Donald Clifford, Heaga Bayles, Raymond Sullivan, William Steers, and Paul Warwick.



SPECIAL PULSE QUALITATIVE STUDY OF **SAN DIEGO RADIO,** SHOWS.....

1 KFMB reaches more different adults daily than any other station.

2 KFMB's audience listens more attentively, has more travel cards, credit cards and charge accounts.

3 KFMB is the adults' first choice for news and for fuller details of bulletins and flashes.

4 KFMB would be chosen if San Diego adults could have only one station.

5 KFMB reaches both men and women equally, all income groups, all educational levels.

Ask your Petry man for the full brochure which shows why this great station moves more merchandise.

KFMB RADIO CBS SAN DIEGO

TTC

WROC-FM, WROC-TV, Rochester, N.Y. • KERO-TV, Bakersfield, Calif.
WGR-FM, WGR-AM, WGR-TV, Buffalo, N.Y. • KFMB-AM, KFMB-FM,
KFMB-TV, San Diego, Calif. • WNEP-TV, Scranton–Wilkes-Barre, Penn.
WDAF-TV, WDAF-AM, Kansas City, Mo.

Represented by
Edward Petry & Co., Inc.
The Original Station Representative

TRANSCONTINENT TELEVISION CORP. • 380 MADISON AVE., N.Y. 17

SPONSOR WEEK WRAP-UP

TV HOPEFULS. These beauties won the first preliminaries in 'Miss WNBC-TV' beauty contest. Prizes to winner include an opportunity to become a tv star. Top, (l-r), Lessie Bonnell, Gladys Moir, Carol Bucella; bottom, (l-r), Carol Rogers, Else Mars, Pat Franklin, Barbara Hess



Agencies

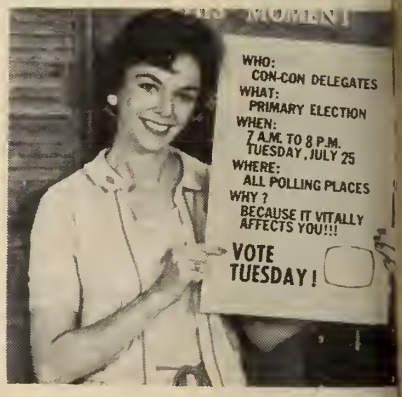
Knox Reeves-Fitzgerald, the n agency made of the combine Knox Reeves and Fitzgerald, announced new key personnel n New Orleans.

The list and their assignments a

Joseph L. Killeen, Sr., chairma the executive committee and acco supervisor; Roy M. Schwarz, v.p. manager of the New Orleans offi E. W. Rector Wootten, v.p. and ecutive art director; Mildred Thon Joseph L. Killeen, Jr., Charles Fos LaClare Ratterree, all account exe tives; Ralph Mulvehill, merchan ing director; and Boyd Segh broadcast media.

Agency appointments: Gold B Stamp Company, R. I., to **Fitzgera Toole** . . . Burma-Vita, Chicago. **R. Jack Scott,** Chicago . . . El Manufacturing, Columbus, O., **Meldrum & Fewsmith,** Clevela . . . WAFS, Amsterdam, N. Y., **Storm Advertising,** St. Louis .

CON-CON: first Constitutional Convent election held in over 100 years was ba hooed over WJBK-TV, Detroit. Nancy Th as, Miss Fairweather, helped get voters



DUMMY AIN'T SO DUMB. WAMS, W mington, Del., placed sign and dummy in busy intersection. Hundreds of people calle authorities to aid 'stricken sign-painte



lelena Rubinstein for the Venezuela rea to the Caracas office of **Grant** . . Mid-States Jaguar, Ltd. to **Mal-olm-Howard,** Chicago . . . Jockey lub Products to **Robert Otto & Company,** S. A., Mexico . . . Paleo roducts. makers of Skip-O-Hoop, to **dvertising Agencies Inc.,** Studio ity. Cal. . . . KLM to **Ogilvy, B&M** om EWR&R.

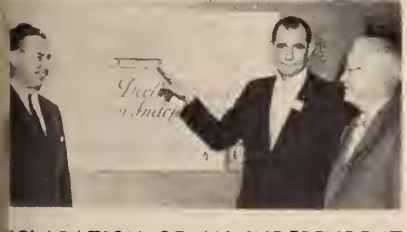
EOPLE ON THE MOVE: Dave erber to v.p., GAC-TV from head f tv department of Famous Artists, ew York . . . **Robert C. Marley,** p. and secretary of Aubrey. Finlay, larley & Hodgson. has retired after l years with the agency and 50 years the business . . . **Elliot Johnson** Olian & Bronner, Chicago, from pervisor of the media research de-rtment, McC-E, Chicago . . . **Roy ewman** to head the new business epartment of Sanders Advertising, allas . . . **Jack Wilcher** to execu-ve v.p., **James K. Hackett** to v.p. charge of media, and **Thomas . Mannos** to v.p. and director of radio and tv, all at Arkwright.

MORE PEOPLE ON THE MOVE: Max Glandbard to tv producer-writer, North Advertising from tv production at K&E . . . **Don Estey** to executive assistant to Don W. Sharpe at GAC from v.p. and producer at Jack Denove Productions, Hollywood . . . **Francis P. Delaney** to media buyer at F&S&R from L&N . . . **Thomas A. Casey** to v.p. and director of marketing department. NL&B from Lilienfield . . . **Samuel M. Sutter** to v.p. and creative director at Compton from McC-E . . . **Terry M. Falgiatore** to time buyer, radio and tv department of Wermen and Schorr . . . **William S. Robinson,** v.p., to national account supervisor for Schlitz, Burnett . . . **James F. Thurman** to K&E as account executive at the L.A. office . . . **Lyle Blahna** will add to his duties at McManus. John & Adams the function of media head.

New V.P.'s: Paul Slater, manager of the creative department of Compton, elected v.p. . . . M. Peter Franceschi, administrative officer, and Dr. Robert C. Sorensen, director of research, have been elected v.p.'s at D'Arcy . . . Duane C. Bogie, John E. O'Toole, Jon B. Rand, and Donald B. Williams, all of FC&B, Chicago, were named v.p.'s . . . **Edward Tabibian,** marketing director of Frank B. Sawson, Inc., has been elected v.p. in charge of marketing and merchandising.

New quarters: Marketing Strategy, Inc., has formally announced the opening of New York and Detroit offices. The new marketing and consumer research organization is headed by Eugene L. Reilly, formerly v.p. of Trendex, Inc., and Robert W. Bledsoe, formerly associate director of marketing and research for D. P. Brother and Company.

Divorcement: K & E and the Glass Container Manufacturers Institute have cancelled their relationship as of 31 October, 1961.



ECLARATION OF AN INDEPENDENT s the fall presentation of KTLA, Los An-les, shown in N.Y. and Chicago for agen-s and advertisers. Shown (l-r) H. P. Peters, s. and S. L. (Stretch) Adler, v.p., Peters, iffin, Woodward, Inc., and Paul Raibourn, sident Paramount Tv Productions, Inc.



CONTRACT TIME. Signing the national rep cotract in Dallas between KRLD and KRLD-TV and Advertising Time, Sales, Inc. took place recently. Left to right: Thomas B. Campbell, pres. of ATS, Clyde W. Remberts, pres. of the Dallas station, KRLD and KRLD-TV, and Jack Thompson, vice pres., ATS



ACEMAN. J. Samuelsohn, r/tv dir., and Wemen, exec. pres., Wemen and Shorr, ., with WIP, Phila.'s 'spaceman' used to mote live coverage of second U.S. shot



VISUAL RADIO. Edie Burke reveals radio as a visual art. Here she is shown holding up a sample towel with slogan, "Anytime, Anyplace, WNEW." About 50,000 towels are being distributed this summer to patrons of swimming pool at Palisades Amusement Park in N.J. just across river from N.Y. station

WPEN HAS THE STAR PERSONALITIES

★ MATURE, ESTABLISHED PERSONALITIES ★ AWARD WINNING NEWS ★ EXCLUSIVE HELICOPTER TRAFFIC REPORTS ★ FIGHTING EDITORIALS ★ ADULT MUSIC ★

WPEN
THE STATION OF THE STARS
CALL GILL-PERNA, INC.



the Embassy hotel

Completely Air-Conditioned with Individual Room Control

Every Room with Private Bath and Shower

Olympic Size Swimming Pool and Cabana Club

Snack Bar

Beach • Solarium

Cocktail Lounge

Card Room

Television Room

Free Parking

OVERLOOKING THE OCEAN.
COLLINS AVE. AT 30TH ST.

MIAMI BEACH

Stations on the Move

TOTAL STATIONS ON THE AIR
(as of 1 July 1961)
AM: 3,602
FM: 889
TV: 543

BOUGHT/SOLD/APPROVED:

Sold: KAPR, Douglas, Ariz., to William and Katherine Mende by Copper State Enterprises, David V. Harman, president and original owner. The price: $60,000. Brokered by: Wilt Gunzendorfer & Associates, L. A. . . . **KDUO-FM,** Riverside, Calif., to Howard Tulis and John Hearne. The price: $60,000. Brokered by: Wilt Gunzendorfer & Associates, L. A. . . . **KTUC,** Tucson, Ariz., to Ben Slack from E. W. Krampert for 50% of ownership; C. Van Haaften and Robert Lebsock will continue as the other half owners . . . **Approved:** the transfer of ownership of **KPRO,** Riverside; **KREO,** Indio; **KROP,** Brawley; and **KYOR,** Blythe; all from Imperial Broadcasting System to KPRO, Inc., KREO, Inc. and KYOR, Inc., a group with Tolbert Foster as president. The price: $450,000. plus other considerations.

Grant: W/MMM, Westport, Conn., was granted a high-power fm station by the FCC. This will extend the station's schedule from the present daytime to a 24-hour operation. **On the air: KTAL-TV,** Shreveport, La., hoisted a final section, an 85 foot antenna, on top of its 1,480-foot tower. Regular operations of the expanded facilities are expected to begin early in September . . . **KODA,** Houston, Texas, had its official opening. The new am facility joins with its sister station, KODA-FM, as a new ABC affiliate in that market. **People:** Warren J. Boorom is joining the nationwide media brokerage firm of Hamilton-Landis & Associates. He resigns from the position of director of advertising and promotion at Metro-Medi

Associations

The San Francisco Radio Broadcasters Association is touring cross country with a color film road show, The Best Way Around In San Francisco is with radio

After west coast presentations, representatives of member stations will saturate key cities throughout the nation.

The 17-minute sound slide film provides agencies and advertisers with an impressive picture of the Golden Gate city.

PEOPLE ON THE MOVE: William R. Wyatt, v.p. of A. C. Nielsen has been elected president of the Broadcast Advertising Club of Chicago . . . **Katherine Peden,** v and general manager, WHOP, Hopkinsville, Ky., has been elected president of the National Federation of Business & Professional Women's Club . . . **Erwin H. Ephron,** director of press relations with A. C. Nielsen, has been named chairman of the Time Buying and Selling Seminars RTES.

Tv Stations

In a follow-up study, Pulse reports an increase from 69% to 84% of New York tv viewers watching feature films.

The increase, coming over a period of three years, was released by Lawrence Roslow, Pulse associate director.

Q. Can TV syndicators save money by using BONDED's shipping service?

A. Yes. Using BONDED avoids administrative costs while providing a large staff of experienced personnel. You pay only for the service you require.

BONDED TV FILM SERVICE
NEW YORK
CHICAGO
LOS ANGELES
TORONTO
A Division of
NOVO INDUSTRIAL CORP.

Other new findings in the report on eature film viewing look like this: On a once-a-month-basis, for every ew York viewer, the increase is om 86% in 1958 to 93% at the resent time.

62% report time spent with feature lms unchanged since 1960. The re-aining 38% are split between those ho do more and those who do less iewing. The biggest reason for more iewing is better movies while those ho do less viewing simply do less watching in general.

ime-Life Broadcast Inc., has be-ome an operating partner in the ebanese Television Company, nown as CLT.

The Campagnie Libanaise de Tele-sion, located in Beirut, owns and perates the only tv facility in the ebanon.

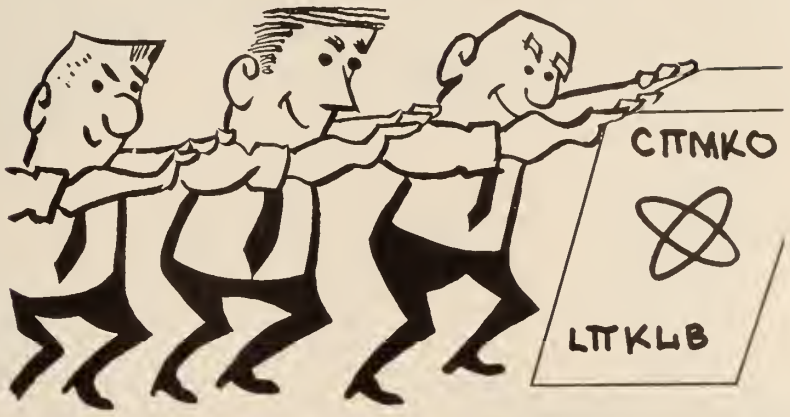
Time-Life has become a minority ockholder and will take an active irt in station management, program-g, production and sales.

udos: WSJS-TV, Winston-Salem, . C., received an award from the nited States Air Force "in recogni-on of outstanding television public rvice to the United States Air rce," for the promotion of Air rce recruiting . . . **WTAE,** Pitts-rgh, Pa., and Franklin P. Snyder, neral manager and v.p. of the sta-on, were presented the Allegheny unty Easter Seal Merit Award "in cognition of outstanding service to ippled children and adults." . . .

EOPLE ON THE MOVE: John land to special projects director, FBM (AM-FM-TV), Indianapolis; the same stations: Sid Weedman producer director for the tv sta-on . . . **John H. Pinto** to the head-arters staff of RKO General, New rk from v.p. and head of creative rvices at Post & Morr . . . **Otis dge** to general manager of Johns-n Broadcasting . . . **Robert E. iley,** account executive for Storer levision Sales, to national sales nager at the Storer station WSPD-V, Toledo.

w quarters: William R. Seth, di-tor of TvB of Canada, announced e opening of offices for **TvB of nada** at 111 Richmond St., West, Toronto.

GET THAT EXTRA



PUSH

You know that it's the extra push that makes the difference between an average campaign and a *"Red-Letter Success."* You get that EXTRA PUSH when you buy WOC-TV WOC-TV effectively specializes in co-ordinating and merchandising your buy at every level — the broker, wholesaler, direct salesman, key buyer as well as the retail outlet.

This "togetherness" sells products in the nation's 47th TV market. More than 2 billion dollars in retail sales ring on the retailer's cash register Over 438,000 TV homes are within the 42 counties of WOC-TV's coverage area.

WOC

PRESIDENT Col. B. J Palmer
VICE-PRES. & TREASURER D D. Palmer
EXEC. VICE-PRESIDENT Ralph Evans
SECRETARY Wm D Wagner
RESIDENT MANAGER Ernest C. Sanders
SALES MANAGER Pax Shaffer

THE QUINT CITIES

DAVENPORT, BETTENDORF } IOWA
ROCK ISLAND, MOLINE, EAST MOLINE } ILL

TV channel 6

PETERS, GRIFFIN, WOODWARD, INC
EXCLUSIVE NATIONAL REPRESENTATIVES

To the National Advertiser, WOC-TV offers the greatest amount of local programming— over 33 hours each week — and the finest talent in the area put these programs across.

Your PGW Colonel has all the facts, figures and other data as well as day by day availabilities See him today.

EASTMAN KODAK BUYS COLOR TV

Eastman Kodak certainly knows color. This Fall they will be sponsoring the new color TV show, Walt Disney's "Wonderful World of Color," Sunday nights. The agency is J. Walter Thompson. Learn more about color TV now. W. E. Boss, Director, Color Television Coordination, RADIO CORPORATION OF AMERICA, 30 Rockefeller Center, New York 20, N. Y., Tel: CO 5-5900

Radio Stations

The RAB is out to promote this fall into the biggest ever for radio.

In a direct mail campaign, which RAB is pre-packaging for stations, all the elements needed for such a promotion are being made available.

The package includes:

- Nine RAB folders dramatizing radio's key selling points.
- A covering letter for each brochure.
- A complete mailing format.

Richard H. Ullman, Inc., (RHU), New York, has become exclusive sales rep for Commercial Recording Corp., (CRC) of Dallas.

CRC creates radio station identification jingles, commercial jingles and musical advertising.

Ideas at work:

- **WSAI,** Cincinnati, was named "The Radio Station of the 1961 Food and Home Show" by the executive committee of the show. The station plans extensive on-the-air coverage of the week-long event.
- **KING,** Seattle, has joined with the city's barber shops to put their business on display and to make every male in the area a part of a captive audience once every two weeks. The barber shops keep their radios tuned to the station and the station offers customers a chance to win such things as theater passes.
- **WTMT,** Louisville, Ky., found may new listeners as the station ran the world's first Swimathon and gave first hand on-the-air reports. Britt Sullivan swam a world's record of 133.8 miles non-stop from Cincinnati to Louisville in the Ohio River in 59 hours and 46 minutes.

Kudos: KFRC, San Francisco, received an award from the Northern California Television-Radio Council for "outstanding service in improving community health in the fight against tuberculosis and other respiratory diseases" . . . **Kyle Rote,** sports director for **WNEW,** New York, and newly appointed chairman of the MEND Fund Committee of Champions of the National Foundation for Neuromuscular Diseases, received an award for distinguished voluntary service from the Foundation's executive v.p. Justice Joseph A. Suozzi.

PEOPLE ON THE MOVE: Harold W. Gore to station manager, WRVM, Rochester, N. Y., from sales manager, WWNY, Watertown, N. Y. . . . **John J. Lee** to general sales manager WPLM (AM-FM), Plymouth, Mass., from account executive, WJDA, Quincy, Mass. . . . **Arthur E. Jost** to succeed Edward A. Whitney (retiring) as v.p. and general manager of Kingston Broadcasting.

Happy birthday: WHEB, Portsmouth, N. H., celebrates its 2[illegible] birthday this week with a brand n[illegible] home.

Fm

The Electronic Industries Association is distributing a brochure containing salient facts about the new art of stereo fm broadcasting and reception.

The booklet, prepared by the E[illegible] Consumer Products division, has its purpose to minimize confusion about fm stereo among dealers, broadcasters and listeners.

WSPA-FM, Spartanburg, S. C., went on the air with complete stereophonic programing 1 August.

The station became the sixth in the nation to provide this service to listeners and the first in the Southea[illegible]

Happy birthday: WWSW-FM, Pittsburgh, the first fm'er to operate around the clock, celebrates its 20[illegible] anniversary 28 August.

Networks

CBS Radio is offering advertisers the opportunity to pre-empt time on two regional set-ups on the Pacific coast and mountain states.

In all 10-minute CBS Radio news and 5-minute news supplements aired by the network during the day, advertisers are given a choice of one-minute announcements in five-minute segments and 30-second announcements in two and one-half-minute segments in either group I (coast states) or group II (mountain states) or both.



PETER GUNN
114 HALF HOURS

Mr. Lucky
34 HALF HOURS

Yancy Derringer
34 HALF HOURS

WIRE SERVICE
39 ONE HOURS

Call for a screening

OFFICIAL FILMS, INC.
724 Fifth Avenue, New York 19, N. Y. • PLaza 7-0100

"TALES OF WELLS FARGO" JOINS THE RANKS OF COLOR TV

Last year's black-and-white hit moves up to color TV. The trend is to color. Are you with it? Learn more about color TV now. W. E. Boss, Director, Color Television Coordination, RADIO CORPORATION OF AMERICA, 30 Rockefeller Center, New York 20, N. Y., Tel: CO 5-5900

'v sales: Shell Oil will debut its *ıell's Wonderful World of Golf* on **BS TV** 7 January from 4 to 5 p.m. 'his is a series of international golf ıecials produced by Filmways and ıtaling 11 hours . . . Max Factor ıll be a participating sponsor this ll on three one-hour nighttime ows and one daytime show, all on **BC TV.** The nighttime shows are: *hriller, Robert Taylor—The Detec-es,* and *Dick Powell Anthology;* e daytime number is *Play Your unch* . . . Kemper Insurance Comnies have purchased sponsorship in **BC TV's** *All-Star Golf.* The 26-eek series will be a full hour in color ginning 14 October. Saturdays 5-6 m. . . . The Brunswick Corp., (McC-) will co-sponsor with Brown & Wilmson *Make That Spare* on **ABC V,** slated for Saturday nights folwing the *Fight of the Week.* Brunsick will also be participating spon-r on *Adventures in Paradise, Adntures of Ozzie & Harriet* and *The teve Allen Show.*

'hisa 'n' data: CBS TV has adised its affiliated stations that it will ntinue in the coming season to rease the time period, 10:30-11:00 .m., on Thursdays every fourth eek, to enable the stations to schedle local informational programs. In ıe half hour immediately preceding, ıe network will continue to schedule half-hour news-public affairs proram.

ffiliates association: Four changes ere announced in the **CBS Radio ffiliates** Board of Directors: Westrman Whillock, president and genral manager of KBOI, Boise, Idaho, ill replace Leslie Peard, who has een transferred from the radio to he tv division of KFRE, Fresno, alif.; Joseph K. Close, president, VKNE, Keene, N. H., has been elected as director for district one; Michael R. Hanna, general manager, WHCU, Ithaca, N. Y., has been elected director for district two; and Joe . Smith, Jr., president and general anager, WJLS, Beckley, W. Va., has een elected director for district hree.

New affiliates: WPAX, Thomasille, Ga., has become an affiliate of **CBS Radio . . . KVLC,** Little Rock, Ark., has become an outlet for



How N.W. Ayer could sell gobs and gobs more

Here at WHIH we greatly admire those commercials which beckon ice cream lovers to sample the brand favored by N. W. Ayer. But we do offer one sharp criticism.

We have to tune in a competitor (ugh) to hear them!

This hardly seems right. After all, WHIH is the live wire station in the Tidewater. People simply go ape over our music, news and bright ideas in public service programming. Especially those 50,000 (ice cream loving) sailors we have stationed down here.

Wouldn't you like to sell gobs more of that tasty stuff, N. W. Ayer. Do you hear the little birdie whispering WHIH?

WHIH
FORMERLY WLOW
TIDEWATER, VIRGINIA
AN ELLIOT STATION
Representatives: Avery-Knodel

Located in the exclusive hotel area of
NEW YORK



AIR CONDITIONING
TELEVISION
PRIVATE BATH IN EACH ROOM
Housekeeping Apartments, too

HOTEL
PARK CHAMBERS
Corner 58th St. & Avenue of the Americas
NEW YORK CITY 19

In its location, service, atmosphere and reasonable rates, it's the ideal hotel-home for transient and permanent guests. Single $9 to $12. Double $12 to $16. 2-room suites from $18. Lower rates by the week or month.

Write for brochure and map of New York's most fascinating places to see and things to do.

James A. Flood, Manager

MBS; WSHE, Raleigh - Durham, N. C., replaces WRAL on MBS.

Representatives

ZCO, the radio station located in Nuko Alofa, the Tonga Islands, Pacific, has selected Pan American Broadcasting as its American sales representative.

The station broadcasts with 10,000 watts and covers markets such as Fiji Islands, Samoa Isles, Cook Isles, Society Islands and New Zealand.

Rep appointments: KIRL, Wichita. Kas., to Petry . . . **WMMS,** Bath, Me., to Breen & Ward as New York Reps . . . **Wake,** Atlanta, Ga., and **WYDE,** Birmingham, Al., to Robert E. Eastman . . . **WACE,** Springfield, Mass., to Spot Time Sales; **WKST,** New Castle. Pa., to the same rep firm . . . **WANN,** Annapolis, Md., to Continental Broadcasting . . . **WECT-TV,** Wilmington, N. C., to select stations reps.

PEOPLE ON THE MOVE: Shel Van Dolen to Forjoe as assistant sales manager from Blair Television Associates . . . **Thomas J. Brown** to radio sales staff of Avery-Knodel from tv sales account executive at Headley- Reed . . . **Robert M. Hoffman** has ben elected v.p. in charge of marketing and research for Television Advertising Representatives, Inc.

Film

WIW-A, Atlanta, Ga., has concluded the purchase of a group of 500 feature films from Screen Gems.

The deal, about $750,000. wo includes 260 post-1948 Columbia f tures.

Among them are *On the Wa front, The Cain Mutiny, Death o Salesman, Born Yesterday*, et cete

Executives at Official Films a so rushed that they've given their summer vacations for t moment.

Their concern is with giving s tions proper service for the early release of *Peter Gunn* and four otl newly acquired off-network series.

New quarters: Wolper Produ tions and **Wolper-Sterling Pr ductions** have moved to new a larger quarters at 8720 Sunset Blv Hollywood.

PEOPLE ON THE MOV George Harper to v.p. and gene manager of NBC-Canada Ltd. fr California National Productions . **Henry T. Sjogren** to director communications for Troy-Beaum Company from WNBQ-TV a WMAQ, Chicago . . . **John H. Ma son** to executive sales staff of Sp sors Film Service, N. Y., a divisi of Advertising Radio and Televisi Inc. from Media Teleservice.

International: NBC Internation now has 14.7% share of filmed pr grams in syndication in Mexico; ti for first place with Screen Gems. . **MCA TV** film series are also doi well in South and Central America

Public Service

WAOK, Atlanta, Ga., planned Sunday rally of all candidates a forthcoming city election.

THE "BIG THREE" AUTO MANUFACTURERS ARE SOLD ON COLOR TV!

Why are the auto manufacturers sold on color TV? They know they can't afford not to be. Learn more about color TV now. W. E. Boss, Director, Color Television Coordination, RADIO CORPORATION OF AMERICA, 30 Rockefeller Center, New York 20, New York, Tel: CO 5-5900

But, as things came to pass in Atta, problems arose:

The city cancelled a contract for use of the auditorium.

Certain people objected to the meet- being held.

t was said that such a forum uld be a misuse of the Sabbath.

t was the station's purpose to aken the public to an interest in basic democratic process of a e election.

blic service in action: • WILI, llimantic, Conn., has scheduled *ur Guide To Good Health* with Dr. ter Coleman for a period of 26 eks. This is the 26th station to ry the Alan Sands Package.

idos: WTOP-TV, Washington, C., was cited for two programs: assroom 9: Human Development l Camera 3 by the Metropolitan ashington Mass Media Committee the American Association of Uni- sity Women for the shows' "supe- r quality and interest." They were n last winter in cooperation with University of Maryland . . .

WAQE, Baltimore, has been cited by Governor Tawes for outstanding service in the field of public service programing. The award expresses recognition and appreciation for the station's "outstanding broadcasts of political and government affairs."

Trade Dates

The NAB's v.p. for industry affairs, Howard H. Bell, announced the dates for the seventh annual conference of Presidents of State Broadcasters Associations.

The two-day conference will be held 28 February and 1 March at the Shoreham Hotel, Washington, D. C.

Bell emphasized that this will be the most important Presidents' Conference held thus far, because of the current scope of problems facing the industry.

The Mutual Advertising Agency Network's fall management meeting is set for The Palmer House, Chicago, 26-28 October.

In attendance there'll be 20 member agencies.

"PICTURE" COPY

(Continued from page 34)

radio copy words can be made to work as respectively as a "video television" says Stone, is the commercial Real-Lemon: "Picture me," says the announcer, "right now. I have a pitcher of ice-cold lemonade in my hand, the glass is all frosty cold. There's no mess of lemons in the sink. I used Real-Lemon juice."

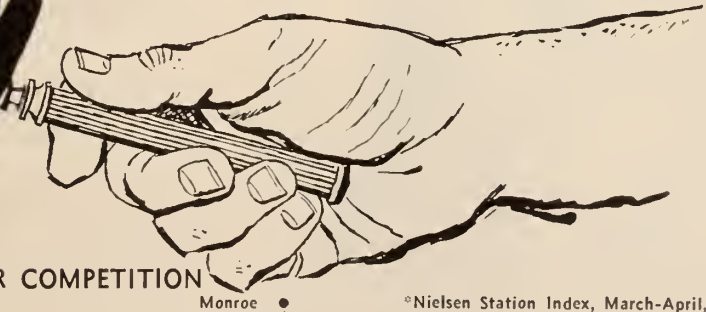
To the listener, the use of these words should conjure up a fetching image of a frosty, delectable drink and all done without fuss and muss. BBDO did an effective job for *The New York Times* through a series of commercials which were devoted almost exclusively to sound effects. A small portion of the recorded commercial went to talk.

Here's how this was managed:

Sound: bicycle bell
Sound: Newspaper hitting door
Sound: padding of footsteps
Voice: yawn
Sound: Door opening
Voice: Grunt as paper is picked up
Sound: Door closing
Sound: padding back of footsteps

OVERWHELMING DOMINANCE*

of KNOE-TV proves merit of balanced programing



*ARB—March, 1961

PERCENTAGE LEAD KNOE-TV OVER COMPETITION

	Total Homes	Monroe Metro Ouachita Parish (County)
Monday-Friday		
Sign on-9 AM	120.0%	70.3%
9 AM-12 Noon	89.5%	232.9%
Sign on-Noon	116.2%	161.5%
Noon-3 PM	95.7%	326.3%
3 PM-6 PM	26.9%	109.0%
Noon-6-PM	53.8%	172.7%
6 PM-10 PM	32.7%	105.8%
10 PM-Midnight	40.3%	101.2%
6 PM-Midnight	33.3%	104.9%
Saturday		
Sign on-6 PM	58.1%	111.1%
6 PM-10 PM	42.6%	159.7%
10 PM-Midnight	248.3%	504.2%
6 PM-Midnight	63.5%	198.4%
Sunday		
Sign on-6 PM	69.5%	259.2%
6 PM-10 PM	100.5%	203.2%
10 PM-Midnight	473.3%	1830.3%
6 PM-Midnight	115.5%	136.7%
Sunday-Saturday		
6 PM-10 PM	42.1%	124.7%
10 PM-Midnight	91.8%	195.3%
6 PM-Midnight	46.9%	132.2%
9 AM-Midnight	54.8%	154.3%

*Nielsen Station Index, March-April, 1961

PERCENTAGE LEAD KNOE-TV OVER COMPETITION

	Total Homes
Monday-Friday	
9 AM-Noon	84.4%
Noon-3 PM	129.2%
3 PM-6 PM	64.3%
Noon-6 PM	96.8%
Sunday-Saturday	
6 PM-9 PM	61.4%
9 PM-Midnight	71.6%
6 PM-Midnight	66.5%
9 AM-Midnight	69.5%

KNOE-TV Channel 8 Monroe, Louisiana

CBS ★ ABC
A James A. Noe Station
Represented by H-R Television, Inc.

The only commercial TV station licensed in Monroe

Sound: Pulling back of chair
Voice: Ahhhhhh
Sound: Pouring of coffee
Sound: Scraping of sugar bowl
Sound: Stirring of coffee
Sound: turning of page
Voice: hmmmmm(thoughtful)
Voice: huh! (indignant)
Voice: heh heh (chuckle)
Sound: turning of page
sound: stirring of coffee
Announcer: *The New York Times* is perpetual emotion. In it. serious news. lighter stories. all worth-while reading. all complete. *The New York Times.* This morning, every morning. Read it—and reap!

At Sind & Sullivan. a couple of down-to-earth characters, are doing a job of selling Swedish import Volvo (see "Volvo bounces back with radio," SPONSOR 17 July). Tied in exclusively with Volvo, just the sound of the speaking voices prime radio listeners for a Volvo commercial.

The characters (pictures page 33) were created in the Sind & Sullivan's West Coast office. Grumbling Fred and his fix-it-all friend Charley first went to work for Volvo in the shape of two actors who. via video tape, were seen first on tv, in a variety of capsule situations which adroitly brought into focus the merits of the Swedish sports car. Later, the two voices, along with the situations were taped for radio use. The sketches were later evolved to tie in with merchandising material and newspaper ads.

An example of the way sounds are utilized to create a scene is illustrated in the various little situations which seem to come up for Fred and Charley. For example: the sounds of tinkering tools can be heard practically throughout the commercial which has its setting in a car repair garage.

An outstanding example of what makes radio copy visual was the Sacramento tomato juice commercial done by the Lawrence C. Gumbinner agency in New York City. (For the complete story on this see "How to sell taste with sound," SPONSOR, 4 July, 1960)

Gumbinner agency copywriter Tom Lisker created a visual dimension to the commercial by letting listeners "see" the rich goodness of the product, (it's sales pitch) by adding a few "plopping" sounds. To accomplish this, sounds were built aro the actual pouring of the juice wit few "sound mixtures" for effect.

The commercial copy pointed that the juice is "so rich, it pl when you pour it."

At Gumbinner, sound effects h been used to visualize other produ The lip balm product—Chap-Stic for instance. In this instance, sound of whistling is heard, wh according to Paul Gumbinner, G binner agency radio/tv direc evokes in the listener, the picture lips, or a mouth. Primed thus, listener is receptive to the lip b commercial, which says "give y lips that good Chap Stick feelin Says Gumbinner, "when you hea (the whistling), it becomes a sig ture that visualizes a man's lips mediately and carries out the lip c line used for a caption in the ma zine ads. The same lip outline is every tube of the product."

Also at Gumbinner, in the case Chap-ans, a hand cream product, sound of clapping hands is used focus attention to hands and rea the listener for the on-coming co mercial.

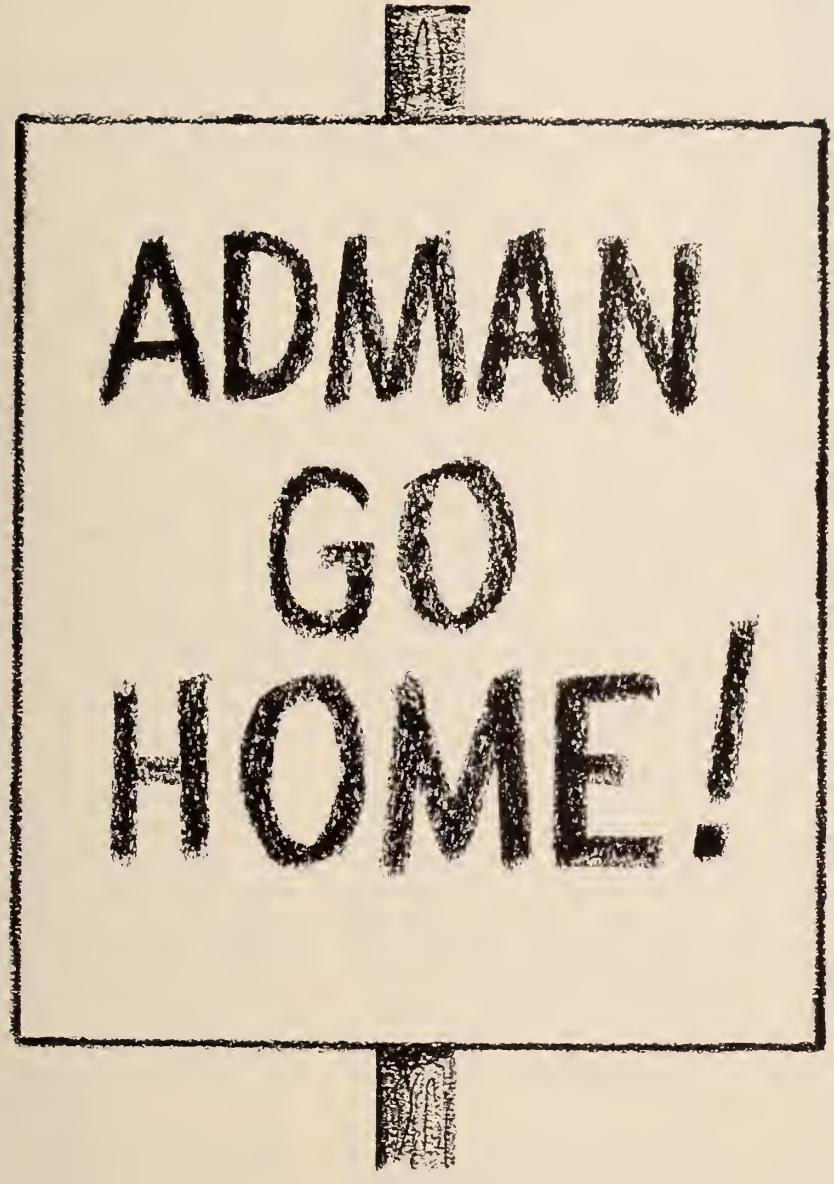


THE RIGHT SETTING FOR SALES!

A sparkling diamond necklace, shown off in just the right setting is certainly hard to resist. Well, the same is true of your sales message. Put it in the right setting . . . on the right station . . . in the right program, and chances are your message will strike a responsive chord. WXLW's well-balanced, exclusive adult programming lets you select the right program, AND the right audience. In addition, your product image is never destroyed by the type of music featured on many stations today. WXLW programs pleasant listenable music combined with warm, congenial air personalities that set the mood for sales . . . with music designed to put the consumer in a receptive frame of mind, not a frantic frame of mind. So buy the audience that *can* and *will* buy your product. Include WXLW in your Indianapolis buy!

WXLW
950 ON YOUR DIAL
RADIO INDIANAPOLIS

CONTACT YOUR NEAREST ROBERT B. EASTMAN REPRESENTATIVE



You may not have actually seen this sign, but there are some people these days who certainly carry the idea around . . . in books, public pronouncements, and even in proposed legislation. Yet the fact is that Advertising and "admen" are already at home, for here in America, their role has been a vital one in the building of our prosperous economy. This is the economy that has given us all more comforts and conveniences, more leisure time, more facilities for helping others as well as ourselves. Advertising has simply been an important part of the important business of marketing America's goods and services. This is an accomplishment . . . one that should send "admen" home . . . every night . . . *proud!*

created and produced by
DANIEL F. SULLIVAN CO., INC. *advertising* BOSTON, MASS.
and published by SPONSOR as an industry service.





PAINT

(*Continued from page* 53)

furniture, chairs . . . walls, too. Its scrubbable, dimensiony texture completely covers and rejuvenates battered furnishings. Vari-Krom ranges from delicate pastel combinations to dark tones."

• "Aren't you bored with the same dull, monotone walls in your home? Listen! An interior decorator friend gave me a preview of the most fabulous wall finish I have ever seen. Marbled Walls . . . *painted on.* These walls had the swirl, tone and luxury of real marble. It's hard to tell from the real thing! The colors were angelic. There was a foyer done in Fresco gray delicately threaded with Palermo pink . . . another wall had a flashing onyx richly veined in Roman gold . . . and a bedroom was done in antique white laced with Capri blue. The big surprise was: you can *paint* antique marble *yourself* . . . easily and inexpensively. A whole room costs less than twelve dollars. A quality Breinig Brothers product available at your favorite paint store. For the name of your nearest dealer and free color samples of this seeing-is-believing antique marble paint, write Marble on a postcard and send to (name of personality, station, address)."

Within four weeks of the campaign, Breinig pulled "a phenomenal" 5,000 responses to the commercials.

The company had to wait three months to see if sales were affected. It took this length of time for jobbers to reorder.

"In the face of a depressed paint market, New York held its own for us," said Strauss. "The paint business is a tough one. But New York stood out as one area this spring that didn't show shrinking sales."

The results of this campaign vinced Breinig that radio was them. The fall buying will be in four week flights using talk sh mainly. Personalities will be bo in favor of station plans.

"We aren't buying the hig rated show necessarily. We want personalities that reach the a audiences . . . personalities with best mail pull," said Werman.

They will be using about two tions per market. In New York spots a week will be used, in cago 25, Detroit and Cincinnati and Pittsburg 27, according to H Werman.

SPONSOR ASKS

(*Continued from page* 47)

motion staff in creating a variet sales tools that will aid their salesmen in obtaining new busi and more than a fair share of counts going into the market.

Audience Promotion: This funct should make a continuing study successful audience promotion m ods and techniques. It should h experts available to travel to any tion to analyze and appraise exist audience promotion techniques offer aid: from a constructive ide two to a complete operating sched

Programing: At request of stati the rep should make detailed graming recommendations.

Duncan Mounsey, *executive v.p gen. mgr., WPTR, Albany, N.Y.*

Salesmen who are willing to w for the station as an extension of station or local sales staff.

Salesmen who realize the imp ance of effecting a personal relati ship between station people and b ers in order to overcome problems

"LARAMIE" MAKES THE MOVE FROM BLACK & WHITE TO COLOR TV

This Fall "Laramie" catches the great outdoors in "Living Color." A great show becomes even greater. The trend is to color. Are you with it? Learn more about color TV now. W. E. Boss, Director, Color Television Coordination, RADIO CORPORATION OF AMERICA, 30 Rockefeller Center, New York 20, New York, Tel: CO 5-5900

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sical distance between market and er.

alesmen who are intellectually ma- enough to realistically understand our industry . . . who can actually understand and convey in intimate detail the exact purpose and aiming behind a station's individual approach to reaching and serving it's arket.

A good salesman is, in fact, an nt representing both his station



A sales force that conveys, and understands, your station's personality

l the buyer equally. He is the ic that brings together people who d each other, and only by knowl seller profit equally from the esman's efforts. Salesmen who, their selling approach elevate our al industry as well as our individ station and market.

thur W. Carlson, *director of radio perations, Susquehanna Broadcasting Co., York, Penn.*

n evaluating representatives there a number of questions you should yourself. First, "Does he believe the 'positive selling' of radio and ir station?" Too many people in industry are not properly acquainted with the dynamic character of radio today and tend to sell the medium short. Lack of belief in the power of radio is probably the principal cause of the constant intra-industry warfare which has fostered a dis-interest in radio on the part of many agencies and their clients. If your station representative spends much of his time knocking your competitors instead of presenting the positive side of your station's story, he is not only hurting the medium as a whole, but is not properly acquainting the buyers with the value of your station.

"What kind of people work for representative?" In an industry dealing with intangibles, such as radio, people are all-important. The salesmen must be men of character, as well as ability. They must believe in the power and effectiveness of radio and particularly in the policies and procedures of your station.

In the final analysis, your representative is your partner. He is responsible for a major portion of your station's revenue. If he believes in your station and its ability to move merchandise, and has the organization that will do the proper job of selling your station, he deserves to be treated as your partner. The wide knowledge of radio, advertising and marketing possessed by a good representative makes him a valuable partner. The information regarding industry trends and techniques that he can provide is important to your station.

"Will the representative properly service what he sells?" Any successful radio station knows the value of servicing their local clients. Service does not simply mean making sure that the copy is ready and the commercials are scheduled. In its broadest definition service means doing everything possible to make sure that a campaign will be successful. Is your representative willing to spend the time and effort to properly follow through each sale so that every campaign, big or small, will reach its desired goal? If a representative has a reputation of service this will not only help create more business for the station, but create a better climate for radio in general.

Today's representative must have an effective research and development function. The sales story of any good radio station is much more than a rating book and coverage map. A representative must have in his organization qualified people whose job is to constantly develop new sales amunition, pointing out the effectiveness of your station.

"What kind of leadership does the representative have?" If the firm has active, effective, dynamic leadership the staff will reflect this leadership. No matter how good the individual salesmen and other personnel are, it is the top executives that set the policies, furnish the drive and develop the plans and goals of the company.

COMING...
SEPT. 3rd!
****

THE NEW
NBC
AFFILIATE
for
SHREVEPORT
TEXARKANA AND THE ARK-LA-TEX

KTAL★TV
*with the tallest tower in the South... making Shreveport the nation's newest 3-station TV market!

KTAL★TV
CHANNEL 6

Walter M. Windsor
General Mgr.
James S. Dugan
Sales Director

*1,580 feet above average terrain! For the complete "Kay-TALL" story get the facts from . . .

BLAIR TELEVISION ASSOCIATES
National Representatives

Tv and radio NEWSMAKER



Kenneth H. Goldblatt has been r sales manager of WQXI, Atlanta. He tered the radio sales field in 1946 at W New York, and left in 1947 to join Mu Broadcasting in co-op department s Goldblatt later became sales manager the network. He developed a food drug merchandising plan for network and served as tv information coordin for Mutual. After rejoining WOV to develop and sell the N market, he served at WINS, New York, and then at Headley-R



Robert P. Cronin has been elected v.p. of Broadcast Time Sales. He has been with BTS for the past two years, rising from account executive to manager of the BTS Chicago office. Before joining the rep firm, Cronin had extensive experience in the industry, including tune at WBBM, Chicago, for two years and four years with Blair. With his new rank he will continue as manager of the Chicago office of Broadcast Time Sales, added responsibilities on the executive level.



Eleanor B. Machia has been appoin commercial manager of K-JIM, Fort Wo Texas. For the past three years she served as account executive and special counts consultant at K-JIM. After gra ating from Vassar, she serviced acco for IBM in Philadelphia. She has tau school in Boston, worked as airplane eter during World War II, worked as editor of technical material, and served with the Red Cross in Fra and Germany.



Peter M. Affe has been made station manager at WNBC-TV, New York. In assuming his new duties, he departs from the post of manager of daytime program operations at NBC TV. He first joined the network in 1943, and in 1946 was appointed assistant newsreel editor. Two years later he became programing assistant in the new tv operations department and in 1949 was named supervisor of production control. He assumed his dayti operation job at NBC TV in 1960.

The seller's viewpoint

r many years, fm has been the step-child of the broadcasting industry. lose days are short-lived, says Joe Parry, sales manager of WNCN-FM w York. WNCN, flagship station of the Concert Network, with fm outlets Providence, Boston and Hartford, has completely revitalized the station. leir motto is: fm is radio, only better, and their operation reflects it. Their ograming, selling, promotion and engineering is done as though they never ard of the letters "fm." An example of their competitive programing is signing of radio veteran Galen Drake to a three-year contract.



FM Radio comes of age

here is one major difference between am and fm. Fm a better signal—a better means of transmission. Other n that there is no difference, except that some broadters choose to make it so.

In the 15 years since fm became a significant broadting medium, it restricted itself chiefly either to good sic or carrying am programing. Occasionally, an inpid broadcaster would attempt to transcend what apared to be the medium's fate. But generally it was ort-lived due to a general lack of commercial support. This factor, in turn, affected not only the caliber of ograming, but also limited the hiring of adequate supt personnel, such as salesmen, promotion experts, and cker-jack managerial talent. It was a vicious cycle.

At our station, we have an unspoken creed: fm is radio. hough legislatively we must officially refer to ourselves an outlet, you could never tell it by our operation—we ogram, sell, promote and engineer as though we never ard of those two letters.

As for our programing, we are doing things that previsly were unheard of outside the realm of am. For mple, we recently acquired the three-year services of len Drake, one of the industry's great talents, to do ee shows daily for us. We are also doing such shows a nightly jazz program, deejayed by Les Davis from ifth Avenue record shop.

The remote broadcast is another progressive programing hnique that we plan to use a great deal in the future. r present remotes include a folk music program from Greenwich Village club, and a jazz show, again emceed Les Davis from a downtown restaurant. Another show the drawing board is a celebrity interview show hosted by Aileen Dalton from a famous mid-town restaurant. This show will be carried one hour a day, five days a week.

The Hi-Fi shows scheduled for New York's Trade Fair Building will give us an opportunity to exploit some of our programing ideas with a three-hour program daily directly from the floor of the six-day show.

But this is not to say we eliminate other types of music. Recently, for the first time in radio history, we broadcasted the complete nine symphonies of Beethoven. It took all day, but it was a day to remember.

We are currently negotiating with other veteran radio personalities. This is only the start. Another of our current plans to broadcast a U.S. International Trade Fair of the Air, which will sell time to various countries around the world which they will use either to promote national services or resell to their industries. The programing will conform to the sponsoring country.

Our selling is unlike most other fm outlets, largely for one reason. We use the same creativity in this area as we do in programing. And we find it pays off—fm or no.

Another factor in our favor is the tremendous number of fm sets in the New York area, 2,479,400 at the last count. According to the latest survey, more than one out of every two radio homes in our coverage area has an fm receiver—making it the best fm market in the country. All of our advertisers also receive coverage in Hartford, Providence and Boston, through the Concert Network facilities of WHCN, WXCN and WBCN respectively.

At our stations, we foresee the day when the only difference between fm and am will in fact be that fm is better —technically and financially. Everything is on our side except precedent.

SPONSOR SPEAKS

Minow at Northwestern

FCC Chairman Minow, addressing the Conference on Freedom and Responsibility in Broadcasting at Northwestern University's School of Law trotted out all sorts of quotes—John Milton, Thomas Jefferson, Supreme Court decisions, Congressional orations and 27-year old trade paper editorials—to defend his notions about FCC involvement in broadcast programing.

In essence, his 19-page speech can be boiled down to a few points. Mr. Minow holds 1) that tv and radio are unlike newspapers and cannot enjoy the same Constitutional free speech rights as the press. 2) the FCC must involve itself in programing matters in considering license applications and renewals. 3) The Commission has an obligation to see that stations program in the "public interest." 4) Tv and radio programs need "reforming."

All of which, Mr. Minow expressed with an air of profundity and scholarship almost certain to dazzle those unfamiliar with "law logic" or with the typical lawyer's trick of overdocumenting his own emotional opinions with clouds of witnesses.

But what is the weakness in the Minow arguments?

The flaw in his thinking (and it is a very serious one) is this: he bases his ideas not on an allegiance to the principle of the 1st Amendment but on the technological accident which makes broadcasting "different."

It is true, of course, that theoretically anyone can start a newspaper, or magazine, but not everyone can open up a tv or radio station—there aren't enough channels for all.

But this fact must never be taken as an excuse by government to set up procedures and standards which violate the free speech concept. The best possible regulation for broadcasting is that which comes closest to giving it the full protection of the 1st Amendment.

But Mr. Minow isn't starting on this basis.

Instead, he is starting with the assumption that the difficulties involved in broadcast licensing justify a course of action that is wholly un-American in spirit.

No matter how loudly and piously he protests his abhorrence of "censorship," the fact is that his program and approach cannot be described in any other way.

10-SECOND SPOTS

Is nothing sacred? A few we ago, this column carried an i about a farcical deoderant ad, described by WCBS morning n Jack Sterling. It seems Jack s ceeded in topping himself a mornings later by telling of still other underarmer which, no fooli told the public in no uncert terms: "If you believe in marria you believe in such & such deoc ant."

Sick, sick, sick: And then there the copywriter who rushed into bosses office shouting: "I've got Picture Joan of Arc at the sta And the caption, 'are you smok more now but enjoying it less.' " *was fired.*

Dig that audience compositic WNCN-FM N.Y. disk jockey Davis tells of the time he had a h dealer as a sponsor. One evenin man walked in, and asked to se specific component. He mentior that Les Davis had recommended on the air. The proprietor show him the unit and the "custom promptly pulled a gun and walk out with the merchandise. Af phoning the police, the hi-fi dea called Davis. *"At least now I kn you have a listener," he told him.*

Only in America: Recently in C cinnati, a program announcem went out as follows: "Tonight nine, the President of the Unit States will address the nation cc cerning the crisis in Berlin and el where in the war between freed and communism. Tonight at eig the league-leading Cincinnati Re will continue their campaign agai the Milwaukee Braves." The a nouncement continued to report h WKRC-AM-TV and WLW-AM-T would interchange facilities to bri both events live to the public. conclusion, Cincinnatians were a sured: "Make a note that throu the facilities of WKRC and WL you will be able to see and hear bo President Kennedy and the Cinci nati Reds, another outstanding e ample of free broadcasting in t public interest."



ON THE GENTLE ART OF CELLING

Once there was a good, but stern, Media Director. One day a young timebuyer came to ask his opinion on an important matter.

Believing that nothing should be handed out in a silver spoon*, the Media Director handed the young timebuyer a sterling answer, indeed, but it was scrambled in this honeycomb.

The letters in the cells spell out his precise advice. See if you can trace it through, using the letters in every cell just once, and always passing from a cell to one that is touching it. Send us the correct sentence and win a copy of Dudeney's "Amusements in Mathematics"—Dover Publications, Inc., N. Y. If you've already won it, say so and we'll send you a different prize.

** He was not averse, however, to scheduling the stations that deliver the largest audience on a silver spoon. (In Washington, he bought WMAL-TV, first all week long, 6 PM to Midnight. ARB April '61.)*

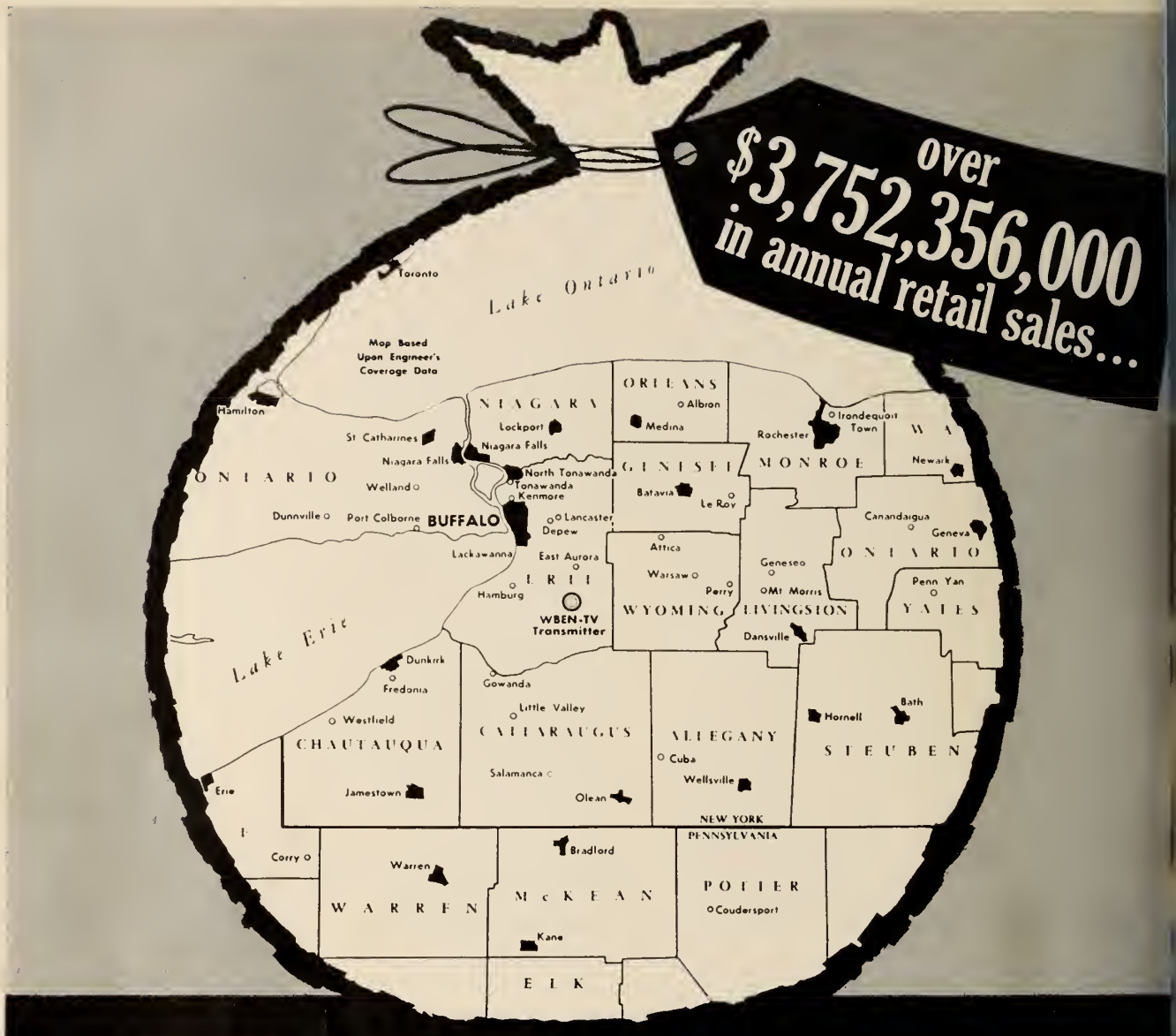
wmal-tv

abc

Washington, D. C.

An Evening Star Station, represented by H-R Television, Inc.

iated with **WMAL** and **WMAL-FM**, Washington, D. C.; **WSVA-TV** and **WSVA**, Harrisonburg, Va.



and WBEN-TV is the most economical way to cover this market

The strong, clear and penetrating signal of WBEN-TV reaches the 2½-million people in Western New York with an impact that jars their pocketbooks and rings cash registers.

It's the most powerful selling medium in sight and sound generated by an audience loyalty that has been built through quality programming and dedicated public-service telecasting since 1948.

The 2½-million figure *does not* include the BONUS AUDIENCE in the Canadian Niagara Peninsula where Ch. 4 has better than a one-third share of the 800,000 TV-homes audience.

No other medium can cover as much selling territory for your product as quickly, as completely, and as economically in this rich, vital market — second largest in the nation's richest state.

Keep in mind, too, that your TV dollars count for more on Channel 4 — Buffalo.

Get the facts from Harrington, Righter & Parsons, National Representatives

WBEN-TV

The Buffalo Evening News Station

CH. 4

CBS in Buffalo

21 AUGUST 1961
40¢ a copy • $8 a year

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

MORE

RE AND MORE ADVERTISERS BUY MORE TIME ON MORE
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MORE results for YOUR client dollar. Before you buy, make sure it's an Ullman-serviced station.

RICHARD H ULLMAN, INC.

Exclusive distributors of The Big Sound, Formatic Radio, CRC Jingles, Target Jingles, IMN Jingles, Ev Wren Productions.

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Hollywood/New York

CENSORSHIP—HOW REAL IS THE DANGER?

Despite protests by Chairman Minow that FCC won't censor, will radio/tv lose freedom?

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How Lestoil is setting up new media patterns

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Radio a boon for clients who have tight budgets

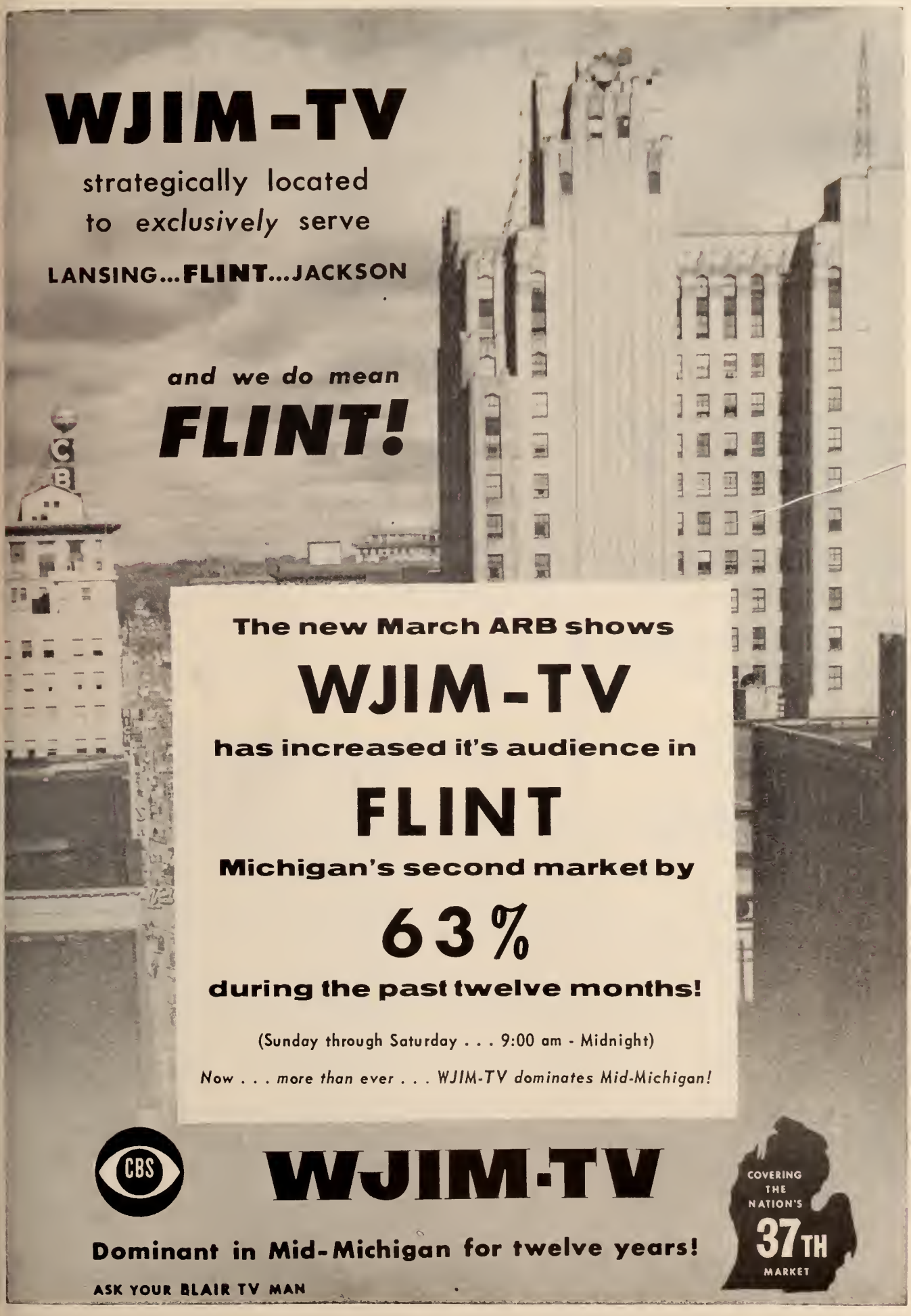
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American Oil's 250,000 spots on 550 stations

Page 40

DIGEST ON PAGE 4


BUILDING WITH HOUSTON / KTRK-TV / VITAL


WJIM-TV
strategically located
to exclusively serve
LANSING...FLINT...JACKSON
and we do mean
FLINT!
The new March ARB shows
WJIM-TV
has increased it's audience in
FLINT
Michigan's second market by
63%
during the past twelve months!
(Sunday through Saturday . . . 9:00 am - Midnight)
Now . . . more than ever . . . WJIM-TV dominates Mid-Michigan!
CBS
WJIM-TV
Dominant in Mid-Michigan for twelve years!
ASK YOUR BLAIR TV MAN
COVERING THE NATION'S 37TH MARKET

ALL

are on
WDBO-TV
in
CENTRAL FLORIDA

ARB* reports

WDBO-TV
DELIVERS
35.4% more homes than sta. "B"
65.4% more homes than sta. "C"

from 9am to midnight
in CENTRAL FLORIDA'S
BILLION DOLLAR MARKET!

NIELSEN* reports

HOMES REACHED

STA.	MON.-FRI.		SUN.-SAT.	
	12-3PM	3-6PM	6-9PM	9-Mid.
	(00)	(00)	(00)	(00)
WDBO	304	306	546	446
'B'	166	148	389	271
'C'	61	193	295	243

WDBO-TV
CH.6-CBS-ORLANDO

BLAIR TVA has more FACTS!

* March, 1961 Reports

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SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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Censorship—Smokescreen or real danger?
33 With FCC Chairman Minow's policies and program under increasing attack on grounds of censorship, SPONSOR analyzes opposing viewpoints

The new, flexible Lestoil modernizes media stance
36 Detergent maker counters competition with precision-built time buys; insists on top c-p-m of $1.50, at least 60% female audience make-up

. . . When the budget is tight
38 Radio, both network and spot, continues to produce numerous outstanding examples of how it is ideal medium for advertiser with limited budget

Air media spearhead American Oil
40 Change to national marketing setup involves complex media buys using 550 stations, up to 250,000 spots a month. Base of campaign is radio

225 spot plans (continued)
42 Upcoming radio and tv spot plans of 225 broadcast advertisers, as reported by Bolling Co., indicates upward swing in budgets, strategy this fall

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Why WTAE, Pittsburgh bought Seven Arts' Volumes I and II

Says Franklin C. Snyder:

"The decision to purchase the Seven Arts features—Volumes I & II—was reached **after thorough analysis of the various 'post-48' film packages** currently available.

"The Warner's 'Films of the 50's' add balance, freshness, quality and prestige to our film library. This new and exciting product will make it possible for WTAE to continue to program consistently high quality features and to maintain our position as Pittsburgh's dominant movie station."



FRANKLIN C. SNYDER
Vice President and General Manager
WTAE—Channel 4—Pittsburgh

Warner's Films of the 50's...
Money makers of the 60's

SEVEN ARTS ASSOCIATED CORP.

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.

Motion Pictures—"Gigot", starring Jackie Gleason, completed shooting in Paris . . . Gene Kelly directing . . .
Theatre—"Gone with the Wind" in preparation . . .
Television—Distribution of films for T.V., Warner's "Films of the 50's". . .
Literary Properties—"Romancero" by Jacques Deval . . .
Real Estate—The Riviera of the Caribbean, Grand Bahama, in construction . . .

NEW YORK: 270 Park Avenue	YUkon 6-1717
CHICAGO: 8922-D N. La Crosse, Skokie, Ill.	ORchard 4-5105
DALLAS: 5641 Charlestown Drive	ADams 9-2855
BEVERLY HILLS: 232 So. Reeves Drive	GRanite 6-1564

For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

By Any Yardstick

THE BIG ONE

Takes the *Measure*



ARB

PULSE

NIELSEN

TRENDEX

WKRG-TV

CHANNEL 5 MOBILE, ALA.

Call Avery-Knodel, Representative
or C. P. Persons, Jr., General Manager

Latest tv and radio developments of the week, briefed for busy readers

21 August 1961

SPONSOR-WEEK

HILLS BROS. 100% SPOT

Regional coffee advertiser (Ayer) drops $2 million from network; will have $3.5 million in tv/radio spot

Nothing is easier to ignore than a trend—for Hills Bros., anyway.

Advertisers switching from spot to network have been so frequent lately as to produce hardly a surprise.

Hills Brothers (N. W. Ayer) has gone and done exactly the opposite. They will be taking all their $2 million out of network in 1961-62 and putting it into spot tv and radio.

Added to the $1.5 million Hills Bros. will keep in spot from the current season, its spot investment for the upcoming broadcast season will be $3.5 million.

The initial flight of Hills Bros. spots on tv will be four weeks starting 18 September in 50 to 60 markets.

Hills Bros.' radio spot campaign also gets underway for four weeks on 18 September and will cover 200 markets.

The radio campaign calls for 20 to 100 spots per week, mostly thirties during the day and during traffic time.

Over the past four or five years Hills Bros. has been using both network and spot with network getting the bulk of its budget—even though its brands are distributed over a wide region but not nationally.

But lately Hills Bros. has a special reason for putting its entire budget into spot: competition from local coffee brands.

With spot it wants to get the flexibility it needs to cope with local competition.

Reason for dropping $2 million network expenditure is that it didn't provide Hills Bros. with the mobility it needed to handle situations arising from local pressure from other brands.

June network billings up 13% to $60 million

Network gross time billings for June 1961 reached $59.9 million, an increase of 13.1% over 1960, reports TvB.

The three network total for the first six months of 1961 was $363.9 million, up 8.2% from last year.

But that average reflected no actual network. ABC TV gross time sales were up 23.0%, CBS TV was down 3.9%, and NBC TV was up 12.6%, all for first six months.

Grosses for January-to-June for the networks were: ABC TV, $94.6 million; CBS TV, $132.9 million, and NBC TV, $136.3 million.

Most of 1961's gains so far are in daytime. While nighttime went up only 2.8%, daytime soared 20.8%. Half-1961 gross for all three networks was $242.6 million in nighttime and $121.2 million in daytime.

Mobil likes $1.6 mil. minutes so much it doubles the order

When Mobil Oil found out what kind of minute announcement plan CBS TV and ABC TV each offered for its proposed $1.6 million investment it took a careful look and then decided to take both—doubling its tv investment up to $3.2 million in the process.

On CBS TV Mobil (Ted Bates) got 69 announcements in eight shows begining 25 September. The shows are: Frontier Circus, Pete and Gladys, Ichabod and Me, Checkmate, CBS Reports, Eyewitness, The Twlight Zone, and The Investigators.

A spot buy of 69 minutes for $1.6 million would average $23,000 a minute.

ABC TV would not disclose the number of minutes it gave for Mobil's $1.6 million buy.

But Mobil was going into 13 ABC TV shows for the last three months of the year. They include ten of the AFL games, the 6 p.m. news, plus 11 nighttime entertainments.

SIEGEL ELECTED AB-PT EXECUTIVE V.P.

Latest Madison Avenue activity is keeping up with new titles of Simon B. Siegel.

This week he was elected executive v.p. of AB-PT. A month ago he was elected executive v.p. of ABC.





Atlanta is different from Milwaukee . . . because

and because people are different in different markets . . . Storer programming is different! We put together a flexible format to fit the needs of the community . . . making it local in every respect. That's why Storer Stations are liked, watched and listened to—why they rate high in the 9 key markets where they are located*. Local programming—quality-controlled—assures you the best is being presented. You know you've made the right buy when you buy a Storer Station. Storer representatives have up-to-the-minute availabilities at their fingertips. ***Important Stations in Important Markets.***

**WITI-TV now leads in prime time.*

LOS ANGELES KGBS	PHILADELPHIA WIBG	CLEVELAND WJW	WHEELING WWVA	TOLEDO WSPD	DETROIT WJBK	STORER BROADCASTING COMPANY
MIAMI WGBS	MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	TOLEDO WSPD-TV	DETROIT WJBK-TV	

IBS FORMS WORLD AIR MEDIA ORGANIZATION

An independent organization to produce and distribute broadcast programing around the world, International Broadcasting System, has established its first affiliate, Japan International Broadcasting System, to cover most of the Far East.

Unlike other American ventures into world broadcasting—like the investment a week ago by ABC International into two Japanese tv companies, NET and Mainichi—IBS will consist of a group of locally-owned independent affiliates.

For the time being IBS will handle radio only, but it hopes to add tv soon.

Executive v.p. of IBS is John M. Keesing, who recently returned from Tokyo where JIBS, the Japanese link, was signed.

Purpose of IBS is to prepare and distribute programs suitable for use in specific countries through the use of its connections elsewhere. Instead of exporting American shows, IBS would prepare shows for a particular region by using the talent and materials of the area of destination.

Grosby to WJJD sales

Alfred Grosby has been named director of sales for WJJD Radio, Chicago, effective at once.

He will also be director of sales promotion, announced Fred Harm, v.p. and general manager.



Alfred Grosby

Grosby had spent five years in the McLendon chain before joining WJJD, Chicago outlet for the Plough network.

He was previously sales manager for WYSL, Buffalo.

$1.7 mil. for ABC Radio in three weeks

That $1,682,469 worth of business ABC Radio reports for the three weeks ending 10 August is good enough to set a record for any such recent period at the network.

National sales director Jim Duffy points out that the bulk of it is new business, namely $1,382,180.

The biggest piece came from Campbell Soup, which has just gone back into network radio to the tune of $0.5 million, effective September.

On ABC Radio, Campbell (NL&B and BBDO) will sponsor Flair, Breakfast Club, and news.

Four other new accounts, each bringing $150,000-$200,000 worth of business, are Miller Brewing, Mennen, American Motors, and Thomas Leeming.

Still more news business came from Pharmaco, Mogen David, Wheel-Horse, Accent, E. C. Bruce, Bristol-Myers, and Ludens.

Four renewals came from Voice of Prophecy, Inc., Radio Bible Class, Signal Oil, and Bankers Life Co.

GE Science kits on NBC TV

General Electric (Y&R) will sponsor Watch Mr. Wizard on NBC TV Saturdays from 12:30 to 1 p.m. on behalf of its new line of science kits.

A new GE unit, the educational Recreation Products Section, was formed this year as part of the radio receiver department at Utica, N. Y.

GE will use the NBC TV show from late September through Christmas on 99 stations. Commercials will be live.

SMITH, KLINE & FRENCH INTO CBS TV SHOWS

CBS TV, which held the line on selling minutes on remaining availabilities as late as it could in the season, has now altered its policy and is accepting such orders.

In most cases there is a regular alternate advertiser in a show and only the other half will go as scattered minutes.

Smith, Kline, and French, for example, purchased an undisclosed number of minutes over the last 13 weeks of the year.

The drug advertiser will go into four shows: CBS Reports, Eyewitness, I've Got a Secret, and Pete and Gladys.

CBS TV is also expecting more business from Polaroid shortly on the same basis of scattered minutes.

Chaney to head BBDO's new business department

Bobb Chaney moves to New York as head of BBDO's new business operation.

He was formerly v.p. in charge of the agency's Minneapolis office, a post he held since 1955.

To balance Chaney's shift East, Henry E. See will move West from New York, where he is v.p. and account group head, to succeed Chaney in Minneapolis.

Chaney's new assignment fills a vacancy which was left last year when William R. Gillen went to London for BBDO International. Chaney joined BBD in 1940 in Minneapolis as an assistant account executive, was named a supervisor eight years later and elected a v.p. in 1954.

See also joined BBDO as an assistant account executive. He was named a group head in 1953 and was elected a v.p. in 1959.

ONLY TV HAD WHAT IT TOOK TO COVER THE 707 HIJACK



Circles show KROD-TV equipment on-the-spot

- TRIGG-VAUGHN STATIONS have the FACILITIES, and the STAFF to handle the usual and the unusual. Each TV station is completely equipped with the latest in *VIDEO TAPE*,* *SPECIAL EFFECTS AMPLIFIER*, remote mobile unit, and the staff to use them for maximum effectiveness.
- KROD-TV and Radio fed the on-the-spot story from El Paso's International Airport to CBS-TV, 5 other TV stations, the two other Trigg-Vaughn stations, two radio networks and 73 independent radio stations from Boston to Honolulu. Only KROD-TV had the facilities to feed this big story to the nation.
- KROD dominated the air during the Hijack Incident. TV dominates the air in West Texas and New Mexico every day.

* *NOW all three Trigg-Vaughn Stations have tape facilities.*

A TRIGG VAUGHN STATION

KROD-TV EL PASO | KVII-TV AMARILLO | KOSA-TV ODESSA MIDLAND

KROD-TV *El Paso* | KVII-TV *Amarillo* | KOSA-TV *Odessa/Midland*

3 Quality Stations/3 Quality Markets/1 National Representative

Jack C. Vaughn
Chairman of the Board

Cecil L. Trigg
President

George C. Collie
National Sales Manager

'HILIPS OF HOLLAND 3UYS CATV 'LAWMAN'

Philips of Holland (Vaz Dias International of Amsterdam), one of ıe world's largest appliance makers, ill sponsor Lawman in Central merica on ABC's CATV.

Sponsorship begins this month nd extends over CATV stations in osta Rica, El Salvador, Guatemala, onduras, and Nicaragua. A Panama tation joins the CATV network later ıis year.

The interesting international angle that the show was made by War- er Bros. in the U. S. (where it is een on ABC TV) and CATV is rep- esented by ABC International—but ıe sponsor is a European manufac- ırer.

3BB hypo for radio

The Better Broadcast Bureau is ıt to stimulate spot radio invest- ıent in 1961-62.

Clifford J. Barborka, Jr., BBB pres- lent, revealed some details of a 52- eek-a-year campaign under way.

Twenty-four major presentations ill offer prospective advertisers ppy platforms, marketing research udies, and tailor made radio plans.

Another set of 48 presentations e designed to assist spot radio in andling specific sales problems.

Barborka saw the possibility of a vast increase for radio in the next decade. He noted that although there are 4,000 am and 850 fm stations, their national spot usiness attracted only 2% of total dvertising, while just 1,763 daily ewspapers lured 7% of national ad pending.



. J. Barborka Jr.

'Silent sell' for United jets

Near-silence from 27,000 feet up is a feature of United Air Lines (N. W. Ayer) radio spots.

Actual tapes show how quiet the Caravelle plane is in flight.

Eight spots are being heard in New York, Pittsburgh, Cleveland, and Chicago. Twelve more cities will be added by year's end as United service expands.

DERBY FOODS' $1 MIL. FOR NBC TV MINUTES

Derby Foods (McCann-Erickson) has purchased about $1 million worth of minutes as participations in International Showtime, the Friday, 7:30-8:30 p.m. circus show on NBC TV.

Plan covers pattern of either one or two minutes a week starting 29 September and running through 27 April, and is for about 40 announcements altogether.

P&G to sponsor '62 Oscars

Procter and Gamble (Grey) will sponsor the Oscar awards on ABC again in 1962.

The awards of the Academy of Motion Picture Arts and Sciences will be sponsored by P&G on both ABC TV and ABC Radio.

Last season the 1961 Oscar awards were carried by a record number of stations on ABC TV: 288.

The awards were also heard on about 200 stations (including Canada) via ABC.

Date for the 1962 awards has not yet been set.

ABC has a five year contract for the Oscar shows. P&G also sponsored the first of the five shows in 1961.

HONEYWELL TESTING AIR CLEANER ADS

Minneapolis-Honeywell (Campbell-Mithun) is ad testing a new electronic air cleaner in Philadelphia, Kansas City, Indianapolis, Chicago, and Cincinnati.

Among various media to be tried are tv spots in Kansas City and minute radio spots in Chicago. Newspapers and magazines are also being utilized.

Leider named CBS TV program sales director

CBS TV has created the new post of director of program sales and has named Gerald J. Leider to fill it.

Leider joined CBS TV a year ago as director of special programs. In his new post he will report to Oscar Katz, network programs v.p., through Michael H. Dann, network programs v.p., New York.



Gerald J. Leider

As director of program sales, Leider will bring the program and sales departments closer together.

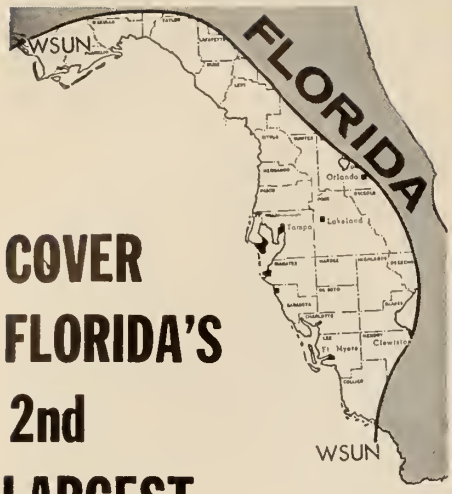
Monarch Wine to Del Wood

The Monarch Wine Co., makers of Monarch and Manischewitz wines, has appointed Del Wood Associates as its new agency.

Harold Balk, formerly of GB&B in New York, will handle the account of both wine labels.

The wine products, large users of barter in the past, will not change their strategy under the new agency. A combination of barter and time-buying will be used to "stretch the dollar as far as possible," stated Balk.

More SPONSOR-WEEK continued on page 68



COVER FLORIDA'S 2nd LARGEST MARKET* *and* 29 Counties with 1 station

Tampa-St. Petersburg is Florida's second largest market, with a metro population of 772,453*! But that's not all! *WSUN is the only station* on Florida's West coast covering the entire 29 county area with 1,420,007* residents.

ADD TO THIS WSUN's GREAT ADULT AUDIENCE (97.2%)** . . . the greatest percentage of adult listeners. This means ADULT BUYERS throughout the entire 24 hour broadcast day!

REACH *ALL* OF FLORIDA'S 2nd LARGEST MARKET ON THE ADULT STATION!

WSUN 620 KC
TAMPA - ST. PETERSBURG
Natl. Rep: VENARD, RINTOUL & McCONNELL
S.E. Rep: JAMES S. AYERS
*1960 Census **Pulse 6/60

by Joe Csi

Sponsor backstage

Happy anniversary, Jack Paar



Every so often a man who writes a column has to say, "I told you so." I experience this urge approximately once every five years, and this time it coincides nicely with the fifth anniversary of the Jack Paar show, on NBC TV.

Just about five years ago in this column I said:

"NBC—after laying one of the gaudiest eggs in late night television history with a *Tonight* show featuring "America After Dark"—has just come up with real live late night smash hit in the new *Tonight* starring Jac Paar. As pathetic as the Paar predecessor show was, just s charming, relaxed, entertaining and appealing is the new Paa *Tonight.* The show is definitely the surprise smash of the seasor But its very existence is threatened by a simple economic fact."

I felt so strongly about the quality of the Paar show that added my own small voice to the slowly growing tumult to fin ways and means to keep the Paar show on the air in the face of som very rugged competition from late movies and in the teeth of th brutal fact that a number of NBC TV affiliates had made suc substantial investments in feature film libraries that they wer disinclined to carry the Paar show no matter how good it was.

In the same column about five years ago I said:

"On a specific show and situation of this kind is there anythin very wrong with the idea of an NBC affiliate having a first refusa on the show—and in the event the affiliate exercised the refusal per mitting the show to be carried by another station."

I don't mean to claim, of course, that it was my suggestion tha resulted in a number of non-NBC TV affiliates carrying the show but I like to think that my words helped.

A neat little indication of what has transpired since that time is that the NBC TV affiliate in Schnectady, WRGB-TV has jus announced that it is "reclaiming" the Jack Paar show. This Genera Electric Company owned station dropped the Paar show in 1957 an it was picked up and carried by W-TEN, the CBS outlet in the area

Monologues are funny, pointed

On a sort of anniversary show last night (27 July) Paar opened the show with one of his typically funny, yet pointed monologues He did a "I Remember" routine in which he said:

"I remember . . .

". . . Mickey Rooney's salute to Seagrams,

". . . Jose Melis, the Mitch Miller of Realemon,

". . . The time I went to Hollywood for an Oscar, and it turned out to be Levant,

(*Please turn to page* 16)



A quality image is the reflection of many business facets. And, at WFAA-TV there is the constant search for the new, the unusual, the stature-building ingredients which will help to implement that image. An example is the recently initiated and widely acclaimed: "Let Me Speak to the Manager." Answers to viewers' questions are openly and honestly aired during this Sunday evening 30 minute program. And they range all the way from violence on TV to distasteful commercials. Sorry, but it is not available for sponsorship. But WFAA-TV does have many fine avails, and your local PETRYMAN is kept abreast daily. Call him TODAY!

WFAA-TV
channel 8

Represented by Edward Petry & Co., Inc. The Original Station Representative



AT *"Communications Center."* DALLAS

WFAA • AM • FM • TV—THE DALLAS MORNING NEWS

49th and Madison

Sing-along in Canada, too

Relative to your "Sing-along programing is hottest '61 radio trend" article (SPONSOR 24 July), we would like to add our call letters to the list of growing sing-along stations.

Our experiment in this field, although restricted, proved conclusively the salutary effects of sing-along programing in our market located some sixty miles north of Toronto. The big change was made in the noon hour period with three out of four tunes being the singing kind. In other time segments a minimum of two per hour was the format.

The new music policy had been in effect some six months when the first survey (Bureau of Broadcast Measurement) was taken. The BBM survey reflected a whopping 50% increase in audience. (We are in a market which clearly receives four Toronto stations plus three other outlets within a thirty mile radius).

Until something better comes along we intend to stick with the current music format.

H. J. Snelgrove,
v.p. CKBB
Barrie-Ontario, Canada

* * *

I was delighted to read the Sing-along programing article. However, I would like to ask you to correct the listing of "sing-along" stations on page 29. You showed WMEX as a 'sing-alon station in Boston. In point of fa WMEX is a pure "Top 40" form station. In Boston there is only o "sing-along" station: WORL!

I would like to take this opportu ty to tell you that our whole st keeps abreast of industry develo ments through the pages of SPONSO

George Gra
exec. v.p.
WORL
Boston, Ma

Agrees on 'fundamentals'

At this late date I have just read yo Commercial Commentary entitl "Return to Fundamentals." All I c say, is that you are *so* right in eve respect. I just can't understand wh people in this business—let alo outsiders—fail to understand the elementary principles. Is it becau everyone considers himself an expe in broadcasting?

Congratulations on what you sa and how well you said it.

Rolland V. Tooke
Westinghouse Broadcasting C
exec. v.p.
N.Y.C.

We goofed, wrong rep!

During the last year WRR has ris considerably in ratings and listen acceptance in Dallas. As a resu there have been numerous reps wh have voiced a desire to represent u

On page 64 of the 17 July issue SPONSOR you carried a statemer showing that representation of WR was being taken over by one of thos reps. Evidently this was due to ove enthusiasm of the publicity depar ment of that company, as this is n true. We are being represented b the Gill-Perna organization.

Durward J. Tucke
mgr. dir.
WRR
Dallas, Texas

Our pleasure

In your 8 June issue, you carried picture of Atlanta Police Chief He bert T. Jenkins, WSB Radio Gener Manager Frank Gaither, Mayo Hartsfield and Arthur Montgomery in connection with the one-year an niversary of the helicopter traffi service sponsored by WSB and th bottling company.

(*Please turn to page* 24)



WAVE-TV viewers do 28.8% more LAUNDRY

—use 28.8% more soaps, detergents, bleaches, bluings and starches!

That's because WAVE-TV has 28.8% more viewers, from sign-on to sign-off, in *any* average week. Source: N.S.I., Dec., 1960.

WAVE TV

CHANNEL 3 • MAXIMUM POWER
NBC
LOUISVILLE
THE KATZ AGENCY, National Representatives

TIE IN WITH WTVT

TAMPA-ST. PETERSBURG

*Now 29th in Furniture-Household Appliance Sales**



It pays to tie in with WTVT the station that dominates the Tampa Bay area, where yearly retail sales of Furniture and Household Appliances now total a whopping

$57,923,000.00

.and the additional 21-county area served by WTVT brings yearly sales to

$107,779,000.00

Shown in white on map: 21 counties which constitute the territory covered by WTVT. Included (in color) is the populous Tampa Bay area.

SHARE OF AUDIENCE 44.4%

Latest ARB 9:00 A.M.-Midnight

CHECK THE TOP 50 SHOWS!

ARB		NIELSEN	
WTVT	37	WTVT	43
Station B	13	Station B	7
Station C	0	Station C	0

A.R.B., Tampa-St. Petersburg Metro Area, June 1961, 4-week summary.
N.S.I., Tampa-St Petersburg Metro Area, Mar 1961, 4-week coverage.

* Copr. 1961, Sales Management Survey of Buying Power: further reproduction not licensed.

YES, IT PAYS TO TIE IN WITH WTVT

STATION ON THE MOVE IN THE MARKET ON THE MOVE

TAMPA-ST. PETERSBURG

THE WKY TELEVISION SYSTEM, INC. WKY-TV/WKY-RADIO • Oklahoma City Represented by the Katz Agency

HANNEL CBS 13

This Fall in Birmingham

19 OF THE TOP 20 SHOWS * WILL BE ON WAPI-TV

THE CREAM OF NBC AND CBS TV NETWORKS

★ GUNSMOKE
★ ANDY GRIFFITH
★ DANNY THOMAS
★ GARRY MOORE
★ HAVE GUN WILL TRAVEL
★ G. E. THEATER
★ CHECKMATE
★ RED SKELTON
★ CANDID CAMERA
★ I'VE GOT A SECRET
★ RAWHIDE
★ JACK BENNY
★ BONANZA
★ DUPONT SHOW
★ DENNIS THE MENACE
★ TO TELL THE TRUTH
★ (SYNDICATED)
★ DOBIE GILLIS
★ ED SULLIVAN
★ WAGON TRAIN

* ACCORDING TO ARB, MARCH 1961, THESE SHOWS REACHED MORE HOMES THAN ANY OTHER.

WAPI-TV
NBC CHANNEL 13 CBS
BIRMINGHAM, ALA.

REPRESENTED BY
HARRINGTON, RIGHTER AND PARSONS, INC.

". . . Dorothy Kilgallen, as much as I try not to."

Paar said that he had been variously described as:

"A bull in his own china shop,

"A Methodist minister after four martinis,

"A guy who comes out on the stage and does nothing, and g other people to come out on the stage to do nothing with hi

I remember that Paar has delivered over these last four years s of the funniest, some of the most exciting and some of the m showmanly performances I have witnessed in a lifetime as observer of entertainment. True, some of the most showmanly the performances were off camera; such as his almost historic a slightly hysterical walkout over the Water Closet incident.

Paar's neck way out over Fidel

I remember that on at least two occasions he stuck his neck o primarily in the interests of humanitarianism, and in a manner wh represented quite a gamble for a popular performer. The two casions, oddly enough, involved Fidel Castro. The first was Paa attempt, right after Castro deposed Batista and came into power, help in his (Paar's) own way to stimulate United States-Cub friendship. This boomeranged when Fidel went Red, but it is mark of Paar's basic sincerity and the esteem in which his fa hold him that it hurt him not one whit.

The second of these occasions, of course, was when Paar decid to give the Tractors-For-Freedom Committee an important hand trying to raise the millions needed to purchase the tractors w which we were trying to buy back the freedom of prisoners taken the abortive Cuban revolution. Fidel himself, and the tract situation specifically were never unqualifiedly popular causes he in America. And it is a tribute to Jack's urge to be a good ma as well as to his guts and his tremendous popularity as a televisi personality that he undertook projects of this kind, and survi them in the manner he did.

Introduced many new tv personalities

I remember that he introduced a set of people to television who I, and several million others have enjoyed. These would inclu Peggy Cass, Selma Diamond, Hugh Downs, Alex King, Jack Dougl to name just a few of the talkers. And I remember that he helpe immeasurably to establish such solid performers as Shelly Berma Joey Bishop, Carole Burnett, Bob Newhart, Mike Nichols and Elai May, and Phil Ford and Mimi Hines.

I remember that he blazed the trail for Dick Gregory and Nip Russell in an area where trail blazing was long overdue.

And all the while I remember—and so do literally scores, if n hundreds, of advertising agencies and advertisers—that Mr. Pa has done one of the most spectacular selling jobs ever perpetrated o television (not excepting Arthur Godfrey), and has perpetrated in a manner not only palatable, but vastly pleasurable.

I salute Jack Paar on his Fifth Anniversary, and I'm very happ to have been one of those who said, "I told you so."



✦✦✦ **Four ratings in a row** tell the same story — in Milwaukee, Channel 6 is first choice with viewers during prime time . . . and it's growing! Its shares, seven nights a week, 6:30 to 10:00 pm:

39.3—ARB, May '61 ✦ 35.8—Nielsen, May '61
40.2—ARB, June '61 ✦ 36.0—Nielsen, June '61

Presented by Storer Television Sales, Inc.

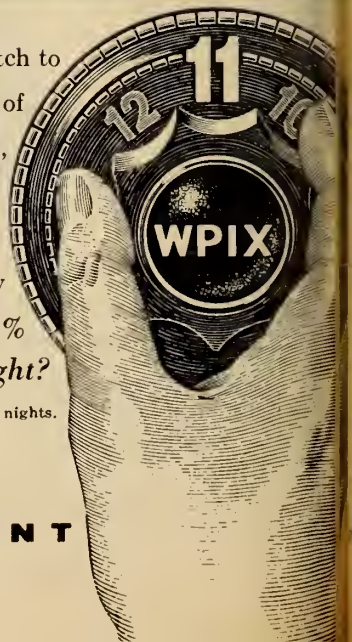
witi-tv
Milwaukee

6



The programming standards of a television station are always on view. All you need do is watch to see that WPIX-11, New York's Prestige Independent, has the "network look"—an array of network proven and network caliber programs night after night. Groucho Marx, Wyatt Earp, One Step Beyond, World of Giants, Troubleshooters, It's a Wonderful World, Wanted, Dead or Alive are some of the new fall shows joining the best looking and top-rated* independent in New York—and the only one qualified to display the NAB Seal of Good Practice. Only WPIX gives you *minutes* in *prime* time in such a network atmosphere. A client list that is 98% national advertisers is the clincher. *where are your 60 second commercials tonight?*

*During every month of this year ARB reports WPIX-11 has the largest share of audience among the independents, 6 PM to Midnight, seven nights.



NEW YORK'S PRESTIGE INDEPENDENT

Interpretation and commentary on most significant tv/radio and marketing news of the week

SPONSOR-SCOPE

21 AUGUST 1961
Copyright 1961 SPONSOR PUBLICATIONS INC.

J. Walter Thompson is in process of preparing a white paper of its own that it will be springing on the tv networks one of these days.

It has to do with a deep-seated gripe: the fact that **advertisers who hold off their buying until the late summer become the beneficiaries of deals that are embarrassing to agencies** who make a habit of urging their clients to commit themselves in early spring for the fall.

The protest will make this point: if it is the policy of the networks to grant lower rates and bonuses to late buyers **JWT will recommend to its clients that they withhold their fall shopping until the bargain signs go up.**

Another point that will be noted: The practice of late summer deals, which include tossing in daytime minutes gratis, **can only serve to lower the status of the early buying agency in the eyes of the client.**

It will underscore the procedure of late buyers coming to the networks stating they have so much money to spend and asking each in turn, **"what is it worth to you?"**

The paper will come documented with examples. It will grant that in the open marketplace leftovers are subject to reduced prices, **but this should not apply to media because a published rate is "the" rate and is not subject to whim or manipulation.**

The Ford Division (JWT) will support its unveiling of the 1962 line (1 October) with a huge chunk of factory money for radio, shared between spot and network.

The campaign, of saturation dimensions, will be for four weeks, and will be **entirely separate from the Ford dealer radio buys.** Factory spot will be confined mostly to the top 50-60 markets.

Note: **It is quite likely that Ford,** sponsoring an alternate half-hour of Wagon Train and a weekly half-hour of Hazel plus $2.8-million worth of National Football League games, **will be in the market after 1 January for more network tv.**

The outpouring of new spot tv business—at least, in New York—shows no signs of abating the past week; in fact, it's turning out to be the most active August for the reps in several years.

Among the accounts asking for avails or placing orders: **Sal Hepatica** (Y&R), daytime, early and late minutes, 13 weeks, starting 4 September; **Van Heusen** (Grey), two flights comprising 20 weeks, three minutes a week, starting 2 October; **Vick** (Morse International), day and night minutes, 13 weeks; **Breck Shampoo** (Reach McClinton), three day minutes a week for seven weeks up to 13 October; **Smith Bros.** coughdrops (Kastor, HCC&A), kid show participations in two flights; **Imperial margarine** (FC&B), fringe minutes, 14 weeks; **Instant Sanka** (Y&R), prime 20s; **Nabisco** (K&E), day minutes; **Decaf** (McCann-Erickson), day and late night minutes; **American Sugar** (Bates), minutes and chain-breaks; **Lever's Mrs. Butterworth Syrup** (JWT), daytime minutes.

Air media can look for a mass of extra dollars from Campbell Soup during the next six months or so in connection with a new product: dry soups which will carry the brand name of Red Kettle.

The campaign, putting Campbell **in stiff competition with Lipton,** will come out of **Leo Burnett. Red Kettle will be pushed on a market-by-market basis.**

A big tom-tom theme: it comes in an **aluminum can** which can be opened with the **simple pull of a metal tab at the top of the can.**

An analysis of the roster of advertisers that have been on the national spot buying front the past three weeks discloses three interesting aspects.

These are:

- The demand for **fringe and late night minutes** is as intense as ever.
- **Food products** dominate the buying as much as **65-70%.**
- The duration of the schedules are on an **expansion trend,** many of them running an where **from 13 to 26 weeks,** and some even plotted **for 40 weeks.**

A somewhat less encouraging note: the sparsity of **products unfamiliar to spot t**

Supp-Hose (Mojud) is not only continuing to ride a good thing, tv, for th fourth consecutive year but is pouring more money into the medium.

Come October the supporting nylon hose, which tv took out of obscurity and skyrocket into a solid position in the softgoods field, **will again use a seven-week flight but th time in over 50 markets and repeat the procedure in the spring. It will also co tinue on the same route with Jack Paar.** (Daniel & Charles is the agency.)

Burlington Mills also turned out a support hose, but the only air media pressure some **radio here and there via Donahue & Coe.**

Mobil Oil is apparently so smitten with the copy story conceived by its ne agency, Bates, that it's more than doubled the budget originally allocated for tv.

Bates set out to buy the **best proposition**—limited to 75% coverage of the U.S.- **offered by one of the networks for $1.6 million,** but it wound up buying the plans sul mitted by **both ABC TV and CBS TV at a cost of $3.2 million.** This is just for the la quarter.

Until this participations blitz Mobil has been strictly a spot tv customer.

As yet the spot tv activity out of Chicago hasn't kept pace with the New Yor mart, but the major reps are confident that Chicago billings for the fall will ru well ahead of last year.

One of the top three rep firms estimates that the plus margin will come out betwee **15-20%.**

Tv reps have stopped spinning around with that request from Norman, Crai & Kummel for half-hours that could be used for scheduling of a syndicated serie (Shannon).

Some of them had checked with **Colgate,** supposedly the interested party in the half-hou proposal, and found out that **Colgate's policy is not to make long-term commitment as regards spot.**

Here's an updating of what the one-hour rates are for a full nighttime lineu on the tv networks.

The figures quoted by the respective networks to SPONSOR-SCOPE last week.

NETWORK	NO. STATIONS	ONE TIME	MINIMUM DISCOUNT	MAXIMUM DISCOUN
ABC TV	185*	$130,000	$110,500	$ 97,500
CBS TV	198	136,800	116,300	102,500
NBC TV	191	135,100	114,700	101,400

*Includes number of stations shared with other networks.

Note: the **average nighttime hookup runs closer to 150 stations** (paid for), and **one-time rule of thumb on CBS TV and NBC would be close to $125,000.** A hal hour would bring this to **$75,000** and a minute participation, if not sold as a packag **$20,000.**

It may have been due to the fact there were a lot less, but the strictly entertainment specials during the 1960-61 season delivered a much bigger average audience than the batch exposed the previous season.

From September 1959 through April 1960 there were a total **of 95 sponsored entertainment specials** of various lengths and the average home audience came out at **8,715,600.**

SPONSOR-SCOPE asked Nielsen for a wrap-up of averages covering the September 1960 through April 1961 stretch and the chart turned out this way:

DURATION	NO. PROGRAMS	NIELSEN %	AVG. AUDIENCE HOMES
60 minutes	42	19.0	8,911,000
90 minutes	12	20.3	9,520,000
120 minutes	3	26.6	12,475,000
Total & averages	**57**	**19.7**	**9,239,300**

Excepting DuPont, the chemicals will rate as merely toe-dippers on nighttime network tv when the fall season breaks.

Union Carbide will for a spate of weeks have **five minutes a week** to sell its line of antifreezes and batteries, while **Dow** and **Chemstrand** will sponsor but a minute a week each.

DuPont is standing pat with its **30 hours of Show of the Week on NBC TV.**

Put the cigarette-making pack down as just a lagging second to the drug and toiletries field in the amount of commercial minutes committed for by each on nighttime network tv this fall: drug-toiletries is ahead by at least 29 minutes.

In fact, the **proprietaries** and the **beauty aids** stack up, by far, as **nighttime tv's biggest customers**—running even more ahead of the sellers of food products.

Here's how the drug-toiletries clan has its **weekly nighttime participations** set up for, at least, the final 1961 quarter:

ADVERTISER	NO. SHOWS	NO. WKLY. COMMERCIAL MINUTES	ESTIMATED COST
American Home-Whitehall	12	15½	$450,000
Lever Bros.	4	6	240,000
Miles Laboratories	5	7½	230,000
P&G	4	6	230,000
Bristol-Myers	5	6	220,000
Warner-Lambert	6	6½	210,000
Alberto-Culver	4	5	170,000
Colgate	2	4	150,000
Block	5	5	150,000
J. B. Williams	2	4	140,000
Sterling	4	4½	140,000
Vick	2	4	140,000
Revlon	2	3	120,000
Max Factor	3	3	90,000
Beecham	3	3	90,000
Helene Curtis	3	3	90,000
Noxzema	3	3	90,000
Carter	3	3	80,000
Toni	1	1½	60,000
Maybelline	2	2	60,000
Leeming, Lanolin, J&J	3	3½	110,000
Totals	**78**	**99**	**$3,260,000**

(See 14 August SPONSOR-SCOPE for cigarette lineup; 28 August, for foods.)

P&G may have its product missouts, but they're certainly not in the food fiel Duncan Hines single layer (Gardner) has taken over the leadership in that field well as in the dual layer (Compton) area.

Both make a pretty classic example for **spot tv** to crow about, because each rode th medium intensely and consistently on the way to the top.

Esty, radio's No. 1 stronghold, broke the bad news to radio reps last week there'll be no spot radio this season for Leeming.

For the past two years Leeming has been running **26-week schedules in behalf Paquin and Ben-Gay.**

Where has the money gone? **To network tv,** where Leeming now even has a week nighttime participation.

The brewing industry may have plenty of surplns money to apply to adverti ing for the rest of the year as a result of the appreciable hike in barrelage that got from the sustained high heat and humidity in July.

Accountmen with beer accounts figure that, providing August weather stays on seaso the **increased barrel output for the third quarter may run as high as 4% over la year,** which likewise was a healthy one for the suds makers.

Lever's Henry Schachte has moved on to international perspective, but he still be interested to know that a trend he reported earlier in the year has sharp reversed direction.

If the first half of the year is to serve as a barometer, **the average viewing homes p minute at night** was higher when compared not only to 1960 but to 1959, the peak tv tendance year.

The figures on that score are from Nielsen and are as follows:

PERIOD	AVG. NIELSEN %	AVG. AUDIENCE HOMES
January-June 1961	18.0	8,442,000
January-June 1960	17.2	7,774,000
January-June 1959	18.9	8,316,000

There was also action in the National Spot Buying marts last week for radi

The biggest hunk of money came from **Hills Bros.** (Ayer). It's going into 200 mark 18 September for an initial flight of four weeks, **using 20 to 100 spots a week in traf and other daytime for the blitz.**

The Hills Bros. radio budget is coming in no small portion **from network tv** which t victualer is quitting, at least for the 1961-62 season.

Other radio buys: **Blue Bonnet margarine** (Bates), **Dennison's Chili** (Y&R, N.Y.

With all the buying action that's been going on the past three weeks, the fa won't be all beer and skittles for the tv networks.

Their continuing problem area: **daytime, which constitutes that last 20%** and when a goodly share of the velvet is figured.

It's no small fly in the networks' optimism regarding the last 1961 quarter, which they a ticipate will be as big as the one in 1960. **A broad pickup in daytime would assure neat plus margin not only for the final quarter but the first quarter of 1962.**

For other news coverage in this issue: see Sponsor-Week, page 7; Sponsc Week Wrap-Up, page 68; Washington Week page 55; SPONSOR Hears, page 58; Tv and Ra dio Newsmakers, page 78; and Film-Scope, page 56.



PLUM: Almost as precisely as with a builder's plumb bob, Columbia is centered geographically in South Carolina. Hub of the state, it's the center to which all eyes (like all roads) turn. And people! Total of 257,961 in the 1960 Census, making it the state's largest metropolitan area, and second only to Charlotte in *both* Carolinas, and still building. □ Add WIS-television, with its 78.7% share of the home market audience, according to Nielsen . . . add WIS-television's central 1526-foot tower that delivers (in this strategic central location) more of the state than any other station can reach . . . and you come out with a real PLUM of a buy. □ South Carolina's major selling force is

WIS television NBC/ABC—Columbia, South Carolina

Charles A. Batson, *Managing Director*

A STATION OF **THE BROADCASTING COMPANY OF THE SOUTH**

G. Richard Shafto, *Executive Vice President*

BCS

WIS-television, Channel 10, Columbia, S.C. • WIS Radio, 560, Columbia, S.C. • WSFA-TV, Channel 12, Montgomery, Ala. / All represented by Peters, Griffin, Woodward, Inc.

49TH & MADISON

(*Continued from page 14*)

We wonder if you would be kind enough to furnish us this picture for use in The Coca-Cola Bottler.

William H. Boring, Jr.
editor
Coca-Cola Bottler
Atlanta, Ga.

● SPONSOR gets frequent requests for permission to reprint its copyrighted material. We are generally happy to comply subject to written request and specified use.

The ratings 'problem'

This is about your editorial of 24 July on the KQBY incident. You caution readers against letting such incidents "lead to over-emotional thinking" about the rating "problem," then you proceed to emotional thinking of your own.

While Sherry Gordon is not the first broadcaster, nor will he be the last to blame his problems on rating services, I think editorial writers owe the industry a greater sense of responsibility. First of all, what is the rating problem? Mr. Gordon says the rating services didn't measure all the people who were listening. SPONSOR says the problem i "infatuation with ratings." Whose in fatuation? Hoopers? Nielsen's Pulse's? Certainly we're "infatuated with ratings. We've each earned ac ceptance in the industry by provic ing data concerning which the Harri report said: "We do feel that th ratings are sufficiently accurate, tha their defects are sufficiently known and the willingness of the ratin services to provide information o quality sufficiently clear, at least whe specific questions are asked, for th users to have the main responsibilit for decisions made on the basis o the ratings." When new kinds o data are needed, and there is enougl support for them, we provide it. D you mean radio stations' infatua tion? Why not say so! Do you mea the inclination of many broadcaster to pursue large masses of listener and the inclination of most advertis ers to underwrite that pursuit? What' most disappointing to me about you editorial writer's effort is the tern "better standard." Qualitative mea surement is here, now. We are do ing more and more of it every day In fact, in Mr. Gordon's own city o San Francisco, in June, 1959, w conducted a study on the upper one third income level of the population authorized by another good musi station. We also did a study of shar of audience by occupation of house hold head. Similar research has al ways been available to Mr. Gordon If he had authorized same. I daresay we could have discovered some in teresting things about the audienc of KQBY—perhaps to Mr. Gordon' liking, perhaps not. Perhaps it woul have made a difference to time-buy ers, perhaps not. If it would have— perhaps then broadcasters who di not show up so well qualitatively could blame their demise on ratin services, and clamor for more quanti tative data, which would be just a available then—as ample qualitativ data is today. Please, let's have clea thinking and clearer editing on th subject of ratings.

Dr. Sydney Roslow
Director
Pulse
N.Y.C.

● We are always happy to hear from our respected friend Dr. Roslow but we believe he has misread our editorial. SPONSOR has said for years that it deplored "rating madness"—the over-infatuation by advertisers and agencies with mere quantitative numbers. But we do not question the honesty or accuracy of the rating services themselves.



VISION...
INTEGRITY

Woodrow Wilson, twenty-eighth president of the United States, was born in Staunton, Virginia in 1856. A stimulating teacher and capable administrator, Wilson was essentially a man of immense vision and intellect. His never relinquished dream of a League of Nations, which would prevent future conflicts, lives on as a challenge to us today.

We at the Shenandoah Life Stations accept the challenge with all Broadcasters of integrity to keep ever before us the vision of better programs, finer service and increasing prestige for our industry.

WSLS - TV
ROANOKE, VIRGINIA
AM 61 · FM 99.1
NATIONAL REPRESENTATIVES
AVERY-KNODEL, INC..

"THERE IS NO SUBSTITUTE FOR INTEGRITY"

Here's the big three from ABC FILMS—each available for local stations for the first time. Turn the page and take a good look at three big ways you can build more audience, more sales with ABC FILMS INC.

THE FINEST FILMS FOR TELEVISION FROM ABC FILMS INC.





the life and legend of

WYATT EARP

78 EPISODES* OF TV's HOTTEST ACTION-ADVENTURE SERIES AVAILABLE NOW IN SYNDICATION!

*Up to 226 episodes available in some markets. Check your ABC Films representative.

"WYATT EARP" after a six year network run with an outstanding 37.6% share of audience.

"WYATT EARP" on network this season is reaching more than 13,000,000 homes each week—with an average rating of better than 20.0.

"WYATT EARP" is great everywhere—pulling powerful ratings in market after market...big and small... north and south...east and west! Now is the time to get with the biggest syndicated buy of them all...The Life and Legend of Wyatt Earp. For complete information, call or write.

THE FINEST FILMS FOR TELEVISION FROM ABC FILMS INC.

ABC FILMS, INC.

1501 Broadway—LA 4-5050 New York 36.

NOW LOCAL STATIONS CAN GO 'ONE STEP BEYOND'

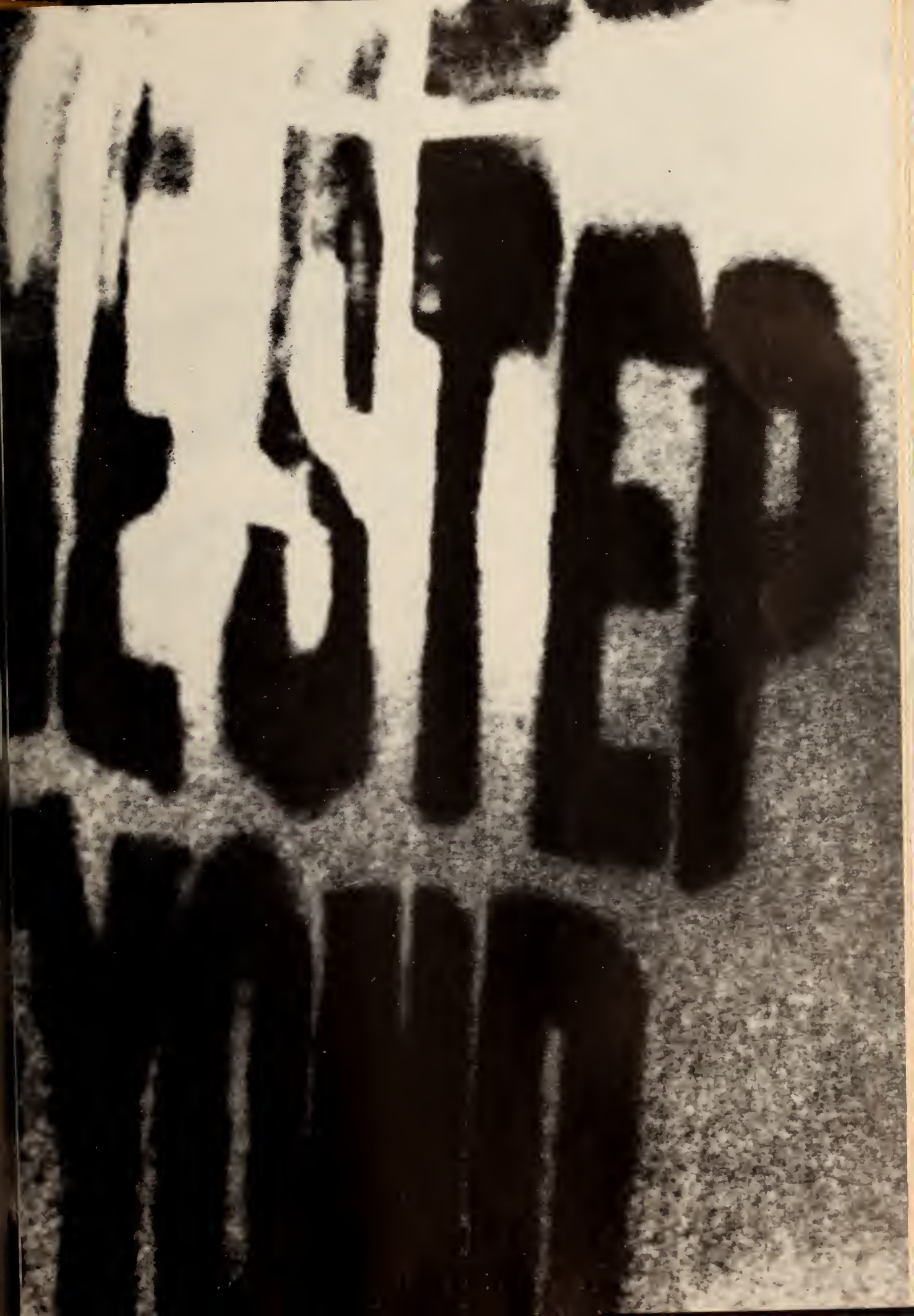
John Newland hosts 94 episodes representing the most exciting dramas in or out of this world. Top names star in the incredible, true life dramatic experiences beyond man's ken. It's another fascinating, first-run off network, first quality series from ABC Films. Every episode a chilling, supernatural spectacular, to help you achieve supernatural sponsor and rating success this Fall. On the network – as "*Alcoa Presents*" – this superbly produced series gained top local ratings, all across the country. *And the largest segment of this audience was the family "buyer"–the adult female.* That's why these half hours are geared to take you that one step beyond the reach of all local competition. Use the phone, telegraph, mail or mental telepathy–but do it at once–contact your sales representative from ABC Films, Inc.





ABC FILMS, INC.

1501 BROADWAY,
NEW YORK 36, NEW YORK LA 4-5050



NOW AVAILABLE FOR LOCAL STATIONS 170 POST '50 CARTOONS

'CASPER THE FRIENDLY GHOST & COMPANY'

(Co-starring HERMAN & KATNIP, BABY HUEY the Baby Giant, LITTLE AUDREY, BUZZY the CROW.)

Here's the cartoon package that's got everything:

Top production value because they were produced by Paramount for theatrical consumption – each at the cost of over $50,000. And they're available in *color or black and white* . . .

up to date story line and look because they're post 1950. Longer program life because they run 6 to 8 minutes each – 20% longer than the "made for TV only" product. They're a complete package with *timed openings, closings and bridges* for better station programming.

More kid appeal because they're fully animated with complete and original scoring effects.

Top track record because they outrated everything in sight – pulled an astonishing 55% share of audience against network competition.

Pre-sold popularity because these are the most highly merchandised cartoons in TV today.

That's right, Casper The Friendly Ghost and Company gives you everything – everything you need to program a brand-new, top-rated kid's strip or to add tremendous new rating power to an existing show. These are going to go and they're going to go fast. Do it now – phone or wire

THE FINEST FILMS FOR TELEVISION FROM ABC FILMS INC.

ABC FILMS, INC.

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there is nothing harder to stop than a trend

Consistent with its consistent summer rating pattern, ABC-TV walked off again this week with the largest share of audience—where such share means most: in places where people have a 3-way choice in network programming.* In doing so, ABC topped Nets Y and Z with 4 shows in the top 10: *77 Sunset Strip, SurfSide 6, Adventures in Paradise, My Three Sons.*

We should also like to point out in reporting this that we have successfully resisted referring to this success as the bald facts, as given by Nielsen.

ABC Television

*Source: Nielsen 24-Market TV Reports. Average Audience, week ending Aug. 6, 1961; 7:30-11:00 P.M., Monday through Saturday; 6:30-11:00 P.M., Sunday.



"I Say, Mr. Minow cannot have it both ways—brilliant, articulate and sincere person that he is. He cannot free us from our own imperfect tastes by binding us to his imperfect tastes without denying the principle of freedom on which this country was built."

W. THEODORE PIERSON

(left) Chairman Minow at the recent Northwestern University Conference

CENSORSHIP

SMOKE SCREEN OR A REAL DANGER?

Shortly after 15 September a group of radio roadcasters representing the NAB and members the Federal Communications Commission will t down for informal talks in what has been lled Round III of the Great Programing Crisis. Round I was FCC Chairman Newton N. Minow's Wasteland" speech before the NAB last spring; ound II, the recent Conference on Freedom and esponsibility in Broadcasting, held at Northwest-n University School of Law in Chicago.)

Ostensibly, the purpose of the September con-ave, suggested by NAB President LeRoy Collins ill be to discuss the FCC's proposed new program formation forms, and to try to devise means of tting down on what Collins calls an "intolerable burden of paper work" which will be placed on stations applying for license renewals.

Actually, however, the issues impicit in the September meeting will go far deeper than mere paperwork.

In the opinion of a growing number of increasingly vocal broadcasters they will involve the ugly specter of government censorship of the broadcast media, and eventual government takcover.

Are these censorship fears justified? Or is such talks merely a smokescreen for delinquent station operators who want to escape any kind of government regulation or penalties?

SPONSOR editors, after reviewing carefully the developments of recent months, believe that intelli-

gent answers to these questions can come only from an analysis of 1) the statements and actions of FCC Chairman Minow, 2) the position of NAB President Collins, and 3) the quality and depth of the gathering opposition to the Minow-Collins philosophy.

1. *Chairman Minow's statements.* FCC Chairman Minow has said "I am unalterably opposed to governmental censorship" (9 May 1961) and "I believe the Commission clearly does not censor anything." (3 August 1961).

He has on the other hand clearly indicated his disapproval of the "Vast Wasteland" of tv programing, has told broadcasters that they must "do a better job" of serving the public interest, and has instituted procedures and practices which, by his own admission, will make the FCC more concerned with individual station programing than in the past ("license renewals will not be pro forma in the future.")

To support his position he has, particularly at the Northwestern Conference, cited legal precedents and rulings which in his opinion justify the FCC proposed role in radio/tv programing.

He has also argued that the FCC does not censor because it never acts to *prevent* the broadcast of material, but only reviews what has been on the air. The soundness of this line of argument was challenged at Northwestern by Professor Louis L. Jaffee of Harvard Law School who doubted whether censorship could be defined as merely "prior restraint."

Finally, in what an official FCC press release calls "turning the censorship charge against his own critics, Mr. Minow has accused broadcasting of suffering from its own forms of censorship—"rating censorship" and "dollar censorship."

Some industry observers have likened this kind of reasoning to saying "We at the FCC don't censor and besides you censor worse than we do."

2. *Governor Collins' position.* NAB president Governor LeRoy Collins, like Minow has declared himself firmly in favor of freedom. "At the first sign of governmental abr of broadcasting's constitutional rig I am prepared to carry the fight n only to the FCC and the Congr but to every home in America l ginning with the one on Penns vania Avenue."

Governor Collins, however, do not believe that present or futu FCC actions will "deal death blo to freedom," and has stated his co viction that the Commission has "proper and lawful concern wi programing."

Collins' main, and seemingly or concern with FCC activities is th they will involve "mountains paperwork" for "small station which "cannot afford to increase the staffs."

Otherwise, except for disagreei with Minow that "the road to bett programing in broadcasting li through additional stations on t air and additional competition." Go ernor Collins seems to hold views government involvement in progra ing almost identical with those of t FCC Chairman.

Significant Quotes From Many Different Sources Reflect

NEWTON N. MINOW Chairman, FCC "The Commission clearly does nc censor anything. We are only concerned after the broadcast, not before. W never view a program in advance of broadcast and prevent it being seen by th public."

LOUIS L. JAFFEE Professor, Harvard Law School "I am not impressed wit the premise that the FCC is doing no more than enforce premises made by th licensees in their applications. This seems to me a bootstrap argument."

LEROY COLLINS President, NAB "I can find no legal objection to the FCC re questing information from licensees regarding programing. Some assert that th FCC has no proper or lawful concern with programing . . . I disagee with this."

In fact a close study of the speeches of the two men discloses such striking similarities in tone and feeling, particularly in their appeals for "more responsibility" in broadcasting, that some hyper-suspicious broadcasters have accused Collins of conspiring with Minow in a vast administration plot."

3. *Opposition to the Minow-Collins philosophy.* Despite a great deal of industry bitterness over Minow statements and actions, and much inside-the-family criticism of Collins by certain NAB members, vigorous, and intelligent opposition to the principles of the Minow-Collins philosophy has crystallized very slowly.

Early objections to the statements of the FCC Chairman and the actions (or lack of action) of the NAB head tended to sound like merely selfish, reactionary attempts to justify the status quo, and were promptly branded as such. (Governor Collins called them "draping the honorable flags of free speech and free enterprise around the shaky shoulders of those who abuse liberties in their own selfish interests.")

Recently, however, criticism, of the Minow-Collins viewpoint has been gaining in maturity and vigor, and an examination of the arguments advanced against the FCC program reveal both stature and intelligence.

Veteran broadcaster. Rex Howell. owner KREX. Grand Junction. Colorado. voiced the unspoken fears of many in the industry when he accused Minow of "Failing to differentiate between the rightful expression of his personal tastes and what has become generally regarded as the expression of an official position of the FCC."

Howell noted that Minow had made references to "specific program types of which disapproves" and pointed out that "evaluating the overall service of a licensee and expressing personal opinions are two entirely different things."

John W. Guider. president WMTM-TV. Poland Spring. in a speech which was later put into the Congressional record by Senator Styles Bridges (Rep.-N. H.) attacked other points in the Minow philosophy.

According to Guider, Minow had indicated in an article in *Life Magazine* that he did not believe that restricting one form of programing in favor of another is censorship. Said Guider "It is the very essence of censorship. It is censorship when Big Brother in Washington decides what you shall see and hear regardless of your personal preferences."

Guider also ripped into the FCC for what he "Censorship by fear of subsequent punishment." He said that "Time and time again during the past few weeks we have heard plainly voiced threats that station licenses may not be renewed unless stations conform to current Washington thinking."

Perhaps the most comprehensive rebuttal yet voiced to the Minow position. however. was delivered three weeks ago in Chicago by W. Theodore Pierson. senior partner. Pierson. Ball & Dowd. Washington. an attorney with 23 years of experience in broadcast law.

(*Please turn to page* 52)

Bitterness of the Growing Battle Over Broadcast Censorship

W. THEODORE PIERSON Attorney, Washington, D. C. "I submit that the area of Commission consideration of overall programing is but a vast wasteland of withered liberties that should not be preferred to the vast wasteland Mr. Minow found."

ROSCOE DRUMMOND Syndicated Newspaper Columnist "It is not censorship for the FCC to insist that every tv station fulfil its commitments . . . or, within reason, enlarge its public service programing in education, news, discussion."

JOHN W. GUIDER President WMTW-TV "Don't be misled by people who deny the intent to censor . . . it is censorship when Big Brother in Washington decides what you shall see and hear regardless of your personal preferences . . ."

AIR MEDIA ARE SPEARHEAD AS AMERICAN OIL GOES NATIONAL

One of the most complex media operations in recent years (550 stations) rests on a solid spot radio base

D'Arcy is buying up to 250,000 spots a month as Utah and Standard (Ind.) come under American banner

An outstanding example of the combustion in gasoline marketing is the recent conversion of the American Oil Co.'s regional affiliates into a national marketing operation under one banner.

In the process of doing so, American shouldered, via D'Arcy, one of the most intricate media operations of the ad business in recent years. Of barrage-like proportions (250,000 radio/tv spots were aired in one month alone), the campaign to educate consumers rested on a solid radio base, although tv and print also played major roles. (See also, "Oilmen shift media gears," SPONSOR, 14 August 1961.)

More than 550 radio and tv stations are enlightening the consumer on the big step and scores of commercials. each one adapted to American's regional requirements, are serenading the petroleum firm's far-flu markets. One unusual aspect of t campaign is the use of an elabora two-minute tv commercial in col which D'Arcy managed to place practically every targeted station (a satisfactory price).

The complexity of the campaig has been heightened in recent wee as the agency finished off its stati renewals and evaluations followi Stage One of its ad operation.

Last December, Standard Oil (I diana) combined its operating asse with those of wholly owned affiliat —American Oil Co. and Utah O Refining Co. American Oil becam the national product marketin manufacturing, distribution, and r search operating company, respons ble for day-to-day operations forme ly conducted by Standard Oil in 1 midwestern states; American Oil i the East and South, and by Utah O in the Northwest.

Headquarters for American O was established in Chicago, whe Standard Oil (which became a pa ent company) is located.

A large, comprehensive advertisin campaign, designed to educate m torists to the move's national si nificance, was geared by America and its agency, D'Arcy, Chicago, fo a 23 May kick-off. Although D'Arc and its client decline to discuss bud etary details other than termin it "multi-million" and the "largest i company history," SPONSOR estimat that spot radio and tv are getting b tween 60-70% of the total.

Coordinated under a main them "The Big Step"—symbolized by smiling giant in the uniform of a American Oil dealer taking a gia stride across the U. S. map—all m dia are being used. In addition t broadcast, three national magazine 300 dailies, 1,200 weeklies (wit color when possible) and outdoo launched American's "Big Step



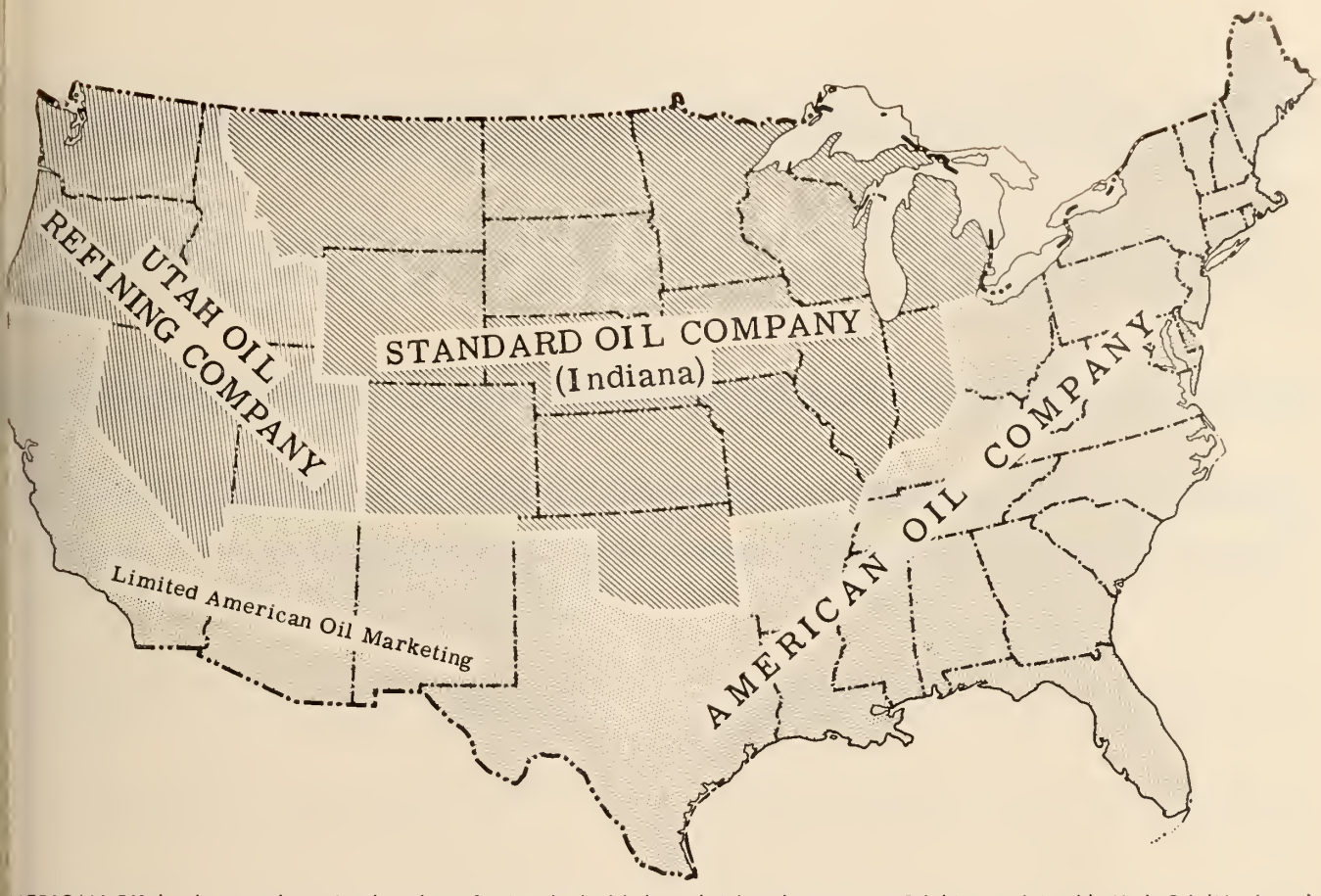
Russ Young



Robert B. Irons

KEY ADMEN IN AMERICAN OIL CHANGE

The biggest ad campaign in American Oil's history, under the over-all direction of ad manager Robert B. Irons, was kicked off last May as American went national. Aside from the volume of the station buys, American's agency, D'Arcy, had to contend with the problem of making four different versions of each commercial to fit the regional requirements. The organization of all commercial production is under Russ Young, who is the chief of the agency's radio/tv department



MERICAN OIL has become the national marketer for Standard of Indiana (Midwest), American Oil (East and South), Utah Oil (Northwest)

mpaign on 23 May.

D'Arcy began maneuvering the mplexities of media buying early the year. Although D'Arcy has en the agency for Standard (Indi-a) since 1954 (when the account ifted from McCann-Erickson—the me year that Coca Cola left D'Arcy r McCann) it was awarded the en-e American Oil national package January, 1961. (Joseph Katz, New rk, formerly handled American l, and Gilham Advertising, Salt ke City, handled Utah Oil.)

According to William R. Barker, Arcy media director, the cam-ign's base in broadcast activity was ot radio. But in both radio and tv, edules and media varied from mar-t to market, depending on distribu-n and budgets. In the midwest, r instance, where Standard main-ns a major share of market, exten-e television vehicles were already ablished—most of them news, ather, and sport programs. These re retained for the changeover-to-nerican campaign. In areas such the West, where Utah had a rela-ely small share of market, radio was the chief broadcast medium, with light tv supplementation.

American's extensive broadcast list includes, for television, 133 markets and 210 tv stations; for radio, 258 markets and 342 stations. D'Arcy has a very strong radio philosophy, according to Barker. "For economy and tonnage it can't be beat," he says, "particularly for a gasoline account, where car radio is so close to point of purchase."

In both radio and tv, high saturation is the keynote for American, with emphasis in radio during heavy traffic times. The radio/tv buys were intricate, according to Chicago reps, because each individual spot was checked and rechecked for such factors as reach, frequency, number of males reached, number of homes, c-p-m, etc. (As is the case with most gasoline advertisers, a male audience is the prime target.)

Five D'Arcy timebuyers work on the American Oil account. On the client side a media supervisor works closely with buyers on individual spot designations.

(Please turn to page 66)

UNIQUE aspect of tv part of American Oil's campaign is two-minute commercial spectacular. Baritone Bill Lee, chorus of 26 were used. Only five tv stations could not place commercial



225 SPOT PLANS (CONTINUED)

Second half of Bolling Co.'s study of 225 fall spot broadcast campaign show budget and market strategy of clients buying out of Chicago, Detroit, and othe

Highlights of fall radio & tv campaigns of 72 broadcast client

ATLANTA

B. C. REMEDY CO.: Will employ peak housewife times for radio; fringe time for tv, concentrating on news & sports; 52 weeks.

COLONIAL STORES: Plans include 130 markets using all time lengths for 52 wks. with same budget as 1960. Tv prime time; radio peak housewife.

PET MILK: Using prime I.D.'s only, will run tv in flights through Feb. 1962. Budget and markets have been increased over fall 1960.

PHARMACO: Uses Negro radio only. Account plans greater spending in about 150 markets using early eve. & Sun. mins. & programs.

S.S.S. TONIC: Some tv money shifted to radio. Radio markets will be upped to 250; tv dropping to 30. Mins. only. Radio early morning.

TEXIZE CHEMICALS: About 50 tv markets starting 1 Sept. for 13 wks. Some tv money switched to radio. Emphasis on daytime & fringe.

BOSTON

KEYSTONE CAMERA CO.: Tv market list up to 50 for fall. Will start Oct. for 8 weeks using various spot lengths.

LESTOIL: Will parallel its past spot tv activity in both market list and budget using saturation, several stations per market.

PARKER BROS.: An all spot radio campaign with spending equal to 1960 has been planned for Oct. start, 8-10 wks., 46 markets.

SNOW CANNING: More radio & tv markets added to Jan. 1962 campaign making total 62 markets. Daytime for both for 13-26 wks.

CHICAGO

AMERICAN DAIRY ASSN.: Account will spend same for fall tv drive as last year. Plans call for I.D.'s in prime and fringe nighttime.

ARMOUR'S SOAPS: Tv test schedule upped from 4 to 7 markets using mins. & 20's in peak women viewing time. Budget stays same.

CHATTANOOGA MEDICINE: 1 Sept. kick-off for all Negro radio accou in 75 mkts. with budget equal to 1960. Day mins. sought.

FLORISTS TELEGRAPH DELIVERY: 300-400 radio mkts. selected holiday activity. Account looking for maximum adult aud. using mi

HELENE CURTIS INDUSTRIES: Increases scheduled for Tender Tou Tv drive running in 3 wk. flights. Account wants mins. after 6 p.m.

HOUSEHOLD FINANCE: Account will boost '61 spending for fall tv need arises locally. Plans include mins., 20's & night programs.

HUMBLE OIL REFINING: Account will again use 13 tv markets 52 wks. for Esso. All evening program sponsorship. No spots.

INTERNATIONAL HARVESTER: Scheduled 130 radio markets with 2¼ budget jump. Mins., 20's & programs desirable during farm times.

KELLOGG CO.: Year-round tv schedules will continue into 1962 usi same budget. Early evening programs still prime source of revenu

KRAFT FOODS: Starting 15 Sept. for 3 wks., will schedule mins., 3 & 20's in housewife & drive times in top 20 markets. No spot

OSCAR MAYER: Again use 15 tv mkts. with same budget for 1 O kickoff, 52 wk. run. Daytime prime and fringe nighttime mins. & 20

PHILIP MORRIS: No definite decision for fall. May possibly increa number of tv mkts. using night mins., 20's and sports shows.

PABST BREWING: 4-wk. radio drive in 275 mkts. for Blatz. Gener budget hikes in 65 tv mkts. starting 1 Sept. for Pabst brand.

PARKER PENS: New account to Burnett. Anticipate mins. & 20's afternoon & night fringe for fall tv schedule.

Spot radio will likely gain more than other air media from Detroit's major auto accounts, according to the Bolling Co.'s study of the market and budget strategy of the nation's leading spot tv and radio advertisers. The report, which covers some 225 clients, buying out of 14 major U.S. cities, reveals that about half of these companies plan to increase their broadcast spending and/or market coverage during fourth quarter '61-first quarter '62.

Client buys were reported on from Atlanta, Boston, Chicago, Denver, Detroit, Dallas, Kansas City, Los Angeles, Minneapolis, Philadelphia, St. Louis & San Francisco. Also mentioned in the report is the outlook in Memphis and a discussion of overall Detroit possibilities.

in cities from Boston to Los Angeles, as compiled by Bolling.

&G (SECRET, LAVA, JOY, CAMAY, SALVO): "Usual secrecy surrounds &G products for fall tv & radio." Overall budgets should top 1960.

ILLSBURY MIXES: Available information indicates account will run all tv campaign and use day and night fringe mins.

UAKER OATS: Kicks off fall tv using 40 mkts. for Grains, 26 for uffets. Schedules start 11 Sept. in 2-13 wk. cycles.

ADIO BIBLE CLASS: Will repeat 1960 schedule spending same money n 250 radio markets. Wants half-hour Sun. a.m. Start 1 Sept. for 52 wks.

ALEIGH CIGARETTES: Fall tv depends on result of tv tests now in 3 kts. with stations cooperating via merchandising in chainstores.

CHLITZ BEER: Schedules placed 1 Jan. for 52 wks. in 35 tv mkts. Will ove from JWT to Burnett 1 Sept. but skeds will continue through fall.

TANDARD OIL: Expects to use nighttime spots in East and South some nighttime service shows in South.

TAR-KIST TUNA: Present tv schedule of min. & 20's in 35 markets ill continue with new campaign starting Oct. for 13 wks.

WIFT MARGARINE: Beginning in fall account will run 4 13-wk. radio mpaigns of day and afternoon mins. with same budget as 1960.

DALLAS

AREY SALT CO: Additional tv budget added for 26-state campaign with rious start dates. Will use varying spot lengths before 10:30 p.m.

OMET RICE MILLS: 50% budget increase and new markets start radio ive 15 Sept. for 39 wks. in 25-50 mkts.

REAT WESTERN FOODS: Will start fall tv drive 26 Sept. for 39 wks. ing day mins. Wants housewife & limited drive radio mins.

HUMBLE OIL & GAS: Plans to be heavy in radio & tv with football broadcasts and tv "Humble Football Highlights" in 20 mkts.

DETROIT

CHEVROLET: Fall calls for 3-phase push in 400 radio mkts. First starts 18 Sept.-13 Oct., 10 spots wk. & one wk. getting 6 per day.

DODGE: First spot tv buy for a car just completed in 100 mkts. Campaign starts 14 Sept. & runs-27 Sept. using prime 10's, some fringe.

OLDSMOBILE: 32 major radio mkts. plus Olds Zone Cities will get 3-wk. push starting 18 Sept. with increased budget.

KANSAS CITY

COLEMAN CO. OUTDOOR DIV.: Starting 1 Nov. account will beef up budget by 10% in 100 radio & tv markets, for 8 wks. Heavier in tv.

DX SUNRAY OIL CO.: Total of 160 tv & radio markets, up over 1960, will be used for special Sept. drive. Prime and fringe times sought.

INTERSTATE BAKERIES: Budget upped 10%. Tv & radio markets added for 11 Sept. start, 13 wk. run. Min. & 20's in radio; day mins. & 20's in tv.

LOS ANGELES

ANHEUSER-BUSCH: Tv-Radio budget hike of 5%; markets from 13-14. Wants 30's & 60's drive times, and 60's & 20's, 7-10 p.m. on tv.

BLUE CHIP STAMPS: Radio only schedule starts Sept. using day mins., 20's & I.D.'s in Calif. & Nevada. No spot tv in near future.

CARLSBERG BEER: Radio only scheduled for 13-wk. fall campaign in L.A. & S.F. using 30's in traffic times. Other markets cut back.

CARNATION CO.: Tv only. Budget & markets (75) same as 1960. Fall drive starts 15 Sept. for 7-13 wks., day & eve. mins., 20's & I.D.'s.

GOSPEL BROADCASTING: All radio account upping budget 10%, adding 40 markets (total 610). Want 8:30 a.m. Sun. or Sun. p.m.

Last week (SPONSOR 14 Aug.) the New York scene was outlined.

What's happening in Detroit? Bolling's Detroit office reported the details of account plans of just three major autos. Chevrolet, Dodge, and Oldsmobile (see chart). What about the rest?

"The main interest here, naturally, lies in the outlook for the auto industry," said Bolling's Larry Gentile. "Looking at the overall picture, two major factors will affect automobile expenditures for the fall of this year. One is union bargaining talks, the outcome of which will have a great degree of bearing on budgets.

"If union contracts put too great a demand on companies then the picture will change considerably. Secondly, if sales run higher we ca expect increased budgets."

Agency recommendations, for 196 budgets, are in the hands of the var ous clients, he explained, but unt a clear picture emerges on unio talks no action will be taken.

In summing up the immediate fu ture activity of Detroit's auto ac counts, Bolling reports that in eac

More top U.S. television & radio spot campaigns in a nutshel

HAMM BREWING: No new radio plans for fall. Tv bought on 52-wk. basis, no new plans here. 11 western stations covered (40 markets).

INTERSTATE BAKERIES: Upping its $1 million budget by 5%, using same Calif. mkts. early Sept. 9-13 wks., mins., 20's, 30's & Spanish shows radio.

LaLANNE INC.: Will increase its 1960 spending ($857,000) by 50% adding 10 major markets. Likes 9-9:30 a.m. or 9:30-10 a.m. strips.

MATTEL TOYS: Will spend about $360,000 in some 200 tv markets. Starts 15 Sept. using kid shows & early eve. mins. No radio planned.

RICHFIELD OIL: Primarily tv, some radio, in 6 western states. Prefer NBC or CBS affil for 15-min. "Richfield Reporter," 52 weeks.

S&W FINE FOODS: This tv only account will use Pacific Coast & N.Y. market with $25,000 expenditure. Want mostly I.D.'s, 7:30-9:30 p.m.

SEABOARD FINANCE LOANS: No tv set for fall. Radio will be used in 20 states. Plans include mins. & 30's in traffic & daytime.

SUNKIST GROWERS: Account wants kids' tv shows for Fruit Bars. Budget: $650,000 for tv; $175,000 for radio. 52-wk. drives start Nov.

TIDEWATER OIL: Full plans sketchy on radio but tv starts Oct. for 5 wks. buying prime & fringe mins. & 20's in 13 eastern states.

TOYOTA MOTOR DISTRIBUTORS: New Japanese auto intends to start slowly, should reach 30-40 markets by end '61, will use 7-10 p.m. tv.

U.S. BORAX & CHEMICAL CO.: Will renew "Death Valley Days" on NBC & use prime eve. mins. in 72 mkts. $2.5 million spot budget remains same.

MINNEAPOLIS

CHUN KING SALES: Expand radio & tv schedules, upping budget & markets. 4-wk. flights start Sept., Jan. & March in 37 mkts.

CREAM OF WHEAT: 10-mo. saturation starts Sept. in 200 radio ma kets using early morn. 20's & 30's. No other media used.

GEN. MILLS (WHEATIES, INSTANT POTATOES): Upped budget in 125 t markets for Wheaties; 100 for Bisquick; 125 for potatoes.

HORMEL MEAT PACKING: Upped tv & radio campaign for fall. Radi skeds launched Sept. for 26 wks. using a.m. & late afternoon mins.

MALT-O-MEAL: Present plans call for tv budget cutback but fall driv uses same 82 markets. Seeking mins. in kid shows.

THEODORE HAMM BREWING: 150 radio markets, 75 tv, launches fal sked which runs 52 wks. Mins., 20's & programs will be used.

PHILADELPHIA

BIBLE STUDY HOUR: Cut back network & will run in 38 radio market Sept. for 52 wks. Programs: Sun. 8-8:30 a.m.

LUZIANNE COFFEE: Fall radio drive starts Sept. 13 wks. Wants mins & I.D.'s, 7 a.m.-6 p.m. Undetermined no. of markets.

PRINCE MACARONI: 22 radio markets in fall, 10-13 wks. Min., 8 a.m. 6 p.m. New product will be tested using radio.

SAN FRANCISCO

CONTADINA FOODS: All radio account will spend more money in 20-25 mkts. starting 15 Oct. for 8 wks. using day mins.

DOLE CORP.: Upped budget set for about 40 radio & tv markets. May add 16 Texas markets before Sept.

GALLO WINERY: Slightly less to be spent in 60 radio & tv markets for 12-wk. run, Sept. start, mins. & I.D.'s in tv.

SUNSWEET GROWERS: 10% budget hike in tv upcoming for 100 mkts. Feb. starts, 4-6 wks. Daytime 15-min. segs sought.

case spot radio will be used at announcement time, 20 September to 20 November. Budget for these purchases are at least as much as last year. No schedules have been firmed, to date, with the exception of the three mentioned in the chart.

Network radio will also start at announcement time, says Bolling. However, long-term commitments are very few. "Should 1961 end up a six million car year the chances of more markets and heavier spot budgets are very bright," said the Bolling man.

For all broadcast, including network and spot tv and radio, auto budgets "will equal last year." Gentile feels that spot buys will be of heavy saturation in short term blitzes for radio and tv with concentration on particular markets. The markets, however, will differ for each car or truck involved.

Comparing all broadcast, spot radio particularly will be up with more selective buying by agencies.

According to Bolling, auto clients will be looking more closely at the image of a tv or radio station. Questions such as: Does your station make a good appearance in the eyes and ears of your viewers/listeners? Is it dignified, wild, dull, entertaining, factual, irresponsible?

Other Detroit accounts, such as regional breweries, tractors, implements, light bulbs, are also reported on in a general fashion.

Breweries' spending will continue at a strong pace in spot radio and tv, but the biggest buying will take place in early spring of '62, said Bolling.

Budgets for the fall have also been appropriated for the following account classes in Detroit:

- Tires—spot radio.
- Tractors and implements—both spot radio and tv.
- Auto accessories—spot radio.

The overall outlook for buying out of Memphis (which covers buying out of Nashville and New Orleans) shows a definite increase in spot budgets.

Plans in this area are not made too far in advance, according to Bolling. "Thus, specific account schedules are just now in the hands of clients."

According to Bolling's Memphis

(Please turn to page 77)



DISCUSSING the Kenny's Record Shack's WLIB spot drive are jazzman-turned d.j. Billy Taylor (right), Cherry Vera, of Kenny's and Ed Portnoy, owner of the 6-store chain

RADIO JAZZ SHOW SELLS RECORDS LIKE 'WOW'

Like one of the hippest record chains in town, Kenny's Record Shack, is flipped by radio. In the doggiest months in the record business, June, July and August, Kenny's has really been swinging with sales, "thanks to our radio drive, specifically d.j. Billy Taylor," says Ed Portnoy, owner of the chain.

"We're not putting any other station or d.j. down, but Billy Taylor really has done a job for us," he told SPONSOR. "He's responsible for a 35% increase in business since we began the campaign in June."

Taylor, by the way, is a foremost jazz pianist.

Kenny's has one minute a day on Taylor's evening jazz show, in addition to another 15 spots a week scattered on the station. "Although we have these other spots on the station, customers have been coming into the stores requesting records specifically mentioned on the Billy Taylor show."

For example, Taylor recently played the Dave Bailey Quintet recording of "Reaching Out." "That evening and the following day, there was a terrific run on the side, and it was sold out in no time," said Portnoy.

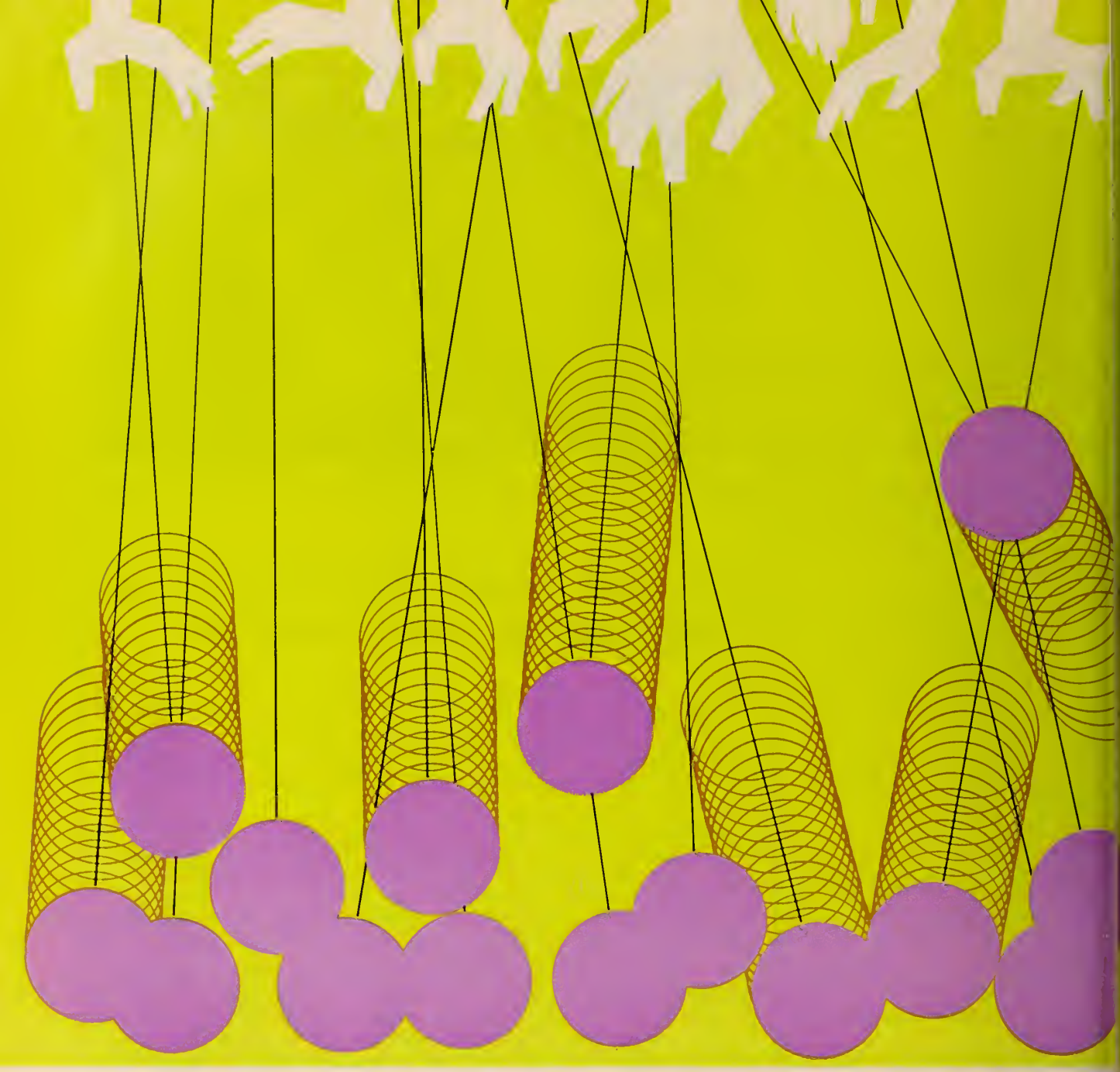
Taylor ad libs his commercials. He uses a strictly soft sell approach. He mentions the records, explains some of the background of the personality doing the performance, and just recommends to his audience that they listen to the side, then tells them where to buy it. Sometimes he plays part or all of the recording, sometimes he just describes it.

More evidence of Taylor's results were witnessed early this month. He plugged three records one night, "Africa Waltz," by Cannonball Adderly, "Ballad Artistry," by Milt Jackson and "Cooking on the Continent," by Horace Silver.

"Within 24 hours after they had been played, the Shack sold over 200 of these sides," sail Portnoy.

"We sell all kinds of music," he pointed out, "but suddenly we find we are moving more quality jazz records than ever before since we started on the Jazz program."

According to Portnoy, it looks like Kenny's will be sticking with Billy Taylor, because he's a gas when it comes to moving merchandise.



Got the world on a string . . . Theme for Duncan Yo-Yo? No, but it could be. *Duncan recently sold more Yo-Yo's in Nashville than there are people!* The entire promotion consisted of TV spots next to such children's shows as POPEYE, HUCKLEBERRY HOUND, YOGI BEAR, CAPTAIN KANGAROO. Another prime example of WLAC-TV's way to sales success in the Central South. of course.

WLAC-TV nashville

the "way" station *to the central south*

THE KATZ AGENCY, INC.
National Representatives

Robert M. Reuschle, General Sales Manager

T. B. Baker, Jr., Executive Vice-President and General Manager

SPONSOR ASKS:

DO YOU FORESEE ANY NEW BUYING PATTERNS FOR SPOT RADIO?

Those replying to this week's question are:

- **Dwight S. Reed,** H-R Representatives, Inc., New York
- **Art Miller,** The Bolling Co., Inc., New York
- **George D. Dubinetz,** Robert E. Eastman & Co., Inc., Chicago
- **Robert Teter,** Peters, Griffin, Woodward, New York

Dwight S. Reed, *executive v.p., H-R Representatives, Inc., New York*

We don't see any startling pattern changes in radio buying at this particular time. However, we definitely feel that radio is rapidly returning to the stable medium it can be. Our business, generally speaking, is definitely up this year. We've noticed a few accounts have increased the number of markets they are going into this year, as against the markets they bought last year. We believe this is a healthy, bullish sign.

However, we feel that the practice of many radio stations in offering local rate to national advertisers has tended to work against, rather than for, good radio advertising. In many instances, unfortunately, this has soured good prospective advertisers on radio.



A healthy sign in some accounts increasing number of markets over last year

There have been advertisers who have sent teams out to pick up radio station time at the local retail rates. In some instances these advertisers have been successful. Their success has been in getting quantity only, not quality. In many instances they settle for less than best, strictly on a basis of price—the old, old trap of false economizing.

A radio station, like any other advertising medium, must do more than simply put announcements on the air in order to guarantee success to an advertiser. These extra services can not be made available at the local retail rate. These plus services are what give the buyer a quality buy, and allow his budget to work hard and thus garner the good results he wants.

If all radio stations would stick together insofar as their national and local retail categories are concerned, the entire radio industry would profit, and radio advertising would become an even more important selling tool than it is already.

There can be no doubt that radio can move merchandise when given a fair shake. We feel advertisers are cognizant of this selling ability. It is our opinion that the remaining part of '61 will show an increase in business.

Art Miller, *radio sales manager, The Bollling Company, Inc., New York*

By far the biggest influence to affect spot radio, generally, and stations in particular will be the release of Nielsen's Coverage Study sometime this fall. Planners and buyers of agencies will now have updated figures on radio's effectiveness, and if, as suspected, the study reveals significant increases in the number of homes and radio equipped homes, and the all-important per cent listening, then new client and agency evaluations will be necessitated. Equally, individual market and station selection will be closely scrutinized with heavier or less emphasis being placed upon certain markets. Stations who have changed facilities and/or instituted new programming since the last NCS in 1956 will now have accurate, up-to-date measurements of their impact.

Of lesser importance, but from an overall standpoint significant, are: 1) In the past stations offering the most comprehensive merchandising services (to accounts requesting it) received the greater portions of budgets—assuming other factors were equal.

To date, the number of accounts seeking these pluses has risen and



Upcoming NCS will result in new agency evaluations and buying patterns

undoubtedly more will want schedules augmented in this manner.

2) Frequency of reach buying is gaining favor in some major agencies with accounts looking to reach better than 75% of a radio market by buying several stations when necessary—a favorable atmosphere in multi-station markets with equally proportioned audiences.

3) Negro radio is receiving attention from clients who have never entered specialized radio. Primarily, increased activity in this area is a result of the Negro's increased buying power, the availability of more detailed "marketing reports on Negro buying habits and product perference lists issued by stations themselves," the management of WDIA in Memphis pointed out.

For the most part, spot radio clients will continue to use past patterns of buying minutes and 20's in early and afternoon drive times and saturation-type campaigns running in short flights of two and three weeks.

George D. Dubinetz, *v.p. & mgr., Robert E. Eastman & Co., Inc., Chicago*

Recently, a few agencies with the courage to undertake a fresh approach in the use of spot radio have achieved some unprecedented sales increases for their clients. To implement this unique use of the medium it was also necessary to discard old buying habits and replace them with a new pattern for buying spot radio.

(*Please turn to page* 50)

WPTF
Raleigh-Durham



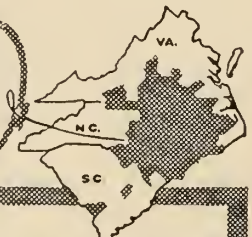
has TWICE as many adult listeners

THAN any other station in the nation's 28th radio market.

Source: 32-county area PULSE:

WPTF	**55.1%**
Station B	**24.1**
Station C	**5.2**
Station D	**9.2**
Station E	**6.4**

NATION'S 28th RADIO MARKET
NIELSEN #2



WPTF
50,000 WATTS 680 KC
NBC Affiliate for Raleigh-Durham and Eastern North Carolina
R. H. Mason, General Manager
Gus Youngstedt, Sales Manager

PETERS, GRIFFIN, WOODWARD, INC.
National Representatives

WPTF 32-County Area Pulse Aud. Comp., May, 1960

National and regional bu
in work now or recently complet

SPOT BUYS

TV BUYS

Lever Bros., New York, will open a promotion for Imperial ma garine. The starting date is 24 August and the campaign is expecte to run for 14 weeks. This will go into something like the top markets. Time segments will be fringe minutes. Agency: FC New York. Buyer: Arthur Pardoll.

John H. Breck, Springfield, Mass., will begin a spot campaign 21 August. This will go into scattered markets and will amount a six or seven week flight. Day minutes will be the time patter Agency: Reach, Mc. H., New York. Buyer: Margot Teleki.

Bristol-Myers, New York, has prepared a promotion for Sal Hepat ca. This campaign will begin 4 September and is scheduled for 13-week run. It will use early and late night minutes and some da minutes, about five per week. This is probably for the top 60 ma kets. Agency: Y&R, New York. Buyer: William Dollard.

Lever Bros., New York, has another campaign on the way, this tim for Mrs. Butterworth's Syrup. This promotion is going into a grou of scattered markets. Time segments will be day and nigh minutes and chain breaks. It will have a flight of three weeks startin 30 August. Agency: JWT, New York. Buyer: Thom Leidman.

Phillips-Van Heusen Corp., New York, will promote Van Heuse shirts in a campaign to start 5 September. This will be an eigh week flight in approximately 20 to 30 markets. The time segments wi be late night and weekend minutes. Agency: Grey, New York. Buyer Jerry Rettig.

Vick Chemical, New York, will promote its Sinex in some 30-4 markets. This will involve two flights, the first going from 2 Octobe to 10 December and the second from 1 January to 11 March. Th time segments will be day and late night minutes. Agency: Mors International, New York. Buyer: Mary Ellen Clark.

RADIO BUYS

Monticello Drug Co., Jacksonville, Fla., will promote its 666 ma laria and cold preparation in a campaign for southern markets. Thi will go into some 50-60 markets and will use morning minutes Agency: Donahue & Coe, New York. Buyer: Evelyn Lee Jones.

Continental Baking, Rye, N. Y., will promote its Wonder Bread i 50-60 top markets beginning 3 September to the end of December This will use prime time chain-breaks and day and night minutes six to eight per week. Agency: Bates, New York. Buyer: Perry Seastron.

Note: Due to printer's error, all campaigns listed under Radio Buys in the 14 August issue are Tv Buys. Also, Burlington Mills and Parker Pen should have been under Radio Buys.

WHO EVER YELLED

"WILL YOU MARRY ME?"

elling doesn't equal selling.

Nobody likes the guy who backs you against the all, hammers his finger through your chest, and ellows out his proposition.

Some advertising, unfortunately, is like that.

This brings to mind another saying we often hear. Namely, that the man who raises his voice is losing the argument.

The best advertising is persuasion through ideas.

Ideas presented *persuasively* are what people buy.

YOUNG & RUBICAM, INC., ADVERTISING

SPONSOR ASKS

(*Continued from page 47*)

While these agencies are to be commended for their ingenuity, the approach is neither a totally new concept nor a recent discovery for they simply have recognized the always existing sales power of spot radio.

They recognized the strong local



More qualitative buying; accounts capitilizing on personalities, merchandising

sales influence of station personalities and integrated their salesmanship in the commercials with live endorsements. They took advantage of the complete flexibility of spot radio and directed stations to increase the frequency of commercials at times when the sales message was most meaningful. They solicited the full cooperation of the stations' personalities, merchandising and promotion departments, and even the representatives by letting them know their sales strategy and objectives. They kept everyone's enthusiasm high during the campaign with a continuous flow of ideas, promotional aids and reports of sales progress. They were using radio as it was meant to be used.

The buyers were included in creative planning and their knowledge of the medium guided some of the agencies' decisions. The buyers actually heard the commercials before buying, enabling them to place the commercial message in the proper climate of the station's programming. There were no stereotyped buying pattern to be followed for every station and the buyers could judge each station in relation to the individual differences that exist in different markets.

There can be little doubt that firms who, in many instances, have spent more advertising dollars have felt the effect of their competitors' sales increases through intelligent use of spot radio. From all this will evolve fresh and exciting techniques in the use of spot radio.

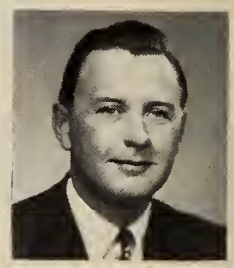
When this happens the future of spot radio will never be brighter n more secure.

Robert Teter, *v.p. in charge of rad Peters, Griffin, Woodward, New York*

The most recent trend has been more discerning evaluation. Radi of course, has benefitted because its continued low cost and ability saturate large percentages of a given market with high frequenc siderable emphasis on tie-in prom tion and merchandising.

While there is still interest in th area, the primary objective aga seems to be the best radio buy a let extras take care of themselv

In order to establish a more fav able climate for his commercials, t advertiser has taken a greater int est in the balanced programing a station and its over-all belie



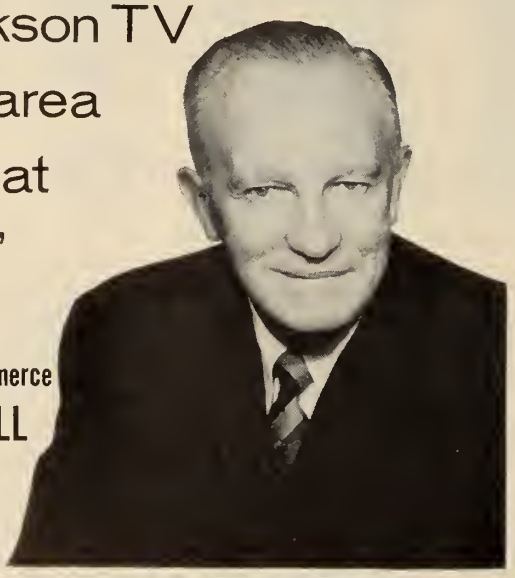
Increased use of news by advertisers; also special features to se them apart

ability. Although ratings still co tinue as the important criteria, th agency buyer, at the insistence of th advertiser, is more than ever anxiou to hear tapes of programing, to se cure community reaction to progra features and, all importantly, to de termine how the station measures u with respect to its communities' re sponsibilities. In the past year, w have seen many schedules placed o stations that appeal to a broad spa of adult audience as opposed to thos which are segmented in their appeal

Another trend which we foresee i greater recognition of radio's news ability. Currently, advertisers ar seeking to extend their franchises i news programs and every day th agency climate for news presenta tions is more receptive.

For several years, special progra features and vignettes were difficul to move. Today, advertisers ar looking for unique program materia to set them apart from the regula announcement advertiser. In fact several sponsors have developed thei own program features and have al ready placed or are seeking to place them.

"America looks to the South for economic growth, and the Jackson TV market area leads that growth."



Past President,
U.S. Chamber of Commerce
BOYD CAMPBELL
Pres., Mississippi
School Supply

WJTV Katz 12 WLBT Hollingbery 3

Serving the Jackson, Miss., Television Market



Take a second look

(it's Master Furriers, in Duluth)

Take a second look at the Duluth-Superior market -

it's bigger than you think!

It's the second-biggest market* in both Minnesota and Wisconsin!

Bigger than Madison or Des Moines!

Bigger than Charleston, Erie or Tucson!

Duluth-Superior - BIGGER than you think - and only **KDAL** delivers it all!

KDAL—CBS RADIO-TELEVISION/3—AN AFFILIATE OF WGN, INC.—REPRESENTED BY EDWARD PETRY & CO., INC.

*Sales Management population estimates, January 1, 1961.

CENSORSHIP

(*Continued from page 35*)

Pierson told the Northwestern Conference, "In the past Commission efforts at program control and censorship have been quite submerged, and, while always lurking in the deep, they have been hard to surface and catch . . . Chairman Minow's program, announced first before the NAB and publicly many times since, offers a rare opportunity (to change the metaphor) to grapple with more than a ghost."

In Pierson's opinion, the Minow program can be summarized as: 1) The broadcaster owes the public the type of programing which he, Minow, specifies. 2) He intends, in his official capacity to see that broadcasters pay the debts which he, Minow, has stated. 3) He intends to accomplish this through the licensing power of the Commission.

Such a program Pierson attacked strenuously on both philosophic and legal grounds. "Whether each of us would like the Minow format better than what we now have is a mat of personal taste. I personally wo like it better. But what price d pay for receiving the Minow form It seems to me that the price is concession that the Chairman a his fellow members at any time h the right to set and enforce the f mat and structure of program sch ules—what they do to please me day can be undone tomorrow. Th can prohibit violence today and e torials tomorrow—as they have p hibited editorials in the past.

"More bluntly, the price I pay i high degree of centralized gove mental control of tv fare. Still m bluntly it is censorship. . . .

"I say, Mr. Minow cannot have both ways—brilliant, articulate, a sincere person that he is. He can free us from our own imperfect tas by binding us to his imperfect tas without denying the principle of fr dom on which this country was bui that is, diversity and liberty inste of conformity and restraint."

Broadcasters and others who ta time to read Pierson's close pack 24-page speech, may be surprised find that there are apparently su stantial legal reasons for challengi the Minow position.

Pierson, for instance, says, "In t light of the First Amendment cas decided in the last score of years, do not believe that the precedents which my opponents rely are tru worthy." He notes that "Not un 1948 did the Supreme Court uneq vocally state that broadcasting w within the protection of the Fir Amendment."

In what may be a highly si nificant and certainly is a highly i teresting passage, he says, "I ha never understood that, where gover ment uses the licensing mode as i instrument of regulation, its powe in areas circumscribed by the Co stitution is increased. The print media operate in large measure pu suant to a *permit* to use second cla mails. City streets, parks and halls i many cities cannot be used for mee ings or speeches without *licenses* fro the city authorities. In a number states and cities, motion pictures ca not be exhibited without a license.

"Under no precedent that I ca find has the fact that they were l censed, been used as a justification t whittle away their rights under th First Amendment."

(*Please turn to page 62*)

WWTV AREA HAS MORE HOMES THAN TEN ENTIRE STATES!



WWTV has daily circulation, daytime and nighttime, in 36 Michigan counties (NCS No. 3).

If you think that Southern and Central Michigan are the only IMPORTANT parts of this state, *read this!*

WWTV covers more homes in Northern Lower Michigan than are available in ten entire states*. Ratings far exceed those of any other television station in this area—and to *approach* WWTV's coverage in Northern Lower Michigan you would need 13 daily newspapers or 16 radio stations!

Add WWTV to your WKZO-TV (Kalamazoo-Grand Rapids) schedule and get all the rest of outstate Michigan worth having. *If you want it all, give us a call!*

**The Fetzer Stations*

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
WWTV — CADILLAC-TRAVERSE CITY
KOLN-TV — LINCOLN, NEBRASKA

AM-TV-FM

WWTV

316,000 WATTS • CHANNEL 13 • 1282' TOWER • CBS and ABC
Officially Authorized for CADILLAC-TRAVERSE CITY
Serving Northern Lower Michigan

Avery-Knodel, Inc., Exclusive National Representatives

when you think

NEW YORK

RADIO

think

wmca



the straus broadcasting group

Represented by AM Radio Sales



...the best offer you've had today!

The best television buy in Denver right now is THE 10:30 MOVIE on KLZ-TV! For the first time in the history of the market a library of over 300 POST 1950 Hollywood feature films is available! This is the most spectacular movie package ever offered — the very cream of the crop from ten of the world's most famous distributors!

POST-1950 FILMS

How's this for a line up of features and stars: THE HIGH AND THE MIGHTY • HONDO • DIAL M FOR MURDER • ALL ABOUT EVE • VIVA ZAPATA • TARZAN ADVENTURES • SHIRLEY TEMPLE CLASSICS • ROAD TO RIO • EAST OF EDEN • JOHN WAYNE • RAY MILLAND • JAMES DEAN • JAMES ARNESS ROBERT CUMMINGS • CLARK GABLE • BOB HOPE • GARY COOPER • GREGORY PECK • DORIS DAY • FRED ASTAIRE JUDY GARLAND • BETTE DAVIS • SPENCER TRACY • CARY GRANT.

THE 10:30 MOVIE will premiere on KLZ-TV September 8th and will be seen every week Monday through Saturday, following the highest rated Denver News-Weather-Sports. Now is the time to place your order. Call your Katz man today.

CBS DENVER

KLZ TELEVISION

Channel 7

TIME-LIFE BROADCAST, INC

THE KATZ AGENCY, INC.
National Representatives

WASHINGTON WEEK

21 AUGUST 1961
Copyright 1961 SPONSOR PUBLICATIONS INC.

The industry was stunned at quick developments during the New Frontier's first six months, but it has recovered quickly, and it is now counterattacking: how effectively the industry is fighting remains to be seen.

Pressure has already swayed NAB president LeRoy Collins. NAB has set an aggressive path for battling the proposed new programing forms.

The industry is also letting the FCC know how it feels, and Congressional phones are jingling. Not to mention a number of wires and letters to key legislators. The battle is really on.

Collins will not backtrack to the point of **denying that the FCC has the legal authority to match station performance against promise when the license was secured.** That was a position taken by NAB under the previous Fellows administration. **But the program form is definitely to be a target.**

NAB will attempt to soften down the forms, to make them demand less, even though the announced objection is merely to the fact that they will present too great a burden to small stations.

The FCC will listen: key people say the Commissioners want to lean over backwards to prove they have taken all viewpoints into account.

This has been foreshadowed by the fate of the new plugola rules, which are due to be **toned down in line with industry objections.**

However, it is considered a good bet that the FCC will not back down on any matter of substance in the payola proceeding. It is believed to be an even better bet that **any retreat on programing forms will be limited to simplifying the forms;** to make them easier to fill out.

The FCC will take its time. But this seems to add up more to delay than to any solid victory for the industry.

As a matter of fact, at least two commissioners (Chairman Newton Minow and Commissioner Frederick Ford) are pretty anxious for a **court test to outline once and for all FCC powers with respect to programing.**

There is little doubt that we are drifting toward such a court test. The FCC is already applying its doctrine that an applicant for a station must outline affirmative efforts to ascertain community needs. A disgruntled applicant **could precipitate a court test on those comparatively narrow grounds.**

Denial of a renewal on the grounds that performance didn't match promise would result in a much broader ruling.

The Commissioners mentioned, and perhaps others, would like the broadest possible ruling by the Supreme Court. This would mark out the limits of FCC jurisdiction with exactness, and would **sweep away as much of the conflicting interpretations of law** as the Supreme Court decision covered.

Part of the reason that the future of industry efforts to soften application forms appear doomed lies in this eagerness for a court test.

It is also the reason the Commission will not let too much time slip by before adopting a new form. The FCC is helpless in that it must keep in mind the possibility of court review, and therefore must permit everybody his full say. But within those limits, the proceeding will be rushed.

Meanwhile, any court test of revocation actions and refusals to renew licenses on narrower grounds **before adoption of a new program form will also be welcomed by the Commission.**

(*Please turn to page* 57)

Significant news, trends in
- *Film*
- *Syndication*
- *Tape*
- *Commercials*

FILM-SCOPE

21 AUGUST 1961
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SPONSOR
PUBLICATIONS INC.

It's understood that officials of one syndication company have asked the produ of its show to tone down violence as a direct result of FCC Chairman Newton Mino views on the subject.

But: the show had a successful advance sale thanks to a pilot loaded-up with heavy ac and the **stations may or may not like the resulting change of approach.**

Stations rather than the advertisers appear to be doing most of the investing the moment in new syndicated shows.

Take a look at the first sales revealed for Ziv-UA's Everglades: it includes 23 stations.

They are: WTVN-TV, Columbus; WLW-T, Cincinnati; WVEC-TV, Norfolk; WA TV, Atlanta; WDSU-TV, New Orleans; KLZ-TV, Denver; WTVT, Tampa; KELP-TV, Paso; KTVK, Phoenix; KREM-TV, Spokane; KGW-TV, Portland; KGUN-TV, Tucson; WK TV, Mobile; WHIO-TV, Dayton; WLOS-TV, Asheville; WRBL-TV, Columbus; WDBO- Orlando; WCTV, Tallahassee; WLBT, Jackson; KVOS-TV, Bellingham; KEZI-TV, Euge KJEO-TV, Fresno, and KOOK-TV, Billings.

It's highly unusual for Ziv-UA to have to make its sales activities on a new show kn on the basis of station sales only; hitherto the policy has usually been to have some regio business to talk about at the time the first batch of signings are received.

Official Films package of four off-network series has been doing good busin and is now in 31 markets.

Shows are Peter Gunn, Mr. Lucky, Yancy Derringer, and Wire Service.

Latest markets sold are KYW-TV, Cleveland; WJBK-TV, Detroit; KMSP-TV, Minnea lis; WTTV, Indianapolis; WAGA-TV, Atlanta; WDSU-TV, New Orleans; WTVJ, Mia WTTG, Washington; WDEF-TV, Chattanooga; WNEP-TV, Scranton; WBNS-TV, Columb O., and KTVT, Dallas-Ft. Worth.

Incidentally, Stan Byrnes has joined Official in midwest sales.

Feature films and cartoons are among the least seasonal of the syndicato wares; they just keep selling all year round.

Seven Arts, for example, reports the following in August:

Films of the 50's sold to three more stations: Volume II to KMSP-TV, Minneapolis, a WTMJ-TV, Milwaukee, and Volume I to WMAR-TV, Baltimore.

And the Looney Tunes cartoons (all 191) went to KHJ, Los Angeles; WMAL-TV, Wa ington; WSOC-TV, Charlotte (all H-R); KYTV, Springfield, Mo. (Hollingbery), and KB TV, Boise.

NTA's The Play of the Week is still tops in many time periods.

Latest ARB reports indicate the show leading its time period in Spokane on KREM-T in Little Rock on KTHV, in Hartford on WTIC-TV, and in Tampa on WTVT.

All of these stations show it at **10 or 11 on a weekend night except in Tam where it's on at 4 p.m. Sundays.**

The fourth multi-market deal on Screen Gems' Shannon is to Procino-Rossi (Rumrill, Rochester, N. Y.) for three markets.

Cities are Albany-Schenectady-Troy, Syracuse, and Scranton.

Purchase brings **total sale on the show to 95 markets.**

ITC's Whiplash is sold in 73 U. S. markets and already has an impressive international sales record in 51 countries.

Latest U. S. sales for the Australian-produced adventure series are WFMB-TV, Indianapolis; WNHC-TV, New Haven-Hartford; WBIR-TV, Knoxville; WHAS-TV, Louisville; KOOK-TV, Billings, and KXLF-TV, Butte.

Stations are being visited by FBI agents conducting investigations on behalf of the U. S. Department of Justice.

Their interest: "alleged violations of the federal antitrust laws in the distribution of feature films for television exhibition."

UPA has produced a fourth campaign of Mister Magoo commercials for General Electric light bulbs.

Efforts start 2 October with over 100 spots to be shown in each of 135 markets. It's for GE soft-light type of light bulbs.

WASHINGTON WEEK

(*Continued from page* 55)

The Congressional picture is more confused, as is usually the case.

Industry efforts on Capitol Hill are always more effective, since most lawmakers are receptive. However, there has been too much controversy over tv and too many probes among the Congressmen, themselves, **for any direct pressure to be put on the Commissioners by the legislators.**

Protests by individual Congressmen there probably will be. But at the moment, passage of a bill to aid the hard-pressed industry or action by a committee appear to be out of the question. **The tide is the other way,** what with the upcoming Pastore hearings on regulation of networks.

It may not be possible to hold these hearings until Congress is in adjournment. **This would make the headlines much bigger and blacker.**

Since the networks will be getting the "have you stopped beating your wife" treatment, the publicity is likely to be adverse.

Pastore, chairman of the Senate Commerce Communications subcommittee, has broadened the hearings on his bill to include, not only whether networks should be regulated, but a wide assortment of network and independent packager practices, including the old standby "crime and violence."

This will be **another inhibiting factor for Congressmen who might otherwise throw their weight on the side of the industry.** That goes even for Pastore, himself, and full Committee chairman Warren Magnuson (D., Wash.). Both are essentially friendly to the industry.

In brief, it wouldn't be possible to get legislation through Congress calling for **sterner regulation of the industry as a whole.** It may prove impossible to have even network regulation legislation passed, but the Congressmen are putting themselves into a peculiar position.

For all their friendly feelings toward the industry, their penchant for **headline-making investigations and frequently overdone statements to the press are making it impossible for them to come to the rescue when the FCC threatens to go farther than they would like.**

A round-up of trade talk
trends and tips for adm

SPONSOR HEARS

21 AUGUST 1961
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SPONSOR
PUBLICATIONS INC.

A major Madison Avenue agency is looking around for a topgrade accountma with a rich and solid background in grocery products.

He'll fill the vacancy of one who resigned because he was passed up when a No. 2 spot i the management become available.

Looks like Triangle will be next station group to set up it own national sal operation.

Ed Benedict, Triangle's New York office head, has been **quizzing agency media director on their thinking about the quality of service to be obtained from a group's sale man** as compared to that from independent reps.

This sort of inquiry usually precedes a move to self representation.

The Triangle stations are in the Blair basket, and it is estimated that their tv billing are in the $10-12-million bracket.

The Department of Justice's action to break up CBS TV's exclusive right to th National Football League's game has cost the network only $1.3 million in billings.

CBS TV's revenue from the complete package would have been **$10.8 million.**

The elimination of two teams from the package meant turning back **$700,000 to Ford** and **$600,000 to Philip Morris.**

NBC TV, which salvaged a couple teams from the bustup, **was the beneficiary of a goodly portion of the $1.3 million.**

Talking about the business of televised sports, here's a question that might tickl those with more or less long memories.

Whatever happened to the million dollars that **Skiatron** gave the **San Francisco Giants** as a binder for exclusive pay-tv rights?

In these days of the scatter plan the news type program is not without its disad vantages from the viewpoint of the sliderule gentry.

It is their contention that it's a better buy for the account that's **more interested in frequency than reach.** And particularly, if the targets are **more men than women.**

As the sliderulers figure it, a **news strip will reach 35% of the audience,** whereas if the same number of commercial minutes are spread over a schedule the **cume could be as high as 60% of the audience.**

The promoters of print must be shaking their heads in dismay as they view the burst of renewed buying taking place in both network and spot tv.

A natural hope—a **diminishing of dollar interest in tv** as a result of the salvos of critical attack—seems to have gone aglimmering.

They're finding out that the **seller of goods will continue,** regardless of what his agents may say for the columnists, to **apply the same yardstick to his advertising as he does to any other facet of his business, namely, cost efficiency.**

Introducing the new KXYZ

1320 on your AM dial and KXYZ/FM 96.5 mc



Simulcasting Beautiful Music for discriminating Houstonians —

24 HOURS DAILY

KXYZ and KXYZ/FM present a sophisticated, brilliant montage in a symphony of sound, catering to the refined musical tastes of Houston and the great Gulf Coast . . . twenty-four hours daily. A limited number of commercial announcements are showcased by *Beautiful Music, Bright Humor* and KXYZ *Total Information* News, and *Sports by Solly Hemus,* lending impact to your advertising messages.

Two more progressive stations of Public Radio Corporation



KXYZ

KXYZ/FM

1320 ON YOUR AM DIAL
96.5 ON YOUR FM DIAL

5000 WATTS

REPRESENTED BY ADAM YOUNG, INC.

Capsule case histories of suc
local and regional radio cam

RADIO RESULTS

HOME BUILDERS

SPONSOR: Rockhaven Homes, Inc. AGENCY: Direct

Capsule case history: Home builders in Cleveland have been singing the blues about spotty sales for some time. Rockhaven Homes, Inc., decided to try a short schedule on KYW, using 20 one-minute spots, including eight "on location." Thursday, Friday and Saturday 12 spots were run during the day. On Sunday, Dex Card, KYW's morning show personality, was at the Rockhaven Homes development in nearby Chardon, Ohio, to deliver the "on location" spots (once each half hour) within KYW's regular Sunday afternoon four-hour studio-originated program. Card described the home for sale, commented on the crowds and good weather, and suggested that listeners come out and see the homes for themselves. The following week, F. W. Page of Rockhaven reported that "2,500 to 3,000 people came, and we sold 17 homes in the $15,000 bracket, totaling $250,000. The number of leads we have presently will probably push this figure considerably higher for us within several weeks."

KYW, Cleveland Announcements

FOOD STORE

SPONSOR: Chicken Delight AGENCY: Direct

Capsule case history: Chicken Delight, a newly franchised home-delivery food store in the Las Vegas area, found spectacular success with a three-week campaign on KORK. After 21 days of operation and 10 days of saturation on the station, Chicken Delight proprietors Bob and Shirley Nolan had seen their business increase 50 to 75% in gross, and their production and delivery staff increased from four to eight. With the exception of a regular opening week direct mailing to homes in the immediate neighborhood of the store, the KORK campaign was its sole advertising. The schedule consisted of 11 30-second announcements per day over the 10-day period, and using the food outlet's slogan "Don't Cook Tonight; Call Chicken Delight," heavily pitched the convenience of home-delivered chicken, shrimp, ribs and fish. Cost of the schedule was negligible against the tremendous volume of business produced, and the Nolans now plan to use radio advertising regularly with the same approach.

KORK, Las Vegas Announcements

FOOD

SPONSOR: Watkins distributor & dealers AGENCY:

Capsule case history: The big stumbling block in th of the door-to-door salesman is the wary househo closed door and closed mind. In San Luis Obispo Watkins dealers, who sell pepper, vanilla, and other condiments door to door, broke this barrier by build friendly atmosphere for themselves and their company radio. The local distributor started a participating sp ship, with a one-year contract, on the *Party Line* KVEC, San Luis Obispo. This program, with the l audience of any show in the area, is aired in prime h wife time, 10:30 to 10:55 a.m., Monday through Friday a local exchange for recipes, household hints, etc., plu sic. Watkins participates each day, emphasizing the W catalog, and urging a welcome for the dealer when he Each dealer is mentioned at least once a month, and the all most enthusiastic about their radio campaign, an 57% increase in home-call business it's helped them ac

KVEC, San Luis Obispo, Cal. Pr

CARS

SPONSOR: Saul's Auto Sales AGENCY: Gotthelf & Wei

Capsule case history: Saul's Auto Sales, the Studeb Lark dealer in the Buffalo, New York, area, started WEBR exclusively for a three month spot campaign. period coincided with a Studebaker-Lark factory effo accelerate dealer sales through local contests. During time 380 30-second announcements were aired, and spots were scheduled throughout the broadcast day. I the beginning of the campaign in the Buffalo area, jumped appreciably for Saul's Auto Sales and by the of the schedule, the dealer was the top Studebaker- outlet in the Pittsburgh Zone. This area includes not the Pittsburgh and western New York area, but also Pennsylvania, and West Virginia. The dealer's ag Gotthelf & Weil, felt that the success of the campaign mainly attributable to the impact of the WEBR adv ing. In addition, sales for Saul's Auto Sales were effect sustained in the area after the contest promotion was

WEBR, Buffalo Announce



Both their hats . . .

"Now that the unfortunate fifteen-day strike by our 'mechanical employees' is behind us, I want you to know that the prompt, full and impartial news reporting by all media in the Metropolitan area impressed us as responsible journalism at its best. This kind of news coverage that gave the public all the facts promptly made the task easier for those of us who bore the brunt of maintaining a vital public service. WWDC, as usual, had a prominent role in this full and impartial news coverage of the events."

DONALD S. BITTINGER, President
Washington Gas Light Company
Washington, D. C.



. . . are off to us!

"Local No. 63, International Chemical Workers Union, AFL-CIO, wishes to express its appreciation to you and your very fine staff for services rendered during the strike against the Washington Gas Light Company. We found your staff very courteous, and they handled the news situation very fairly. It is unfortunate when disputes between employer and employee must be placed before the public, but in such cases it is a credit to your industry when it is presented as you have done. Thank you again for your very fair handling of this situation."

FRANCIS J. TEBBS, President
Local Union No. 63, ICWU

. . . *the station that keeps people in mind*

We've talked to you in this space before about our editorials. We use them to take a stand on issues that we believe call for comment, *after all the facts are in and weighed.*

Our *newscasts* are something else again. Here we let the developments—*all* the developments—speak for themselves. We don't slant in tone. We don't bury in unprime time. We never pass judgment on events as they are happening. Instead, we pass the *news* along to our listeners—as full, as fresh and as factual as possible. The letters above indicate that we do a pretty balanced job of it.

Keeping *people* in mind is a 24-hours-a-day occupation with us. It explains why we're far and away *first* in Washington, D. C. radio ratings—and the *station* for you to keep in mind.



WWDC *Radio Washington*

Member of the Blair Group Plan

REPRESENTED NATIONALLY BY JOHN BLAIR & CO.

And in growing Jacksonville, Fla.—it's WWDC-owned WMBR

COMING...
SEPT. 3rd!
****

* the TALLEST TOWER in the SOUTH...makes SHREVEPORT the Nation's Newest 3-Station TV Market

* 300,000-*plus TV HOMES!*
* *MAXIMUM Power!*
* *CITY-GRADE signal in TWO standard metro areas!*

. . . covers TWO markets with ONE cost! . . . and BLANKETS the tri-corners of Texas, Arkansas, Louisiana!

KTAL★TV
CHANNEL 6
NBC for
SHREVEPORT
TEXARKANA AND THE ARK-LA-TEX

Walter M. Windsor
General Mgr.

James S. Dugan
Sales Director

*1,580 feet above average terrain! For the complete "Kay-TALL" story get the facts from . . .

BLAIR TELEVISION ASSOCIATES
National Representatives

CENSORSHIP

(*Continued from page* 52)

Pierson closed his address with the question, "At a time when we are locked in a life and death struggle with the Communist world . . . should we concede that the enemy's creed of cultural censorship and control must at long last replaced our historic and yet to be perfected liberties of speech and press?"

4. *Public Confusion about censorship.* Despite the fact the Anti-Minow camp seems to be gathering a number of intelligent new adherents, any objective analysis of the current censorship crisis, must report that many broadcasters and, in even larger measure, the public, are still confused about the issues and problems involved. Typical of such confusion is a recent article by nationally syndicated columnist Roscoe Drummond which reports that 5000 tv viewers from 50 states have written to Minow and that their letters show "two dominant themes"—they want the FCC to help get better tv programs, and they don't want government censored television. Drummond, who seems to have no greater appreciation of the intricacies of tv than most newspaper writers, calls this a "healthy, hopeful attitude."

But to an increasing number of troubled broadcasters, such officially inspired handouts merely becloud a deeply serious question.

LESTOIL

(*Continued from page* 37)

market, New York, down to 30 in the smaller markets. (See "Lestoil's four fabulous tv years," SPONSOR, 15 February 1958.) At present, New York gets about 60 spots per week, while the least productive markets, receive in the neighborhood of 20. The incumbents recognize the importance of repetition in making a message stick, but they are equally concerned about reach and impact.

Barowsky routinely bought every station in every market in Lestoil's 26-state, Eastern U. S. distribution area. Budget permitting, Tarcher believes in buying all stations in those three-station markets offering good or potentially good sales for the product, with the exception that he rarely includes a uhf station in a mixed market. But, even within these stipulations, Tarcher hastens to clarify, buying decisions are affected by the innumerable variables with each individual market.

As for the "quick kill" wh Tarcher has substituted for Bar sky's 52-week non-cancellable c tracts, the former declared he been using this technique for ab a quarter of a century. His expla tion of why he doesn't give stati a chance to improve the Les schedule when another station off a better schedule: "We make all b with the understanding that the tion continually strives to impr our schedule. If we're on Station and Station B comes along with more efficient buy, we cancel Stat A, with two weeks notice, on assumption that it already was g ing us the best it had to offer."

In symbolizing the sharp contr between new management's way doing things and Barowsky's, Lest executive v.p. Charles McCarthy t of an incident during his indoct nation at Holyoke last year. He countered a rep moving through halls with a large box of roses un his arm, giving out the flowers various secretaries. When McCart found out who he was he asked h much Lestoil was spending on stations. The rep's reply: $5,0 week.

At that point McCarthy asked fo look at the schedule. "I don't ha it with me," responded the rep. M Carthy ejected him, advising t next time he bring along a schedu

On the positive side, vis-a-vis lations with stations, Lestoil's n flexibility and open mind for tryi new approaches should prove a w come change. For instance, wh the company's concentrated d bleach, Lestare, was encountering l than glorious beginnings during introduction to California last su mer, KTTV, Los Angeles, came with an offer of co-sponsorship the two-week International Beau Congress. "We gave them a yes wit in a day and a half," recalled Re Reyes, S-J's director of broadca media, whose Lestoil experien spans both regimes. "They'd ha had a fast answer from Mr. Baro sky, but it might not have been y He didn't believe in program spo sorship."

This program buy turned out be the answer to Lestare's Californ problem. "We got virtually total di tribution in California before airi a single spot just by explaining

Hot history,

erved with verbs and inventory

THERE'S AN AP radio wire in our newsroom. Ditto UPI. And a UPI newspaper wire. Ditto AP. And AP photofax. And UPI film service.

We have a direct wire to U. S. Weather. And a Collins weather radar. We subscribe to the Krick weather service.

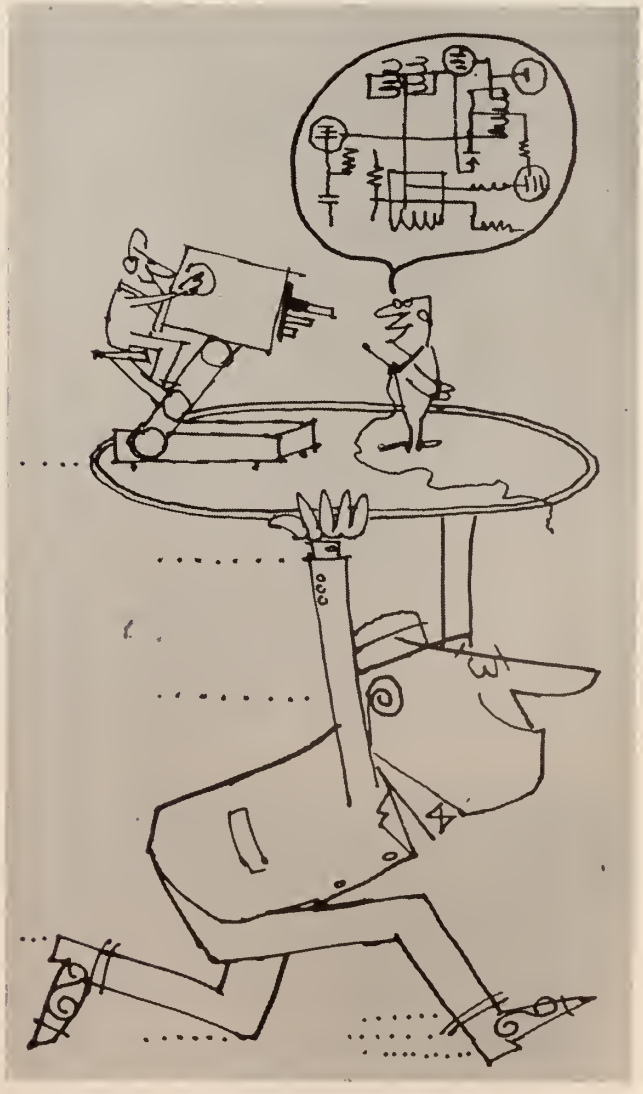
We're on the CBS Net Alert. We get CBS radio and CBS tv news.

We have two mobile radio units, eight telephone and portable tape recorders, one Ampex VTR, an assortment of still cameras, movie cameras, and an Oricon sound-on-film camera. We have a darkroom, equipped to process still and movie film. That's inventory.

Verbs are supplied by one director of news services, two tv newsmen, three radio newsmen, one newsman on special assignments (legislature, political campaigns), one sports director, one sports assistant, one basketball play-by-play reporter, one farm service director, one farm editor, one farm reporter, one farm scholarship assistant, and a full-time weather consultant. We have one sports, and three general, photographers. All those CBS foreign correspondents and cameramen in 52 countries are really on our payroll too. And we have 65 part-time Eastern Iowa news and picture correspondents.

We deliver history hot — from eye-witnesses or with the total recall of tape and film—to Eastern Iowa's well-informed, articulate, literate, and, if we may say so, well-heeled population. Our part, that of electronic link between event and perceiver, is to provide equipment and verbalizers—the best we can get—worthy of our audience. We haven't once changed the course of history. Only products.

The WMT Stations
CBS Radio and Tv for Eastern Iowa
Cedar Rapids—Waterloo
Represented nationally by The Katz Agency
Affiliated with K-WMT, Fort Dodge;
WEBC, Duluth



Review, please, the latest accepted survey of your choice:

ANY or ALL!



The unbelievable Family audience in the Louisville Metro Area belongs to WKLO

Need we say more?

Call Bill Spencer

or

robert e. eastman & co., inc.

Other Air Trails Stations:
WING, Dayton, O.
WCOL, Columbus, O.
WIZE, Springfield, O.
WEZE, Boston, Mass.

the chains what we planned in the way of a spot tv campaign, pointing out our accomplishments back East," explained Irv Eison, marketing v.p. at S-J. "Then the spots ran during June and July (1960), but sales were sluggish," he stated.

The beauty contest sponsorship, encompassing 50 Lestare spots over the late July-early August period, with the finals fed to several additional California stations by KTTV, turned the tide. Soon after, Lestare hit the top of the dry bleach market in California, unseating Purex' Beads O' Bleach in its own backward SPONSOR was told.

As for Lestoil's status back in its New England backyard, now that monopoly days are gone, research sources indicate that the pioneer is still tops, with some 40% of the market. Mr. Clean, tops nationwide, is estimated to maintain a New England share somewhat over 20%, with the remainder going to Handy Andy (nearly 10%), and other brands.

Lestoil sales continue to grow but, of course, not at the phenomenal rate of monopoly days. According to Standard & Poor's, from '57 to '58 the sales figure was up from somewhat over $7 million to $19.5 million. In '59 they hit $22.5 million, and last year showed a slight rise according to the Lestoil Products, Inc., annual report.

New management is out to modernize Lestoil's image as well as its media profile. Regular Lestoil, now called "Pine Scent" Lestoil, has a new "safety-grip" glass bottle, while its newly developed sister product, Sparkle Scent Lestoil (minus the pine aroma objected to by some), sports a plastic, safety-grip bottle.

And the mode of advertising Sparkle Scent constitutes still another, most vivid illustration of Lestoil's modernity, its willingness to try new approaches. In startling contrast to the strict, nose-to-the-grindstone product demonstration in Lestoil tv commercials of yore, the company has enlisted the chic services of non-housewife Zsa Zsa Gabor.

To the flow of commentary questioning women's reaction to the presence of this *femme fatale* in Lestoil commercials, Dan Hogan replies, "They may not like her, but they'll notice her and remember Lestoil. Another advantage is they can recognize her voice even when they're in another room—and will listen."

TIGHT BUDGET: RADIO

(*Continued from page* 39)

results with one 10-minute wee segment on the Godfrey radio p gram on a 52-week buy. Kenyo Eckhardt, agency on the account as well as the sponsor, are pleased w the radio results obtained for Unc wood Deviled Ham over the past t years. Annual budget is about $1 000.

George A. Graham, Jr., vice pr dent and general manager, NBC R dio Network, with considerable pr cited several small budget advertis who scored impressively on NBC R dio. One of the case histories related was that of Midas Muffl When Midas Muffler (a then co paratively unknown advertiser) fi started on the network, it did so a one-minute announcement per we basis, in a field where brand nam were generally disregarded by t buying public.

This is the way Graham tells it day: "Encouraged by the resu Midas expanded its schedule, w further successes. Finally, it becam a sponsor on *NBC Hourly News* and sales literally skyrocketed. Mi Mufflers became one of the b known automobile mufflers in Ame ca.

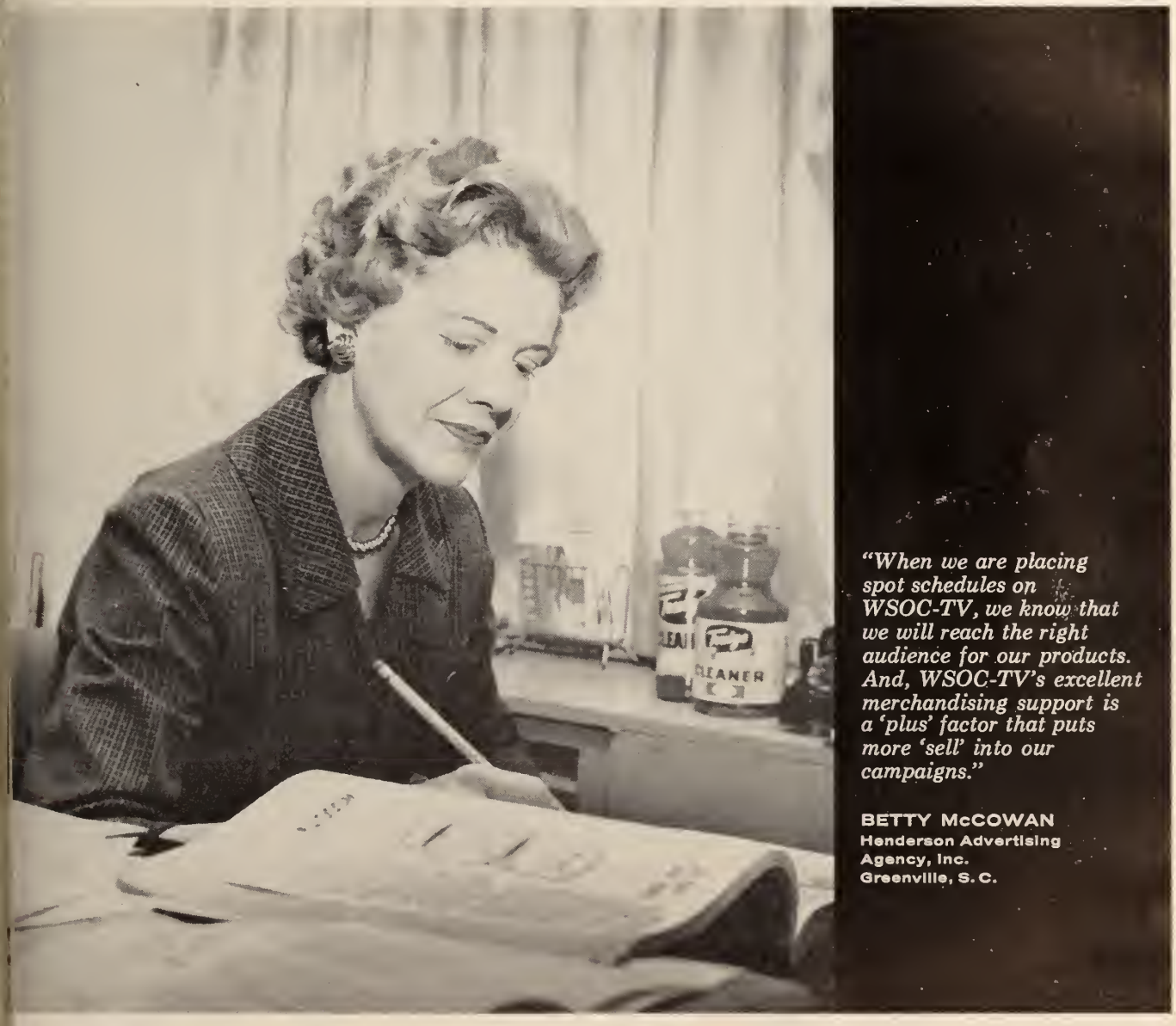
Midas started back in 1957 NBC Radio with a budget of less th $1,000 per week. Midas is n spending close to $25,000 per we on NBC Radio. Midas is also CBS Radio. The agency on the a count is Edward H. Weiss, Chicago

Then there is the case of the I. Grass Noodle Company which bega on NBC Radio with a $200,000 a nual budget.

In 1959 the company started NBC Radio, allocating almost 90 of its budget to this medium. It estimated that I. J. Grass Nood Company is currently spending abo $300,000 annually on NBC Radio.

Commendation for radio's persu sive power also came last week fro Monroe Auto Equipment and Amer can Machine and Foundry Co., bot tight-budget advertisers on the Mu tual Broadcasting System. Phili D'Antoni, general sales manager MBS, said both advertisers were m tivated by expansion or turnabou plans in merchandising and distribu ing, when they first began their cam paigns on MBS. Monroe tried var ous media but consumer acceptanc

"Charlotte's WSOC-TV... merchandising 'plus' puts more sell into our campaigns"—McCowan, Henderson



"When we are placing spot schedules on WSOC-TV, we know that we will reach the right audience for our products. And, WSOC-TV's excellent merchandising support is a 'plus' factor that puts more 'sell' into our campaigns."

BETTY McCOWAN
Henderson Advertising Agency, Inc.
Greenville, S.C.

me things are not shown on rate cards. Important things like rchandising, for example. Schedules on WSOC-TV get the finest rchandising support in the Carolinas. Trade mailings, in-store plays when applicable, tie-in ads, product surveys if needed—er specialized support. Put your advertising schedule on WSOC-TV one of the great area stations of the nation. You'll see results!

WSOC-TV

CHARLOTTE 9—NBC and ABC. Represented by H-R

WSOC and WSOC-TV are associated with WSB and WSB-TV, Atlanta, WHIO and WHIO-TV, Dayton

JOIN B P A • JOIN B P A • JOIN B P A •

Channel 2 "**MEANS BUSINESS!**"

In the Land of Milk and ~~Honey~~ Money!



In the Land of Milk and ~~Honey~~ Money!

WBAY-TV 2

GREEN BAY, WISCONSIN

HAYDN R. EVANS, General Manager • Represented by H-R Television Inc



SPONSOR WEEK WRAP-UP

CRUISING AROUND MANHATTAN. In the heat wave of New York last week, KHJ-TV sponsored its second annual cruise aboard the 'Mayfe' around Manhattan for New York agencies to get a glimpse of the fall programing plans of KHJ-TV, Los Angeles, and, naturally, get a bit of fun and fishing in. Mal Klein, v.p. of KHJ-TV is shown with 'Miss Mayfe'





Advertisers

General Foods has decided t consolidate all its advertising i Eastern agencies.

This means that FC&B, Chicag will lose about $3 to $4 million an some personnel to the agency's Ne York office.

Brown & Williamson has sched uled a tv budget for the comin season which is the heaviest i the company's history.

This amounts to six one-hour show and one half-hour show spanning th three major networks.

Tv represents B&W's largest expen diture in an over-all advertising bud get estimated at $30 million.

Campaigns:

• **Prefontaines French wine** introduced in this country only fou months ago, has gained enough dis tribution to open its first promotion The primary medium will be radi and markets will be extended as dis tribution increases over a wider area



EAST MEETS WEST. Shown here is Richard H. Gurley, seated, and promotion mgr. David N. Lewis KDKA, Pittsburgh, outlining departmental activity on video-tape sales pitch for TvAR, N.Y. The talk dealt with promotion for WBC's 'PM East, PM West'

NO SNOW, BUT IT'S CHRISTMAS for Marion County Children's Guardian Home. Over 3,500 toys were obtained by WFBM radio, Indianapolis, by a helicopter flying Santa who distributed them to the kids

• **General Mills** (D-F-S) will tie in a summer promotion of **Better for Bread Gold Medal Flour** and **Fleischmann's Yeast** with a free offer of a new booklet, "Yeast Breads —Plain and Fancy." Radio advertising will include 20 to 25 spots per week in 30 markets during September.

• A five minute bowling instruction show called *Ned Day and Bowling Today*, has been made available to radio stations throughout the U.S. and Canada.

Agencies

El Bol, S. A., who owns and operates AMF bowling centers throughout Mexico, has appointed K&E de Mexico as its agency.

The bowling company which is partially owned by Sports Arenas, Inc., of the U.S., will open at least six additional bowling centers in Mexico during the balance of 1961.

Mergers: Two San Antonio agencies, Max Waghorne and Associates and Cusick-Schwerke & Wild, to form the new agency **Waghorne, Schwerke and Associates.**

Agency appointments: Gordon Baking ($5 million) to **Grant,** Chicago, from Ayer . . . Pepsi-Cola Bottling, L.A., to **BBDO,** L.A. . . . ABC's o&o's to **Daniel & Charles** . . . Green River Corp. to **Bozell & Jacobs,** Chicago . . . Chrysler for Fargo trucks in Canada to **BBDO,** Canada . . . Ring Brothers, Philadelphia toy distributors, to **George L. Mallis,** Philadelphia . . . Johnson & Johnson, Chicago, for its filter products division, has retained the **Biddle Company.**

Kudos: H. Earl Hodgson, president of Aubrey, Finlay, Marley & Hodgson has been re-appointed to a three year term on the Committee For Improvement of Advertising Content.

PEOPLE ON THE MOVE: Charles C. (Bud) Barry, v.p. and director of the tv and radio department of Y&R has been made a senior v.p. . . . **West Gillingham** to executive v.p. and general manager of Clark & Bobertz, Detroit . . . **Richard K. Pearson** to account executive, EWR&R, Pittsburgh . . . **Samuel Leddy** to associate media director, Lambert & Feasley, from media group supervisor, same agency . . . **John C. Rome** to director of radio and tv for J-F Productions . . . **Fred Klein** to v.p. and chairman of the plans board, North Advertising, Chicago . . . **Henry W. See** to head the Minneapolis office of BBDO and **Bobb Chaney** to work on new business at the same agency.

New V.P.'s: John T. Bunch, management supervisor at BBDO, New York, has been elected a v.p. . . . **John P. Street, Jr.,** a director of Hart Conway, Rochester, N.Y., was named executive v.p. . . . **A. W. Fargo, Jr.,** to executive v.p. and **Jack R. McCormack, William A. Baumert,** and **Raymond M. Anrig** to v.p.'s.

Happy anniversary: Lawrence W.



NORFOLK MARKET GROWS. Media and research personnel execs from top agencies in New York were guests of Norfolk-Newport News Market Council (WVEC-TV, WTAR-TV and WAVY-TV) for film presentation of the greater Norfolk area market growth. L-r Marvin Antonowsky, K&E, Betty Leckner, B&B, Richard Puff, SSC&B talking with Glenn Taylor, pres. WAVY-TV





BUSTIN' OUT ALL OVER are, l-r Mike Schwartz, Don Wilks, Gerry Mulderrig, Monte Lang reps of Daren F. McGavren Co., N.Y. agency-rep get-together in N.Y. for 'Beautiful WYRT Music.' WRYT, Pittsburgh recently changed call letters from WCAE

A VINTAGE YEAR. To celebrate the adopting of the popular sing-along format, WORL, Boston had radio personalities wear period costumes and drive 1911 Simplex through city. L-r, Bill Givens, Bud Sawyer, Alan Dary

(Larry) **Davidson**, creative director of Wade Advertising, L.A., celebrates his 25th year with the agency.

Stations on the Move

TOTAL STATIONS ON THE AIR
(as of 1 August 1961)
AM: 3,609
FM: 896
TV: 545

BOUGHT/SOLD/APPROVED

Bought: John C. Mullins, a part owner of **KBTV**, Denver, will purchase the stock of the station held by Webb & Knapp. This will make Mullins the sole owner of both KBTV and KBTR, Denver. The transaction amounts to $2.4 million.

Associations

The NAB's advisory committee had an all-day meeting with president LeRoy Collins and members of the headquarters staff on the subject of proposed application and renewal forms.

At the conclusion of the meeting, President LeRoy Collins said:

"The burdensome nature of these proposals is astounding when one sees the cumbersome detail involved in actual operation. It is highly important that the FCC understand the handicaps which such forms will place on broadcasters, especially the smaller ones.

Donald H. McGannon, president of Westinghouse Broadcasting, has been made chairman of a special NAB committee to study the feasibility of creating a research center.

The proposed research center, which will deal with many problems that are now fundamental to the industry, is intended to include all phases of the broadcast industry.

The Georgia Association of Broadcasters announced plans for a special meeting, between broadcasters, FCC and NAB officials, to establish two-way communications.

The concept, suggested by FCC Chairman Newton Minow and NAB President LeRoy Collins, will result in a special meeting termed the South East Radio-Tv Symposium expected to be held 15 September in Atlanta.

The presidents of seven state broadcasters associations along with Minow and Collins, and other officials, will attend.

William F. Heimlich has joined the Association of National Advertisers as a v.p.

Heimlich, formerly director of public affairs for the Office of Civilian Defense Mobilization, will coordinate A.N.A.'s intensified program in the areas of public relations of advertising and industry, as well as government relations.

Tv Stations

Governor John N. Dempsey, Conn., is putting up a fight to help WTIV-TV, Hartford, retain its Channel 3, VHF.

The FCC has proposed a transfer of the station to Channel 76, UHF. The Governor, a Connecticut congressional delegation and a citizens committee will put the case to the FCC, claiming that many thousands of citizens in that state and adjoining areas will be deprived of their only acceptable tv service.

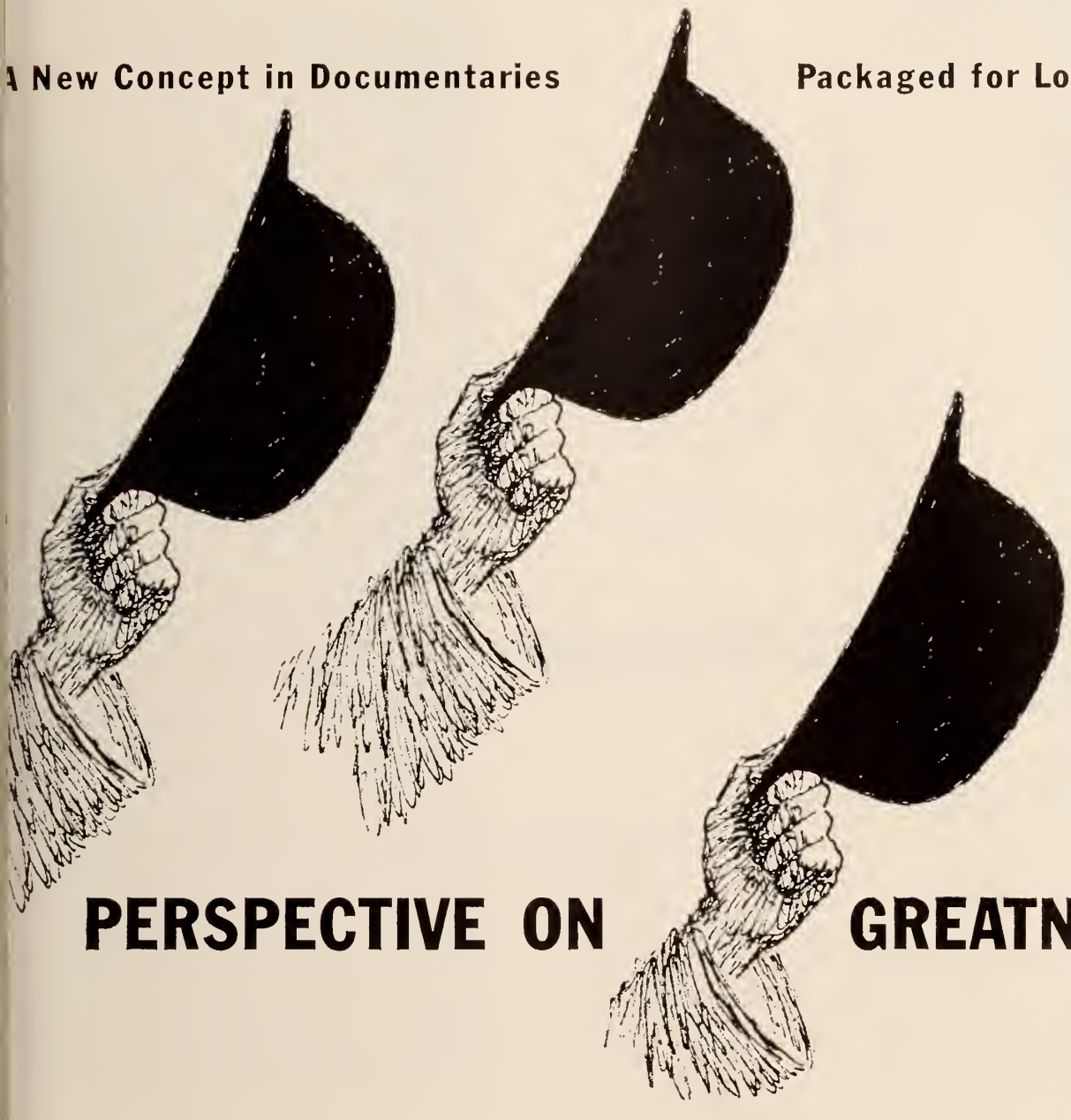
Idea at work:

WICU, Erie, Pa., participated in the 4-hour long American legion parade. The station's entry was a float made of 100,000 paper flowers.

PEOPLE ON THE MOVE: **Charles L. King, Jr.**, to local sales manager, KTRK-TV, Houston, Texas, from sales department, same station . . . **Joseph L. Pentak** to sales staffer, WNHC-TV, New Haven, Conn., as an account executive . . . **Charles R. (Chuck) Estlick** to account executive at KXTV, Sacramento, Calif. from WANE-TV, Ft. Wayne, Indiana . . . **Leonard Goorian** to merchandising-advertising manager and **Peggy Rogers** to publicity-promotion director at WKRC-TV, Cincinnati . . . **Robert Graf** to tv account executive, New York sales office of Crosley Broadcasting from Peters, Griffin, Woodward . . . **James Stevenson** has been appointed an account executive at WBBM-TV, Chicago, from national sales service rep for the same station . . . **Gerald Noonam** to national sales rep for WCAU-TV, Philadelphia, from media



A New Concept in Documentaries **Packaged for Local Use**



PERSPECTIVE ON GREATNESS

GROWING! This dramatic new concept in documentaries is being picked up fast from coast to coast! Every day more and more markets join the success parade of these twenty-six hour-long specials starring such renowned figures as Lindbergh, Al Smith, General MacArthur, the Duke and Duchess of Windsor, De Gaulle, and more. Actual, on-the-scene filmed highlights in their lives, from the world-famous film libraries of Hearst Metrotone News, are skillfully augmented with new footage from Hearst Metrotone cameramen throughout the world. All brilliantly woven together by the masterful writer John O'Toole, to give a true "PERSPECTIVE ON GREATNESS." Dramatic entertainment of real prestige and stature. The kind to attract important local advertisers. Plus this practical bonus: a single, compact, easily stored source of material on famous people—complete shows to run at a moment's notice when needed.

A Great New HEARST METROTONE Production

BCG

FILMS INC. • SUITE 3200
THE CHRYSLER BUILDING
NEW YORK 17, N.Y. MU 7-0870

at WGY...
being listened to rather than just being heard is the difference between selling and not selling. People listen to WGY because they like WGY PERSONALITY PROGRAMMING. That's why WGY will sell for you in Northern New York and Western New England. 982-20
REPRESENTED NATIONALLY BY HENRY I. CHRISTAL COMPANY
WGY 810 KC, 50 KW
A GENERAL ELECTRIC STATION
ALBANY • SCHENECTADY • TROY

Why WICE, Campbell-Ewald?

Cynics might suppose Campbell-Ewald airs its automobile commercials over WICE only because the agency's good client and WICE annually co-sponsor the Providence Soap Box Derby.

But not *smart* cynics.

Truth is, civic-minded WICE is a trusted public spokesman people listen to hard. People who buy cars, for example.

So, if you're buying Providence radio, buy it like the wise ones at Campbell-Ewald. Count heads and ears as well as noses. The smart money is on WICE.

wice
PROVIDENCE
AN ELLIOT STATION
Representatives: Avery-Knodel

buyer at B&B . . . **John J. Cosgrove** to account executive in the sales department at WCAU-TV, Philadelphia, from unit manager of production sales. CBS TV commercial videotape division . . . **Arthur R. O'Neil** will succeed Neal B. Welch (retiring) as general manager of WSBT (AM-TV), South Bend, Ind. . . . **Thomas G. Pears** to sales manager of KLFY-TV, Lafayette, La. . . . **Charles R. (Chuck) Estlick** to account executive, KXTV, Sacramento, Calif. . . . **Lawrence M. (Larry) Carino,** well known broadcasting executive, has been named managing director of Storer station in Detroit, WJBK-TV.

Kudos: KRDO (AM-TV), Colorado Springs, Colo., earned the Department of the U. S. Army Public Service Award for presenting the vital and significant story of the Army to a major segment of the American people . . . **KPIX,** San Francisco, won a Freedom Foundation award for *A Life in the Balance*, a program presented from the San Francisco Hall of Justice in 1959.

Radio Stations

The newly organized Institute of Broadcasting Financial Management has named a board of 15 to direct activities.

The new group will seek to develop an exchange of ideas, a body of source material and possible studies in the area of broadcast financial management.

Members of the board are as follows: Joseph K. Mikita, Westinghouse Broadcasting, New York; H. W. Dornseif, WCCO, Minneapolis; Thomas E. Carroll, The WFBM stations, Indianapolis; Charles A. Hart, WHDH, Boston; Joseph J. Madden, Metropolitan Broadcasting, New York; Edward Mitchell, WPIX, New York; Richard S. Stakes, WMAL, Washington.

Also, A. B. Suhor, WDSU, New Orleans; Aubrey H. Moore, Jr., WRAL, Raleigh, N. C.; John E. Hinkle, WISN-TV, Milwaukee; Norman C. Hadley, CBS, New York; E. S. Zimmerman, Crosley Broadcasting, Cincinnati; Richard C. Percival, KRNT, Des Moines; Richard M. Thomas, WJR, Detroit and Julia Royal, KCOP-TV, Hollywood.

Monti Boyd of D'Arcy had a number of critical things to s about radio and tv at the Georg Broadcasters' convention in A lanta.

He, along with Dale Metz of Ca ling Brewing, put on a provocati sales seminar. Boyd challenged t broadcast industry to act like t potent mature medium it is, and n act like "kids." He criticized ma stations for not having real policy local and national rates.

Boyd said each station should deci what it wants to be in a market a not to try to be all things to all peopl "Sell what you've got, at what y want for the time and stick to it," said, "and, don't cry if you lose bus ness. Turn down business if you don think you can get results."

WINS, New York, becomes th Mutual Radio Network flagshi station, as of 28 August.

This means a complete break wit WOR, New York, which was one the founders of Mutual in Septembe 1934. At that time the station was on of the stockholders in the network.

In 1952 Mutual became a wholl owned subsidiary of General Tire an in 1957 General Tire (RKO General disposed of the network.

In the interim WOR carried, be cause of its own 15-minute news poli cy, less and less of the Mutual new programing.

The affiliation with WINS gives th network in-depth news exposure i the daytime in the New York area.

Ideas at work:

WABC Radio, New York, firs prize in the area wide Deejay Sta Search went to Lee Marshak, a junio at Columbia University. He will re ceive a deejay contract and a title o youth advisor to WABC Radio.

PEOPLE ON THE MOVE:

Robert W. (Bob) Harris to sales staffer, KOMO, Seattle, from KOL Seattle . . . **Willard Butler** to sales staffer, KMLA, as an account executive from WJW, Cleveland . . . **Calvin H. Mann** to advertising manager, KITN, Olympia and KITI, Centralia, Wash., from manager of KVOS, Bellingham . . . **Philip F. O'Brien** to board of directors and assistant secretary-treasurer at KXLW, Clayton, Mo. . . . **John J. Lee** to general sales manager, WPLM (AM-FM). Ply-



PBC

is proud to be in Broadcasting

We are proud to be in the broadcasting business. We feel the potential of this business, for the public good, to be unlimited. We recognize that we are living at a moment when broadcasting can make its greatest contribution to American life. We are living in an age where man has progressed in mechanical knowledge to an extent that he now has in his hands the power to cause the destruction of civilization as we now know it, or the power to bring forth a better life than man has ever known.

We believe that in the operation of radio and television stations we can make a significant contribution to this better life. *(Taken from comments by Herbert E. Evans, President, Peoples Broadcasting Corporation, to Federal Communications Commission.)*



PEOPLES
BROADCASTING CORPORATION

246 North High Street • Columbus, Ohio

WNAX, Yankton, S. D. **WMMN**, Fairmont, W. Va.
WTTM, Trenton, N. J. **WGAR**, Cleveland, Ohio
WRFD, Columbus — Worthington, Ohio
KVTV (TV), Sioux City, Iowa

A subsidiary of Nationwide Mutual Insurance Company, Columbus, Ohio



mouth, Mass., from account executive at WJDA, Quincy, Mass. . . . **E. R. Peterson,** senior v.p. of Keystone Broadcasting, has returned to work after several months' absence from his Chicago office . . . **Victor Williams** to director of sales and marketing of WIL, St. Louis, from merchandising same station . . . **Ric Marcellan** to account executive and production advisor at KIOA, Des Moines, from assistant manager, KLEO, Wichita . . . **Ruth N. Just** to director of promotion at WIL, St. Louis . . . **Charles A. La Mason** to director of advertising and promotion, WBAL, Baltimore, from assistant director of promotion, same station . . . **Mahlon C. (Mel) Gaumer, Jr.,** to sales staffer at KPHO, Phoenix . . . **Ralph Petti** to sales staffer, KEWB, San Francisco . . . **John R. Stonecypher** and **Allen Kornish** to account executives, WARM, Scranton/Wilkes-Barre, Pa. . . . **Ben Caine** and **Don Dehon** to account executives at KJEO, Albuquerque, N. M.

Happy Birthday: WKNB, Hartford, Conn., is celebrating its 15th anniversary with a series of promotions. Included is a give-away to the listener who is telephoned and asked the magic word—the correct answer is worth five hundred United Trading stamps.

Kudos: Among the judges for a one-year full scholarship to North Texas State University, going on in Dallas, is **John Box,** managing director of the Balaban stations and **Mike Shapiro,** managing director of WFAA.

Sport sales: Morris Plan, California, has purchased one-quarter sponsorship in the Cal-UCLA football and basketball schedules for the fall. KSFO, San Francisco, will originate the games for 12 northern California and Nevada stations. KMPC, L.A., will cover for 12 southern California stations . . . WATE, Knoxville, will be the flagship station and **Texaco** will sponsor the Vol Football Network, broadcasting the complete University of Tennessee grid schedule. . . . The 49er games and the Golden West Network are ready with **Borden, Safeco Insurance,** and **Falstaff Brewing** for both preseason and league contests.

New quarters: WIP, Philadelphia, will move to new quarters in the Center city area in the fall. The location will be in the Wellington Building at the northeast corner of 19th and Walnut Streets.

at WGY...

being listened to rather than just being heard is the difference between selling and not selling. People listen to WGY because they like WGY PERSONALITY PROGRAMMING. That's why WGY will sell for you in Northern New York and Western New England. 982-20

REPRESENTED NATIONALLY BY HENRY I. CHRISTAL COMPANY

WGY 810 KC, 50 KW

A GENERAL ELECTRIC STATION

ALBANY • SCHENECTADY • TROY

Networks

CBS, Inc., shows a consolidated net income for the first six months of 1961 of $9,509,332.

This is down from the corresponding period in 1960 which was up to $12,669,169.

Current earnings, equivalent to $1.09 per share, compare with $1.47 per share (adjusted for stock dividend) earned for the first half of 1960.

Said the report: Increased costs, general business conditions, and the discontinuance of the CBS electronics division were the principal factors which contributed to the decreased earnings.

Pulse studied the metropolitan Philadelphia area to see if viewers know what a tv network is—19% never heard of a "tv network."

One out of four viewers were n even able to name one of the thr networks serving Philadelphia.

As to the question of "the best programs," NBC received 28%, CI 26%, and ABC 21%.

. When it came to news and speci events, 43% felt NBC did the be job, 26% preferred CBS, and AB was far back at 8%.

New affiliations: KODA, the ne radio station in Houston, signed u with ABC Radio.

Financial report: America Broadcasting-Paramount The: ters announced that the board of d rectors declared a third quarter div dend of twenty-five cents per share o the outstanding common stock an twenty-five cents per share on the ou standing preferred stock.

Network sales: ABC Evening R port, with a totally revised forma will be sponsored by E. R. Squibb Sons (Donahue & Coe).

Tv sales: Mobil Oil has bough minute participations in some 20 dif ferent series at **CBS TV** and **AB TV.**

Specials: *Carnegie Hall Salutes Jac Benny* will be seen on CBS TV 2 September from 10 to 11:00 p.m The Kitchens of Sara Lee will co sponsor the program . . . Beechan Products for its Brylcreem, (K&E will be the sponsor for the *Connie Francis Show* on **ABC TV** 13 Sep tember. Art Carney and George Burns will be guests.

Representatives

Heritage Representatives has expanded to include offices in nine major cities.

Along with the new locals, here are some changes and additions in personnel:

Gil Bond, formerly with KAYO, Seattle, now is sales manager, headquartering in Seattle. Hal E. Chase, formerly with H-R in San Francisco, takes over as manager of Heritage offices there. Larry Krasner, ex-Forjoe and KOL, Seattle, is manager of the new Heritage bureau in L.A.

New midwest managers are: Larry Gentile, Detroit; Bud Stitt, Minne-

a straight line is the shortest distance

straightest line between buyer and seller

1961 TV BASICS

ad forms close 24 August

apolis; and Jim Brassfield, Chicago.

On the East coast: Frederick W. Smith, formerly with the Concert network and WINS, is in charge of the New York office. J. Richard Turner is the Boston manager, and Gene Blaine is the manager in Atlanta.

Rep appointments: WACO, Waco, Texas, to **Robert E. Eastman & Co.** . . . WGAW, Gardner, Mass., to **Breen & Ward.**

PEOPLE ON THE MOVE: James P. MacCann to tv account executive at Peters, Griffin, Woodward from Standard Rate and Data . . . **Bill Losee** elected president of AM Radio Sales from general manager of the same firm . . . **Thomas J. White** elected director of the corporation. Avery-Knodel, and along with **Roger O'Sullivan** was made an executive senior v.p. . . . **James Theiss** to v.p. and general sales manager of Blair Television Associates.

Film

NBC International is first in distribution of U.S. Tv films in Japan.

This was the result of an on-the-air program analysis for the month of July made by C.R.R., the Tokyo broadcasting research organization. Out of 70 U.S. filmed programs televised in Japan during July, 10 were distributed by NBC International.

Other American distributors represented in Japan are: CBS-Films with 9; Screen Gems with 7 films; MCA has 8; Ziv has 6; Warner Bros. with 5 films; ITS has 5; and William Morris with 3.

Production schedules: Filmaster's new series, *The Beachcomber*, will resume production 2 October. Nine half-hour episodes of the total of 39 being made remain to be produced.

PEOPLE ON THE MOVE: George Hankoff to v.p. in charge of sales, Fountainhead International from Screen Gems . . . **Will Tomlinson** to sales account executive at ITC . . . **Jack McCormick** to v.p. in charge of finance for Cascade Pictures . . . **Ralph Porter** to director of Production at Gerald Productions.

Public Service

Newsmen from WBAB, Babylon, N. Y., were told to "Take your equipment, and get out, and get out quick" when they attempted to cover a public hearing of the New York State Department of Public works Commission at Bay Shore High School.

The incident was given notice by WNBC-TV's metropolitan newsreel and the station's editorials are being backed by Nassau and Suffolk counties.

The Freedom of Information Committee of the Radio Newsreel and Tv Working Press Association has expressed an interest and offered its aid in combating the ruling.

The seven CBS o&o radio stations will present seven 50-minute documentaries, beginning 4 September, on the Nation's economic problems.

The series, under the title *How Serious the Challenge?*, is the result of a collective project in which each station has made use of its own complete facilities. Planning and research for the project was begun in the spring.

Public service in action:

• **WBBF,** Rochester, N. Y., l
offered $1,000 in prizes to the yo
Rochesterians who write the b
essays on the subject: "The Fu
tion of Foreign Aid in the Fight w
Communism." The contest is me
to be a direct challenge to the Jo
Birch Society.

• **WSOC-TV,** Charlotte, has in
ated a campaign to demonstrate
citizens of that area the value a
objectives of civil defense. The s
tion constructed a fully equipp
shelter in a small lounge in its ba
ment and is showing films of t
model on news programs.

• **WCHS,** Charleston, W. Va., b
came the clearing house in a co
munity effort to contend with a flo
disaster in July. All programs and
commercials were cancelled so th
the station's complete attention cou
be given to the rescue work.

Kudos: KMOX-TV, St. Louis, w
cited by Newton Minow, as he a
peared for an interview on the st
tion's *Eye On St. Louis* progra
Minow said "A good example of wh
television can do to educate and e
lighten and inform people." . .
WSB-TV, Atlanta, was cited by th
U. S. Marines and presented with
statuette of Iwo Jima for the station
fourth of July efforts which was
part of the over-all summer tv pr
graming toward a Salute to Americ

Trade Dates

**The Advertising Research Foun
dation will hold its seventh an
nual conference, Tuesday, 3 Oc
tober, at the Hotel Commodor
New York City.**

Other trade dates:

• The 24th annual western regio
convention of the **American Asso
ciation of Advertising Agencie**
will be held at Coronado, Calif., Ho
tel del Coronado, 15-18 October.

• The calendar for **America
Women in Radio and Televisio**
looks like this for September: 15-1
September. Southern area AWRT con
ference at the Dinkler-Tutwiler Hotel
Birmingham, Ala.: 29-30 September
New England, AWRT conference a
the Equinox House, Manchester, Vt.
29-30 September. East central are
AWRT conference at the Claypoo
Hotel, Indianapolis, Ind.

at WGY...

being listened to rather than just being heard is the difference between selling and not selling. People listen to WGY because they like WGY PERSONALITY PROGRAMMING. That's why WGY will sell for you in Northern New York and Western New England. 982-20

REPRESENTED NATIONALLY BY HENRY I. CHRISTAL COMPANY

WGY 810 KC, 50 KW

A GENERAL ELECTRIC STATION
ALBANY • SCHENECTADY • TROY

AMERICAN OIL

(*Continued from page 66*)

regional aspects of the campaign. In he Midwest, for instance, because of strong marketing position, Ameri- an is retaining the Standard signs t service stations, but replacing the asoline brand name with American uper Premium and American Regu- ar. In the East and South, the com- any continues to market its unleaded remium fuel under the brand name f Amoco Super Premium, as well s American Regular. In the West, tah's former Ultra-Power brands re replaced by the American label.

A unique creative feature of Amer- an's new tv commercials is the two- inute "musical extravaganza." with aritone Bill Lee, backed by a chorus f 26, explaining the "Big Step" in ong and dance. Four regional ver- ions were shot, also, in color.

To the best of D'Arcy's knowl- dge, this is the first time a two- inute color commercial has ever een placed in spot television. In ct, the agency and American Oil ere pleased and surprised at the ide acceptance of the production by stations, according to Robert B. ons, American's advertising man- ger. Of the entire television list, he ys, only five stations could not lace the commercial.

Although a two-minute rate struc- re presented a minor problem— harges varied everywhere from two mes the one-minute rate to the five- inute rate—most stations charged ½ times the one-minute rate.

The chief aim of American's com- ercials, both radio and tv, is two- ld: consumer education, combined ith a product pitch. Serving as talysts regionally, for the overall tional image, are these features in l commercials: (1) the "As You ravel—Ask Us" service at American tions coast to coast, (2) brand mes, such as Permalube oil and tlas times, (3) torch and oval signs each service station, and (4) red, hite, and blue color schemes on s pumps.

Oil company consolidations, ac- rding to spokesmen in the pe- oleum industry, were engineered r several major reasons, including onomy of operation, national iden- ication of a brand name which, ey anticipate, will result in in- eased credit card usage.

In addition to American Oil's cor- porate re-alignment, Humble Oil Co., a subsidiary of Standard (New Jersey) went national with the Enco (energy company) label last spring, replacing Carter, Pate, and Oklahoma regionals.

Cities Service Oil Co. was created early in the year as a marketing organization for the former Pennsylvania, Delaware, and Orange state companies and Arkansas Oil Co.

L. W. Moore, president of American Oil, said recently that the consolidation of three flourishing regional companies will allow American to do many things that could not be done previously with regional operation.

"It opens the way for new economies through consolidation of staff services and through increased flexibility and coordination in transport and storage," he said, "It lets us use, as we couldn't before, national advertising and sales promotion to give us greater mileage from our advertising dollars."

But the greatest advantage, Moore emphasized, is that the move allows American to offer customers, through 29,000 dealers from coast to coast, a recognizable uniformly high quality of product and service nationally.

BOLLING

(*Continued from page 45*)

man, Cecil K. Beaver, "agencies have reported that there will be more money available for both spot radio and tv than there was a year ago." "This trend is substantiated by the size of schedules placed during the summer months," he explained. Radio has definitely felt an increase and indications are it will continue through the year coming mostly from those accounts which have yet to finalize their fall schedules.

The question of extended breaks was uniformly probed by Bolling salesmen, as nearly every capsule campaign has the clients plan and/or views on the subject.

In the summations of each cities report comments on extended station breaks were as follows:

Atlanta—"The chief reaction evident concerning extended breaks is an almost unanimous fear of triple spotting."

Boston—"There seems to be little excitement over the extended station breaks."

Chicago—"All spot lengths will continue to be used with no widespread use of extended station breaks."

Dallas—No special plans until stations make firm plans regarding rate structures.

Denver—No special plans.

Kansas City—No special plans.

Los Angeles—"There is very little enthusiasm over extended station breaks."

Minneapolis—No special plans.

Philadelphia—No special plans.

San Francisco—No special plans.

St. Louis—"No account expressed an interest in the special breaks, but whether this is the final word is not known. We can be sure that all clients will watch the results obtained by the 'experimenters'."

In New York the general comment was, "tv extended breaks, which have received widespread attention, do not appear to be getting nearly as much advertiser play as advance publicity indicated. Only a handful of clients are actively investigating their use at this time, however, the number may increase when stations' pricing policies are firmed up."

Here are some Bolling comments on individual client attitudes on using the breaks:

- Domino sugar—"Would use extended breaks but cost is too expensive in relation to minute."
- Brown & Williamson—"Unlikely to get into extended breaks during this year."
- Arrid Cream deodorant—"Extended breaks have not been considered as yet but the feeling is that nothing will change from present concept."
- Palmolive Soap—"Client is examining potential of extended breaks but agency (Ted Bates) has no production scheduled at this time."
- P&G's Duncan Hines Line —"Account is experimenting with extended breaks."

In Los Angeles, at least two accounts, Richfield Oil Corp. and S&W Fine Foods, showed favorable reaction to the extended break.

Richfield, according to Bolling, said: "A good opening with the extended break would be sufficient reason to move a spot." The agency is Hixon & Jorgenson.

S&W, whose agency is Doyle Dane Bernbach, lists its plans as follows: "Plans call for mostly I.D.'s in the 7:30-9:30 p.m. period and are in favor of extended breaks."



PETER GUNN
114 HALF HOURS

Mr. Lucky
34 HALF HOURS

Yancy Derringer
34 HALF HOURS

WIRE SERVICE
39 ONE HOURS

Call for a screening

OFFICIAL FILMS, INC.
724 Fifth Avenue, New York 19, N. Y. • PLaza 7-0100

WTRF-TV STORY BOARD



NEW FRONTIER: We're hoping things will get so good that before long, instead of sending CARE packages we'll be sending recipes overseas.

T. R. Effic!

wtrf-tv Wheeling

BARKING BOSS: "You were twenty minutes late. Don't you know what time we start to work in this office?"
OFFENDER: "No sir, I get right to work and never check to see when you all get started!"

Wheeling wtrf-tv

HUMAN TRADER! Maybe we should try to trade a few of our beatniks for some Cuban sugar.

wtrf-tv Wheeling

ST. PETER: "How did you get here?"
NEW ARRIVAL: "Flu."

Wheeling wtrf-tv

A MOTHER PIGEON and her young son were preparing to migrate to Florida. The baby was afraid he couldn't make the trip. "Don't worry," said Mama Pigeon, "I'll tie an end of a piece of string around my leg and put the other end around your neck. If you tire, I'll help you along." The baby pigeon began to wail. "But," he protested, "I don't want to be pigeon towed!"

wtrf-tv Wheeling

SIGN in a department store: "There's no tax on this perfume. The type of man it attracts is not considered a luxury."

Wheeling wtrf-tv

MERCHANDISING services can be arranged to strengthen your WTRF-TV spot schedule. We want to show you the impact of TV in this Wheeling-Steubenville Industrial Ohio Valley so see our Rep George P. Hollingbery for specifics.

CHANNEL SEVEN NBC WHEELING, WEST VIRGINIA

Tv and radio NEWSMAKERS



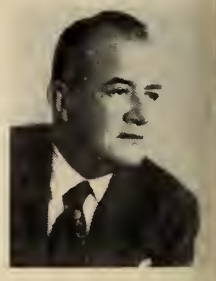
Henry T. Sjogren has been made direc of communications of the Troy-Beaum Company, film production and commun tions consultant. He was formerly assist general manager of WNBQ-TV and WMA the NBC o&o's in Chicago. Sjogren joi NBC in 1949 as controller of the radio n work, and in 1952 he was appointed c troller of the o&o division of NBC. transfer to Chicago came about in 1954. He has been active in Broadcast Advertisers Clubs of Chicago and New York.



Lawrence M. Carino has been named managing director of WJBK-TV, Detroit, a Storer station. He comes to Detroit from New Orleans where he was general manager of WWL-TV. Carino is noted as a programing authority and for his participation in civic affairs. While at WWL-TV, he started a television little theater which produced local programs. He has been in the broadcast business since 1944. His career began as a page b with ABC in New York. He also managed ABC's Vanderbilt Theat



Lyle Blahna, head of marketing, researc and merchandising departments of Ma Manus, John & Adams, has taken on t additional duties of head of media. Blahn a graduate of the University of Minneso came to the agency from the Anders Company where he was marketing manag for the past two years. Prior to that, was with General Mills for a 14-year st where he became sales promotion development manager. He w also brand manager on Betty Crocker mixes.



Thomas C. Butcher has been appointed senior v.p. and coordinator on the Colgate-Palmolive account at Lennen & Newell. He started his advertising career in 1932 as a copywriter with BBDO and has served as chairman of the board of Jim Nash Associates, industrial designers, for the past year. Previously, he was president of Brown & Butcher, an advertising agency he founded with Carl Brown in 1958. From 1953 to 1958 he was executiv v.p. at L&N and before that v.p. on Colgate at Esty.



. . . has a voice of its own in New York

sign-on to sign-off (now 6 A.M. to 8:45 P.M.) Monday Friday, WLIB is dedicated 100% to the goals and sts of the enormous Negro Community in greater ork.

Ethus becomes the first and only station in New York dicate its efforts and facilities so completely to this d And the need is vital because one out of every nine s is in the greater metropolitan area is a member of the Community.

s strength is larger than the strength of numbers In education, its growth has been fantastic—proporely far outstripping every other ethnic group. At the mic level, the Negro's standard of living is the highest tory. It has become one of the great buying forces in arketplace.

In this new WLIB schedule, "dedicated community service" will play a more dominant part than ever before. More "Negro" news; more interviews with outstanding leaders from all over the world; more Community Interest programs (such as "The Editor Speaks"—broadcast for seven consecutive years) will be the station's constant aim.

In every way, the great growing voice in the land now has a bigger voice than ever in New York.

HARLEM RADIO CENTER

WLIB

Hotel Theresa, 125th Street & 7th Avenue, New York 27, N. Y.

"Make a noise in the east . . . **but strike in the west"**

Long before Mao Tse-Tung gave us the headline for this ad, Sun Tzu, another Chinese militarist, said in 500 B.C.:

"To fight and conquer in all your battles is not supreme excellence; supreme excellence consists in breaking the enemy's resistance without fighting."

In today's terms, this strategy is called "Protracted Conflict." In today's world it is being vigorously practiced by Mao Tse-Tung and his brothers in the Sino-Soviet block.

This is Mao's formidable formula for Protracted Conflict:

I. Eliminate your enemies one by one. Kill the straggler in a group of men . . . penetrate the straggler in a group of nations.

II. Keep the enemy off balance. Example: Berlin, Laos, Viet-Nam — the basic communist policy of international thrusts and feints.

III. Use all possible propaganda and cultural warfare to sap the enemy's will to resist.

IV. Avoid a frontal assault until it can succeed without powerful retaliation.

V. Split the battlefield into a Peace Zone and a War Zone. (Today's Peace Zone is simply the full area of the communist empire. According to communist tactics, *all* international tensions lie within the War Zone. Thus, the question of colonialism may be debated in regard to Congo, never in regard to Hungary or Tibet.)

Americans can be fortified through facts. We may not know *what* the communists will try next, but the communist blueprint convinces us that whatever it is, they *are* going to try it. We need not be surprised or shaken.

We don't think these ads will change the tide of any battle. But through them, and the prime time announcements to our viewers and listeners, a few more facts about communism are being published . . . and, our knowledge of the *facts* of the case is our mightiest defense — and offense.

Prime Communicators to 1½ Million Oklahomans

WKY

RADIO AND TELEVISION

DIAL 930 • CHANNEL 4 NBC

OKLAHOMA CITY

The WKY Television System, Inc. ■ WTVT, Tampa-St. Petersburg, Fla. ■ Represented by the Katz Agency



The seller's viewpoint

Let's have more cooperation between radio and tv stations to promote roadcasting," asserts Verne Paule, general manager, WJPS Evansville, Indiana. "We are all too busy competing with one another instead of taking ventory and building for our own best interest." He asks for a code of hical conduct between competing stations which could be "a driving force r a better business reputation among all broadcasters." He then recommends int community projects with all stations in a market benefiting equally.



On promoting the broadcast media

Recently radio and television have been under frequent tacks. But instead of having radio and tv defend emselves . . . why can't these outstanding media take the ffensive and promote themselves for the good of the industry? Perhaps we are all too close to the forest to see e trees. Radio and tv are THE MOST EFFECTIVE, YNAMIC media this great nation has ever seen and ore cooperation between radio and tv station to promote rselves is essential.

Yes, radio and tv is a highly competitive business. This the way it should be. But just as the National Association of Broadcasters' has attempted to represent radio and levision, most local and statewide broadcasters have done ttle or nothing at their own level to enhance the media. e are all too busy competing with one another instead f taking inventory and building for our best interest.

First of all, it is essential that a code of ethical conduct etween competing stations be established. Just as the AB is attempting to expand the Radio Code of Good ractices, it might be well for the NAB and subsequently, tate and local broadcasters, as a group, to formulate, dopt and *adhere* to a rigid code of ethical conduct. If his code, within the competitive means of good business s developed, it could be a driving force for a better busiess reputation among all broadcasters. It might be well, oo, for agencies to adopt and follow such a code in the ame manner that the Radio Code of Good Practices is eing monitored.

Secondly, it then would be beneficial for broadcasters to ndertake joint community projects where not one or two f the local stations benefit but all sharing equally.

Recently the Indiana Broadcaster's Association, conducted its own contest for the ONE outstanding job done to promote National Radio Month. This has been a milestone in the state association and also in the nation. The IBA has also set up numerous FM networks available to all the Indiana broadcasters (AM & FM) for coverage of the Indiana Legislature, sports and other special events. Collectively, on occasion, we have worked well together, but there is much more that could be done. For instance, local and/or state broadcasters could raise funds in various ways and direct the proceeds to community projects: Crippled Children, Salvation Army; or raise funds for a museum, contribute to a memorial or scholarship fund. Other community needs such as the addition of playground equipment for parks, the furthering of a special college or high school course in broadcasting by furnishing schools with up-to-date equipment, can be vital forces to further broadcasting. In times of a community disaster, whether your own or others, even if it is outside the United States, broadcasting on a local or state basis could jointly appeal for funds to assist.

There are countless opportunities for broadcasters to be vital forces in their communities and in their states. This cooperative means would enhance the industry, put broadcasters on the offensive (rather than the defensive) and do a great deal more to open the door of greater community acceptance. Many individual stations have been doing an outstanding public and community service. But let's get some joint projects underway to elevate the media and establish ethical codes of business conduct to keep our industry competitive and dynamic.

SPONSOR SPEAKS

Broadcasters must fight for freedom

In this issue (page 33) we are presenting a special analysis of the current controversy about censorship, and the FCC's announced, and probable future policies.

We have tried to make this an objective report, and to give fairly both sides of the argument.

We ourselves, however, are not neutral. Our editorial position and policy can be stated in this way:

1. SPONSOR is deeply concerned over the trend toward government control of broadcasting and belives that it is far more dangerous than many in the industry realize.

2. We believe that, unless checked, Mr. Minow's present course of action will lead inevitably to censorship, despite the FCC Chairman professed affection for the 1st Amendment.

3. We believe that Governor Collins has been trapped by his own idealism, that in his zeal for better radio and tv he has failed to think through the real principles and issues involved.

4. We wholly reject the Governor's argument that those who fear censorship are merely "draping the honorable flags of free speech and free enterprise around the shaky shoulders of those who abuse liberties for their own selfish interests."

5. We recognize that honorable men who fight for basic freedoms will always be accused of doing so for selfish reasons, or to justify the cheap, the shoddy and inferior. But, as honorable men they must fight on, despite the accusations.

6. We believe that the fight must be stepped up, that the time has passed when large numbers of broadcasters can afford to ignore the peril, and let a handful of responsible souls do their battling for them.

7. We believe that broadcasting must vigorously seek, not merely an uneasy truce, but an absolute showdown on the whole fundamental question of free radio and free tv in our American society.

8. We are completely confident that in such a fight and such a showdown, the forces of freedom will win out.

The price of liberty, according to the old saying, is "eternal vigilance." William S. Paley has made a significant addition to this. He says, "The price of freedom is always, sooner or later, resolute action." SPONSOR believes that the time has come for resolute action on censorship.

10-SECOND SPOTS

It was a ball: A New York rad station asked "men on the stree what they thought Soviet Maj. Ghe man Stepanovich Titov's reactic would be to his 17-time orbit arour the earth 6 Aug. One man's answe "*Wheeeeeeeeeeeee.*"

What's in a name: We have a ve pretty gal in our reader's servi department whose face dropped tl other day when she received a lett addressed to Miss Rita Shrbis. "De Miss Sherbis," it began . . . *dea dear, we muttered.*

What's nude?: WABC New Yo telecast an hour-long special calle *The Two Faces of Japan.* The sho depicted the old vs. the new Japa In it was a 4-minute sequence men and women bathing together the raw. Immediately following tl sequence was a commercial for Ivo Liquid. And we thought Ivory w for babies.

Just a Minow: A humorous m ment during Newton Minow's mo recent address occured when he r ferred to a station that dropped *T Untouchables* and put in The Chica Symphony Orchestra show. Said Mi ow: "*We can only speculate abo the reaction of the television audien when they see what comes out those violin cases.*"

Fore goodness sakes: Jon Caud promotion director, WSOC-TV Cha lotte, recently attended the Maste tournament in Atlanta. The prop tress of the boarding house where l took up residence, told Caudle h impressions of her other boarder, golfer downstairs. "He's one of the golfin' fellers and as sweet as can b Why, I never spoke to a profession athlete before, and he's one of tl kindliest, gentlest, most gracious a most considerate gentlemen I ev had the pleasure of meeting, that M Bolt is." Caudle just listened wi amazement, as he had just watch Terrible Tommy (Bolt) stor through the day's match and bre his quota of golf clubs, as usual.

Full of Blarney: We asked *T Guide's* Charles Reilly what thought of the fact that Dublin, I land, once again elected as its may a gentleman of the Hebraic persu sion. His answer: "only in America



All these cigarettes and cigars are spotted on the Channel 11 air. Result: Pittsburghers are smoking up a storm. How does your brand stack up?

BEL AIR
EL PRODUCTO
KENT
KOOL
MARLBORO
MURIEL
NEWPORT
OLD GOLD
PARLIAMENT
PHILIP MORRIS
RALEIGH
VICEROY

CHANNEL WIIC NBC

The eyes of Pittsburgh

Represented nationally by Blair-TV

Ignore it

CLASS OF SERVICE
This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION
TELEGRAM
1201 (4-60)
W. P. MARSHALL, PRESIDENT

SYMBOLS
NETWORK
NR = Edward Petry & Co. National Reps.

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination

IGNORE KPRC-TV, HOUSTON? YOU CAN'T. NO ONE EVER IGNORED KPRC-TV. YOUR MESSAGE ALWAYS COMPELS IMMEDIATE ATTENTION -- AND IMMEDIATE RESPONSE. TO BE SURE TO GET ACTION, SELL OVER KPRC-TV.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

COURTESY OF WESTERN UNION

28 AUGUST 1961
40¢ a copy • $8 a year

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE



SPOT TV GIRDS FOR BATTLE WITH NETWORKS

Challenge of web spot carriers is spurring strong selling, move to oust webs from TvB

Page 27

Saturday morning is no longer net tv stepchild

Page 30

The client with the tight radio budget—Part two

Page 32

What ARB's new studies on tv viewing show

Page 36

DIGEST ON PAGE 4

Crêpes a la Masson

OLD NEW ORLEANS FAVORITE

1 lb. Lump Crabmeat
1 lb. Cooked Shrimp
1 lb. Cooked Lobster Meat
½ cup Chopped Shallots
½ cup Chopped Mushrooms
½ lb. Butter
2 cups White Wine
1 cup Cream
4 Egg Yolks
Cognac
Favorite Pancake Recipe

Sauté shellfish ingredients with ¼ lb. butter for five minutes. Sauté shallots and mushrooms with ¼ lb. of butter until shallots are soft, then add white wine and cook for five minutes. Add to this mixture cream and cook until simmer. Remove from fire and add egg yolks. Flambé-baste shellfish mixture with cognac and combine ½ of shallots and mushroom sauce. Prepare 12 crepes (use favorite pancake recipe and thin slightly) and fill each with shellfish mixture, roll, and serve at once covered with remaining sauce. Superb serving for six.



Prepared at Masson's Beach House by Chef de Cuisine Ernest Masson

WWL-TV... new New Orleans Favorite

ENTERTAINMENT PLUS is the key to New Orleans television . . . and the ENTERTAINMENT PLUS station in New Orleans is WWL-TV.

Here are two outstanding SHOWS, each a PLUS, presented on WWL-TV. Each day of the week Hap Glaudi, the premiere sports authority in New Orleans, brings to sports fans throughout the WWL-TV viewing area sports reporting in depth. His highlights of the latest sports events and hard-hitting opinions about the sporting world grab the attention of every viewer.

Another ENTERTAINMENT PLUS feature of WWL-TV is its wonderful 6 p. m. programming. 6 p. m. on WWL-TV Monday through Friday means the most exciting series of programs in town. • Yancy Derringer on Monday continues to merit one of the strongest ratings in the area. • Tuesday finds the population watching Official Detective. • This Navy town watches Silent Service on Wednesday. • Arthur Jones, local big game hunter, presents his highly-rated Wild Cargo program each Thursday. • Last, but not least, is Man Without A Gun seen on Friday.

These are but a few of the ENTERTAINMENT PLUS FEATURES on WWL-TV. Get the complete story from Katz, and then sell your product on the ENTERTAINMENT PLUS station in New Orleans.

CBS **WWL-TV**
NEW ORLEANS
Represented Nationally by Katz

IN RADIO IT'S THE SALES CLIMATE THAT COUNTS !

WPEN
PHILADELPHIA

Creates A Responsive Audience With

PACE SETTING
***VIGNETTES**
25 DAILY

EXCLUSIVE
***HELICOPTER**
TRAFFIC REPORTS

VETERAN
PERSONALITIES

FIGHTING
EDITORIALS
FIRST IN PHILADELPHIA

MIDDLE OF THE ROAD
MUSIC

AWARD WINNING
***NEWS**

WPEN
PHILADELPHIA

**Ask For Availabilities*
Represented Nationally By **GILL-PERNA**

COLOR TV



I'LL SAY THIS...

"WLW Television Stations have gone all out to sell RCA Victor Color TV sets in the grand tradition of the Crosley Broadcasting group . . . covering store fronts and home fronts to really mean business for RCA Victor. Advertisers have a pot of gold waiting for them at the end of the WLW Television Color rainbow!"

RCA

Raymond W. Saxon, Vice Pres.
Marketing
RCA Sales Corporation

Call your
WLW Representative . . .
you'll be glad you did!

WLW-I Television Indianapolis
WLW-D Television Dayton
WLW-C Television Columbus
THE CROSLEY GROUP
WLW-T Television Cincinnati
WLW-A Television Atlanta
W L W Radio

Crosley Broadcasting Corporation

© Vol. 15, No. 34 • 28 AUGUST 1961

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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Saturday morning no longer web tv stepchild

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36 Pair of new in-depth research reports by ARB provides more tha routine look into the viewing habits of homes and of individua

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DEPARTMENTS: Commentary **12**, 49th and Madison **16**, Spon sor Asks **40**, Seller's Viewpoint **69**, Sponsor Speaks **70**, Ten-Second Spots **7**

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BALANCE!



There was a time when agriculture dominated Central Iowa's economy. But it's not true today. Central Iowa—the area served by WHO-TV—is one of America's most diversified markets.

Take Des Moines for example. Its population has grown 17% in 10 years. The city has 300 factories manufacturing 1,000 different products plus 44 insurance company home offices with $4.4 billion of insurance in force. Yet Des Moines is only *one of 48* towns and cities in WHO-TV's primary coverage area.

Today, more than half the $2.5 billion income in Central Iowa comes from sources other than agriculture, but farm incomes *average $14,700* per year.

Your PGW Colonel has all the facts on WHO-TV—the one station best equipped to give you a good share of Central Iowa's bustling, balanced economy.

Source: Sales Management Survey of Buying Power, May 10, 1961; SRDS, June 15, 1961; and U.S.D.A. Census Reports.

WHO-TV is part of Central Broadcasting Company, which also owns and operates WHO Radio, Des Moines WOC and WOC-TV, Davenport

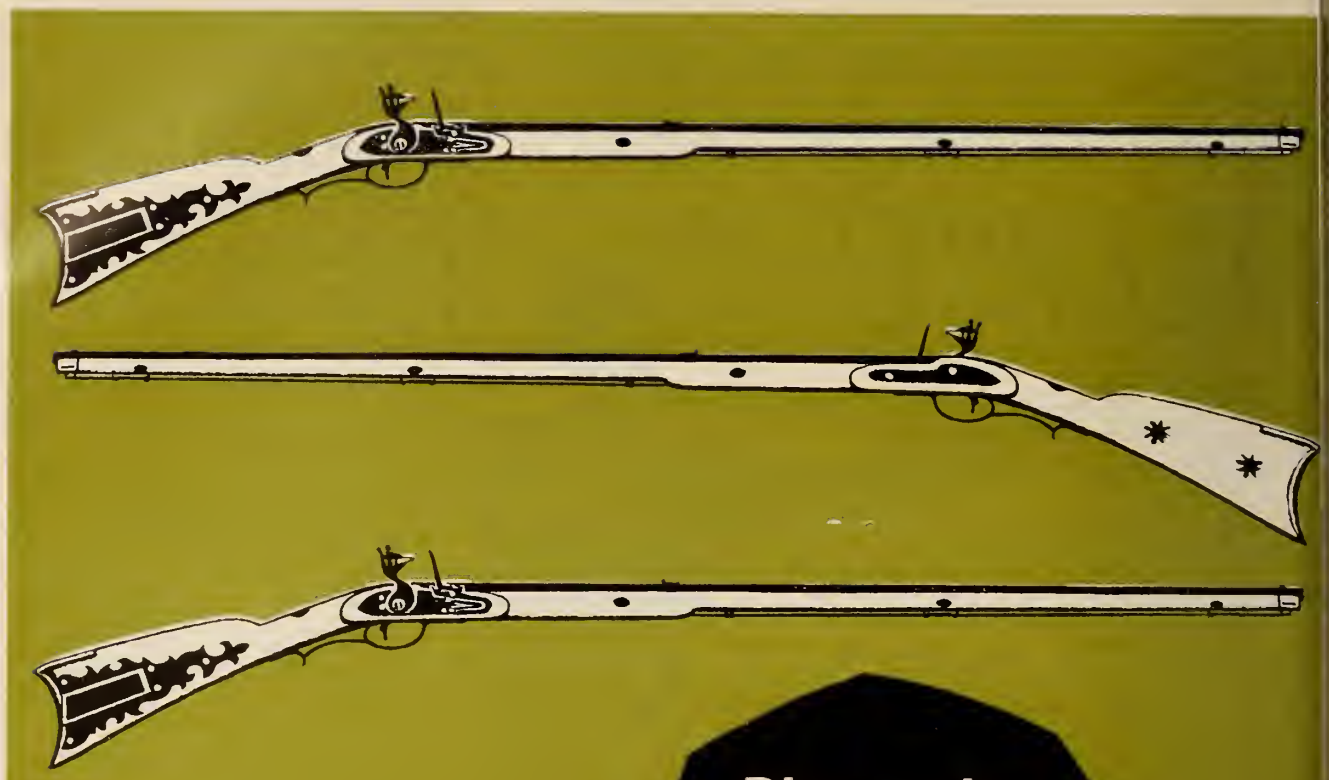
WHO-TV

Channel 13 • Des Moines

NBC Affiliate



Peters, Griffin, Woodward, Inc.
National Representatives



The Pennsylvania Rifle, also known as the Kentucky rifle, was developed in the Mylin Gun Shop, Lancaster, Pennsylvania. It was used by early settlers and frontiersmen because of its accuracy and dependability.

Pioneering in Pennsylvania

WGAL-TV, a pioneer station, introduced television to a sizeable area of Pennsylvania. Since its inception in 1949, WGAL-TV has firmly maintained its pioneering principles by being constantly alert to new and better ways of serving viewers throughout its coverage area.

WGAL-TV
Channel 8

Lancaster, Pa.
NBC and CBS
STEINMAN STATION
Clair McCollough, Pres.

Representative: The MEEKER Company, Inc. New York • Chicago • Los Angeles • San Francisco

Latest tv and radio developments of the week, briefed for busy readers

28 August 1961

SPONSOR-WEEK

CUT-INS FACE FREEZE

Buying of local spots within network shows may slow over new 'spot' vs. 'network' talent rate controversy

Local spot buying in certain kinds of network programs could come to a halt as agencies have suddenly become aware of a talent payment provision in SAG contracts.

In fact, it's understood that Y&R, for one, won't buy any more local spots in network shows until the matter is cleared up.

What are affected are local spots in network programs. These are, for example, spots in participating tv shows such as Today and Jack Paar, and in shows like Meet The Press (all NBC TV), Marshall Dillon (Gunsmoke repeats on CBS TV), plus a host of daytime shows and all co-op shows.

Also involved are locally sold spots in markets of shows purchased elsewhere by network sponsors.

In a nutshell, the problem is this: agencies and clients have been buying such announcements on the assumption that they call for "spot rate" talent payments.

This assumption is now in doubt. Technically, commercials in network programs could come under the SAG 'network rate" even if such announcements are strictly local.

The interpretation of this "fine print" definition is now a matter for top priority, secret negotiation between agencies, networks, and the union.

No decision is expected to be reached for another two weeks, and no announcement of any decision is expected before perhaps mid-September.

The amount of money which stands to be affected, impossible to estimate with any accuracy, is felt to be substantial.

If the union agrees to a re-interpretation of present contracts so that such local announcements in network shows are actually paid for at "spot rate" instead of "network rate," then the present bottleneck will be smashed and the whole matter virtually forgotten.

But if any other reading is the result of current negotiation, then a period of great trouble and expense for agencies and advertisers is possible.

One immediate question would be whether the agencies or advertisers are liable. In one case during a previous season, one agency—which had already lost the beer client involved—had to make a talent settlement for local radio spots inserted unwittingly at spot instead of network rates in a network radio program.

The present controversy in no way concerns "wild spots," which are announcements between programs. Only "program commercials," that is, announcements within shows, are being examined.

The controversy appears to hinge

(Continued on page 9, col. 1)

NETWORK SPOTS IN REGIONAL RADIO?

ABC Radio's Flair may have some regional programing within it this fall.

The plan is to substitute regional personalities for the network feed on an occasional or regular basis, depending on how the stations feel about it.

The 55 minute show is carried in brief segments daily each afternoon on around 290 stations. All commercials in Flair are national.

RKO Gen'l & ABC TV's new reps in hiring rush

Nineteen account executives were hired this week by the New York offices of two newly formed "self-rep" houses.

RKO General National Sales Division hired 13 "sales executives," five for radio and eight for television, and ABC TV National Station Sales put on six sales personnel.

The RKO General radio people hired by Don Quinn are Richard J. Kelliher, H. W. "Bud" Simmen, Tom Green Jr., James H. Fuller, and Victor E. "Buck" Forker.

Tv executives joining the RKO General unit are Jerry Molfese, Gorden Lawhead, Richard B. Colburn, Sidney P. Allen, James A. Gates, Mort Zimmerman, John A. Fernandez, and James V. Marino.

Meanwhile, going to ABC TV NSS are Thomas Belviso, Donald Bowen, Jerome McCauley, Fred Nettere, Thomas O'Dea, and Martin S. Pollins.



a statement of

WWLP & WRLP

SPRINGFIELD — MASS. — GREENFIELD

(Television in Western New England)

by William L. Putnam

GROWING PAINS

From where we sit, it would become increasingly amusing, if it weren't so tragic, to view the frantic efforts of those who would oppose and restrict the fuller development of television broadcasting. These oppositions take a multitude of forms, but in general they all have the effect of seeing to it that as few as possible new television stations get built.

With rare exceptions, those who are busiest trying to block the more complete development of this industry are the very ones who owe the most to its past growth and present status and are the same who proclaim their devotion to its potential in grandest terms.

We can find no argument against this expansion that has been advanced to date which can stand against logical analysis . . .

We find it very difficult to understand how 'the people' are going to suffer by the expansion of television in any of the various manners that are obvious.

We find it hard to understand how advertisers, whatever their size and scope, are going to suffer from such an increase in television broadcasting.

We find it hard to understand how any of those who supply their labor, or services, or products, or equipment, or talent, to this industry can suffer by the increasing of its opportunities.

We do find, however, that some broadcasters, unfortunately extremely influential, undeniably 'have it made' under the present and inexcusably long continued allocations policy. Such are the ones who might stand to lose their positions of monopoly or near-monopoly by expansion of this industry to its obvious potentials. It is the more to be regretted that such otherwise staunch defenders of the 'American way' should be the victims of this case of self deceit.

Represented nationally by HOLLINGBERY

COLUMBIA PICTURES' TV BUY IS A FIRST

A motion picture to be released theatrically by Columbia Pictures will be the alternate sponsor of the daily 6 p.m. Evening Report news program on ABC TV.

It is the first time a single motion picture will sponsor a continuing tv series on a tv network.

Title of the feature is The Devil at 4 o'clock. Sponsorship begins 25 September, and extends for one month.

Co-sponsor of the show is E. R. Squibb.

Admitted Jonas Rosenfeld Jr., Columbia Pictures ad v.p., "We have achieved outstanding results with our television campaigns in recent years, but we have not begun to fully utilize the medium."

Walter Weir, chairman of Donahue & Coe executive committee said that Hollywood's first co-sponsorship of a tv show "brings us a long way from the time, not so many years ago, when Hollywood considered even a 20-second spot a wholly unnecessary payment of tribute to the enemy."

In trade circles the jump of Columbia Pictures into tv sponsorship is regarded as highly symbolic. For it was Columbia Pictures alone of all the majors a decade ago that got into tv program and commercials production through a subsidiary, Screen Gems, while other majors hesitated, giving it an advantage still seen in the tv film field.

Just as other Hollywood producers followed Columbia Pictures into tv film production, so trade observers note they may follow Columbia into tv as sponsors of regular shows.

(Continued from page 7, col. 2)

over whether geographic use or program matrix determines a commercial's talent payment and repayment scale.



Norman Kraeft joins Mutual Radio today

Twenty-year veteran farm news broadcaster and program director Norman Kraeft has been appointed director of agricultural affairs for the Mutual Radio Network.

Kraeft was farm director for WGN, Chicago, during the 1950-1960 decade.

At Mutual he will be a broadcaster as well as a program executive. Starting today (28 August) he will be heard twice each morning in newscasts of the five minute type at 6 and 6:30 a.m. and then again for a ten minute Farm World feature at 6:35 a.m.

Kraeft joins Mutual from his present post as consultant to George McGovern, who is special assistant to President Kennedy and director of the U. S. Food for Peace program.

Nielsen top tens for August

Nielsen ranks the top ten tv network shows in average audience in the first August report as follows:

Gunsmoke, Have Gun, Will Travel, What's My Line, Candid Camera, My Three Sons, Price is Right, Real McCoys, Ed Sullivan, Holiday Lodge, and The Untouchables.

NBC RADIO'S THIRD $1 MILLION MONTH

NBC Radio has reported its third consecutive $1 million four-week period.

Between 20 July and 18 August it grossed $1,096,000, all of it in new business. In the previous report, for June-July, much of its activity was in renewals.

About half of the latest amount reported comes from orders from Campbell (NL&B and BBDO) for various programs.

Two magazines were among the advertisers placing new business. They are Reader's Digest (JWT) and Curtis Publications (BBDO).

Three other advertisers placing new business in the period reported upon are Coleman (Potts-Woodbury), Freeman Shoe (JWT) and Tyrex (McCann-Erickson).

Hough elected programs v.p. for CBS TV Stations

Hal Hough has been elected vice president of program services for the CBS Television Stations Division.

He had been director of program services for the CBS o&o's since 1958, and was program director of WCBS-TV, New York, for six years before that.

Hough had also been in program posts at WJZ-TV (now WABC-TV), New York, and WJBK and WJBK-TV, Detroit.



Hal Hough

In his new post Hough will have both domestic and international duties. He will advise CBS o&o's on live production, film buying, public affairs, and programing structure.

He will also serve as a consultant to foreign broadcasters with which CBS has agreements.

"WARNER'S 'FILMS OF THE 50's' PUT US BACK INTO FEATURE FILM PROGRAMMING'

Why WGN-TV bought Seven Arts-Volume II



says Ben Berentson,
Station Manager, WGN-TV, Chicago, Ill.

"For about two years there was such a dearth of good properties available to us, we stayed completely away from features.

"But when we saw the successful track record of Vol. I telecasts around the country, and looked over the equally fine balance of TV attractions in Vol. II, we knew we had the quality we needed to put us back in the feature film business, **profitably.**

"Advertisers seem to agree. On August 1 we were 75% sold on our first programmed series using 'Films of the 50's', slated for September . . . sold with no special promotion or sales effort!"

Warner's films of the 50's. Money makers of the 60's

SEVEN ARTS ASSOCIATED CORP.

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.

Motion Pictures—"Lolita", scheduled for Fall release...
Theatre—Tennessee Williams' "The Night of the Iguana"—Bette Davis, Margaret Leighton...
Television—Distribution of films for T.V., 20th Century Fox Films...
Literary Properties—"Disenchanted" by Budd Schulberg...
Real Estate—The Riviera of the Caribbean, Grand Bahama, in construction...

NEW YORK: 270 Park Avenue YUkon 6-1717
CHICAGO: 8922-D N. La Crosse, Skokie, Ill. ORchard 4-5105
DALLAS: 5641 Charlestown Drive ADams 9-2855
L. A.: 232 So. Reeves Drive GRanite 6-1564—STate 8-8276

For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

BRYAN, NEWSHAM TO TvAR POSTS

Robert L. Bryan has been appointed sales manager of WJZ-TV, Baltimore.

Simultaneously, Robert E. Newsham has been named Detroit manager of TvAR.

Bryan was an account executive with George P. Hollingbery for seven years before joining TvAR as an account executive two years ago.



Robert L. Bryan

Before entering the broadcast field he was with the Commercial Investment Trust, Stern's Department Store, and W. T. Grant. He is a graduate of Fordham Univ.

Newsham joins TvAR after two years as sales manager of WJZ-TV and two years as assistant sales manager of KYW-TV, Cleveland.



Robert E. Newsham

He was previously sales coordinator for WFIL and WFIL-TV, Philadelphia, and a sales supervisor for Kraft Foods.

More Coca-Cola accounts to Interpublic, Inc.

McCann agencies will get two more Coca-Cola subsidiary accounts on 31 December.

They are: Minute Maid Frozen Juice, going to McCann-Erickson, and Snow Crop Juices, to McCann-Marschalk.

M-E already has Coca-Cola and M-M has its other flavored drinks. Together with new products the two agencies (Divisions of Interpublic, Inc.) will have $5 million on various Coca-Cola accounts.

Improved research ahead for radio and tv:

—Henry Christal reveals new way of measuring radio stations

Radio people have been saying for some time that tv-based research habits are not suited to the audio medium.

This week Henry I. Christal Company, national sales representative for five radio stations, revealed that it has arrived at new ways of measuring radio, employing Alfred Politz Media Studies.

Weekly cumulative studies of each of the five stations were designed to provide a new audience portrait.

The five stations, which participated individually in studies beginning last January, are: WGY, Albany-Schenectady-Troy; WBEN, Buffalo; WJR, Detroit; WTIC, Hartford, and WTMJ, Milwaukee.

Three types of detailed data in the studies are, first, kinds and numbers of a station's listeners a week; second, listening places and times of day, and third, audience awareness of the quality of station programs and service.

Data is collected for individual stations and radio in general.

Unique features of the Politz studies are many. The station's entire coverage are, not just a limited area, is studied.

Individuals over 15 rather than entire households are examined, to obtain statistical breakdowns on multiple sets and out-of-home listening.

In addition, large samples, of 1,000 or more interviews, were used for each market. A new reporting method is cumulative for nine time periods of the day on a weekly basis.

A combination of methods was used, personal interviews for qualitative information, and diaries for quantitative measures.

The resulting figures are not "ratings"—insist the participating stations—and to insure they will not be so considered no competitive data will be reported, a departure from usual radio practice.

Tabulations are now being processed and printed reports for each of the five markets are expected to be available by September.

—Arbitron National Overnight Report to replace Multi-City

A new overnight tv network rating service will begin 24 September.

On that date ARB will begin its National Overnight Report for 26 weeks.

Audience size information will be provided for each night between 7:30-10 p.m. (New York time), through 24 March, 1962. Plans beyond that date are still incomplete.

These new National Overnight Reports will be sent to all Arbitron subscribers on the following day.

Reports will contain half-hour data on audience size, program title, homes, share, and sets for each network, as well as coverage factors for each show.

Probability sampling will be used to collect data. In addition to electronic-reporting metered Arbitron homes, other homes will be telephoned by the coincidental method on a random sample from phone directories.

Total sample at first will be 1000 homes per half hour. Telephone coincidental use will drop as more and more meters are installed. Eventually 1500 meters will be used across the country.

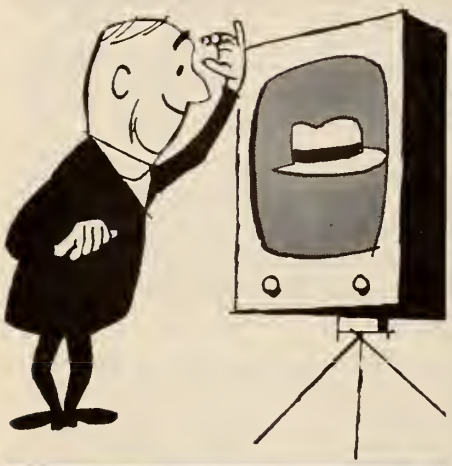
Arbirton uses a device within the tv set called a transponder. This is connected directly by wire to ARB headquarters in New York and provides data on electronic demand for processing via computer into rating figures.

The introduction of national Arbitron will mean the suspension of Multi-City reports, which for the past three years have provided overnight ratings from meters in Baltimore, Chicago, Cleveland, Detroit, Philadelphia, New York, and Washington.

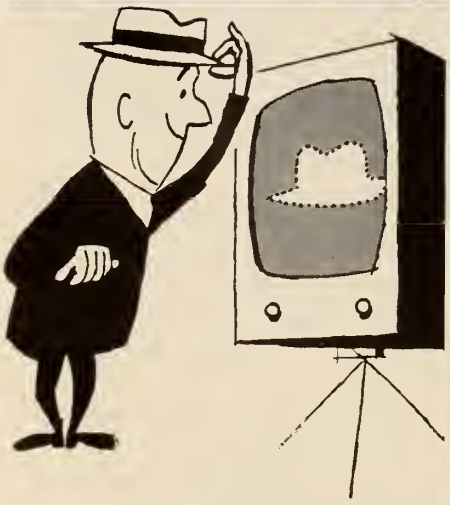
More SPONSOR-WEEK continued on page 64

IN
PORTLAND
OREGON

THEY EYE IT...



AND BUY IT...



ON

KOIN TV

KOIN-TV is Portland's *resultful* station because it reaches 7 of every 10 homes in a rich 33 county area, with highest ratings (see the latest Nielsen).

Represented Nationally by
HARRINGTON, RIGHTER & PARSONS, INC.

by John E. McMil

Commercial commentary

The Drama on N Street



I doubt if the writers of tv mysteries, adventures and horse operas would recognize it as plot material. But to me one of the most deeply moving personal dramas of our times is being played out these days in a quiet, reconstructed mansion at 1771 N Street, N.W., Washington, D. C.

1771 N is the national home of the National Association of Broadcasters and the chief protagonist in this absorbing problem play is the NAB's handsom gifted, but strangely controversial president. Governor LeRoy Collin

Don't be deceived by the sedate Early American furnishings the Governor's office. Or by the warm, magnetic friendliness of t man you meet. Roy Collins is a dazzling personality. ("He has mo charm than any man in Washington including JFK," one NAB a mirer claims.)

But behind the smile and behind the scenes there lurks a pow struggle which for sheer drama—character conflicts, tremendous i sues, high stakes, deep soul-searching, clashing ambitions, and bitt irony—tops anything I've ever seen on tv except possibly *Macbet*

The ordeal of Governor Collins is one of our great Americ stories and it is still packed with tension, still unresolved.

What hath NAB bought?

Essentially, of course, the situation has its highly humorous sid

Last year, when the embattled broadcasters of the NAB were see ing a president to replace the late Hal Fellows, they were determin to find a "national figure," a prominent citizen with strong politic connections who could act as an impressive and photogenic spoke man for an industry badly in need of prestige.

Well, they have got it in large measure with Roy Collins. But no dozens of radio/tv men are asking, "What have we bought?"

The very qualities which made the dashing ex-governor of Flori seem so attractive are those which now raise the biggest suspicion

For Collins, too, there are ironic overtones. When his good frien and fellow-Democrat FCC Chairman Minow praises him publicly "honorably exemplifying the best in broadcasting" he may swell wit pride at the accolade. But he must also remember that it is practical the kiss of death with many of his own NAB members.

"We'll be damned if we keep Governor Collins," some broadcas ers are wailing, "but we'd be double-damned if we let him go."

Yes, like all high drama, the production on N Street has its com aspects. Yet somehow I cannot bring myself to regard it humorousl

What LeRoy Collins is facing is one of the greatest challeng that could come to any man in America. The chance to be a pos tive, constructive influence in an industry of such staggering pow and importance as broadcasting is an awesome opportunity.

(*Please turn to page* 15)

the price is right on WWJ-TV

40-second prime time announcements will be available on WWJ-TV this fall on a fair and reasonable basis:

Basic rate for both 40-second and 60-second announcements will be $900.00.

Rate for 20-second announcements remains at $700.00.

30-second announcements will also be available at $700.00.

WWJ-TV management believes this new category of announcements is thus equitably priced, permitting use by advertisers of these expanded announcements for increased exposure, additional copy points, and exclusivity at rates commensurate with good advertising principles.

Moving into the new season, WWJ-TV is pleased to be able to offer excellent availabilities in 40-second breaks adjacent to the fine offerings of NBC's attractive fall programs.

WWJ-TV continues its long-standing policy which precludes triple-spotting.

Detroit, Channel 4 • NBC Television Network

WWJ-TV



ATIONAL REPRESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC. • OWNED AND OPERATED BY THE DETROIT NEWS



Cleaning? Who cleans?



Household cleansers? Fine . . . but . . . !





Stoop and scour . . . Not with VANiSH.





Today's modern housewife lives a life of ease.

FILM does the unusual...

THE PROBLEM: How to show—visually and verbally—smartly and tastefully—just what a new and different household cleanser can do . . . show how and why VANiSH obsoletes old ways and old ideas!

THE ANSWER: A unique combination of animation and live action together with precisely synchronized mattes! On film, of course! For film gives you the range of effects to make commercials exciting . . . arresting . . . the way you want them—and *when*!

What's more, it's film alone that assures you the convenience, coverage and penetration that today's total marketing requires.

For more information, write
Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N. Y.

East Coast Division
342 Madisan Avenue
New Yark 17, N. Y.

Midwest Division
130 East Rondolph Drive
Chicogo 1, Ill.

West Coast Division
6706 Santa Manica Blvd.
Hollywood 38, Calif.

or **W. J. German, Inc.**
Agents for the sole and distributian of Eastman Professional Films far motion pictures and television, Fort Lee, N. J., Chicago, Ill., Hollywaad, Colif.

ADVERTISER:
Dracket Company—VANiSH
ADVERTISING AGENCY:
Young & Rubicam, Inc.
PRODUCER:
Transfilm-Caravel, Inc.

But—and this is the dramatic and still unsolved question—does Collins have. or can he develop, the almost superhuman qualities and diversified abilities which will allow him to fulfill this role?

Can he—can any one—ever manage to exercise real leadership within the sprawling structure and conflicting factions of the NAB?

Or is he inevitably doomed to failure, to disappointment. to disillusionment, and perhaps even to bitterness?

I have talked with him several times. have heard him speak to the RTES and the 4As. and recently have been re-studying carefully every major address he has made since taking over as NAB president. For whatever they may be worth. here are my notes on the Collins character.

Notes on the Governor

LeRoy Collins combines, in surprising fashion. the hot zeal of a crusader with the relaxed ingratiating humanness of the politician.

It's a formidable combination. But it can cause trouble when one or the other side of his nature gets too far in the ascendency.

Up to now he has tended to regard his NAB job as a Great Crusade. Most criticism of Collins has arisen because he has been neglecting his very great talent in handling people.

The Governor's real, almost sole interest in broadcasting. is in the area of program improvement. He couldn't care less about such traditional NAB chores as playing footsie with Congress and the Commission.

LeRoy Collins "thinks with his guts more than his head." This remark by a one-time associate is an overstatement but contains some elements of truth.

His proposals for "Blue Ribbon" programs in prime time. and for an NAB Research Center to investigate ratings. were emotional reactions to disturbing situations rather than reasoned plans.

Such projects have caused some members of the industry to regard Collins as "superficial." He is not. But he does have a great need to surround himself with practical experienced thinkers who can complement his own strong intuitive and emotional drives.

He is a stubborn idealist. His principles and ideals are the anchor of his life, the rock to which he clings at all cost.

This gives him the indisputable stamp of greatness. But it also at times makes him overly suspicious of persons or proposals which he fears might compromise his ideals.

In the eight months since he took office as NAB president, Collins has spent a lot of time in defining for himself his own role as an industry leader. His early speeches were almost painfully self conscious in their use of the first person—"I think, I promise, etc."

From here on the test of his leadership will lie in his ability to define for others their roles as individual broadcasters.

If he can manage to instill in them a new vision of their personal mission and importance, he will succeed. If the vision remains locked in his own handsome head, he is bound to fail.

Will he be capable of getting outside himself and into the hearts of the industry? There is no way of knowing. But most thoughtful men I've talked to want desperately to have the Governor succeed.

Broadcasting will be better off if the Drama on N Street comes up with a happy ending. And so. of course. will LeRoy Collins when he fulfills his dream.

PUBLIC SERVICE STATIONS . . . because the public interest always served first

•

QUALITY in RADIO— it's a "Joe" Rahall station—

WLCY— Tampa-St. Petersburg, Florida

WKAP— Allentown, Penna.

WWNR— Beckley, West Virginia

WNAR— Norristown, Penna.

WQTY— Jacksonville, Florida

•

RAHALL RADIO GROUP

•

Represented by ADAM YOUNG

WSLS-TV
Roanoke, Virginia

. . . the station where leadership & integrity are tradition !

NATIONAL REPRESENTATIVES
AVERY-KNODEL, INC.

"THERE IS NO SUBSTITUTE FOR INTEGRITY"

49th and Madison

Minow for President?

Most observers wouldn't be too surprised to know that Minow must have tingling ambitions above and beyond the call of duty as head of a simple regulatory agency. He accepted a post in the New Frontier that is not commensurate with any part of his background, but a post that is opulent with opportunity for personal exploitation.

There is no doubt as to Minow's probity, but it can only behoove all concerned to calculate that this young man is getting on a bandwagon that will lead him to later opportunities. Outside of Kennedy, no one in the current administration has received the publicity inches that Minow has. This doesn't mean that Minow is not taking his job seriously, but it's sure that he does recognize the news value of general condemnation of an industry that is in competition with a print industry that offers little succor to tv or radio . . . and so Minow has given them the chance to delve into our intrinsic problems with great glee and the FCC Chairman has become famous overnight.

Whether it's intentional or not, it's working, and no one can really be surprised in a few years to hear more about Minow, who could be walking to the White House over the broadcasters' bones.

Hal Davis
v.p., gen. mgr.
KORL
Honolulu, Hawaii

Plaudits for 5-City Directory

I am delighted to get your latest edition of "SPONSOR's Time Buyer's of the U.S./1961" along with your "5-City Tv/Radio Directory."

For a long time I have thought you fellows do a real service with these publications, and this is an excellent opportunity to tell you that you do and to thank you for sendi me the advance copies.

With best wishes for continue success.

J. Glen Taylor
pres., gen. mgr.
WAVY
Portsmouth, Va

* * *

I was so pleased to receive this mor ing a copy of your new 5-City Dire tory. I am sure you know from m past comments what a great idea think this is and how useful I find i

I'd appreciate it if you would mak a mental note to include our com pany in your next one. As you ca see from the letterhead we should b listed in both New York and Lo Angeles.

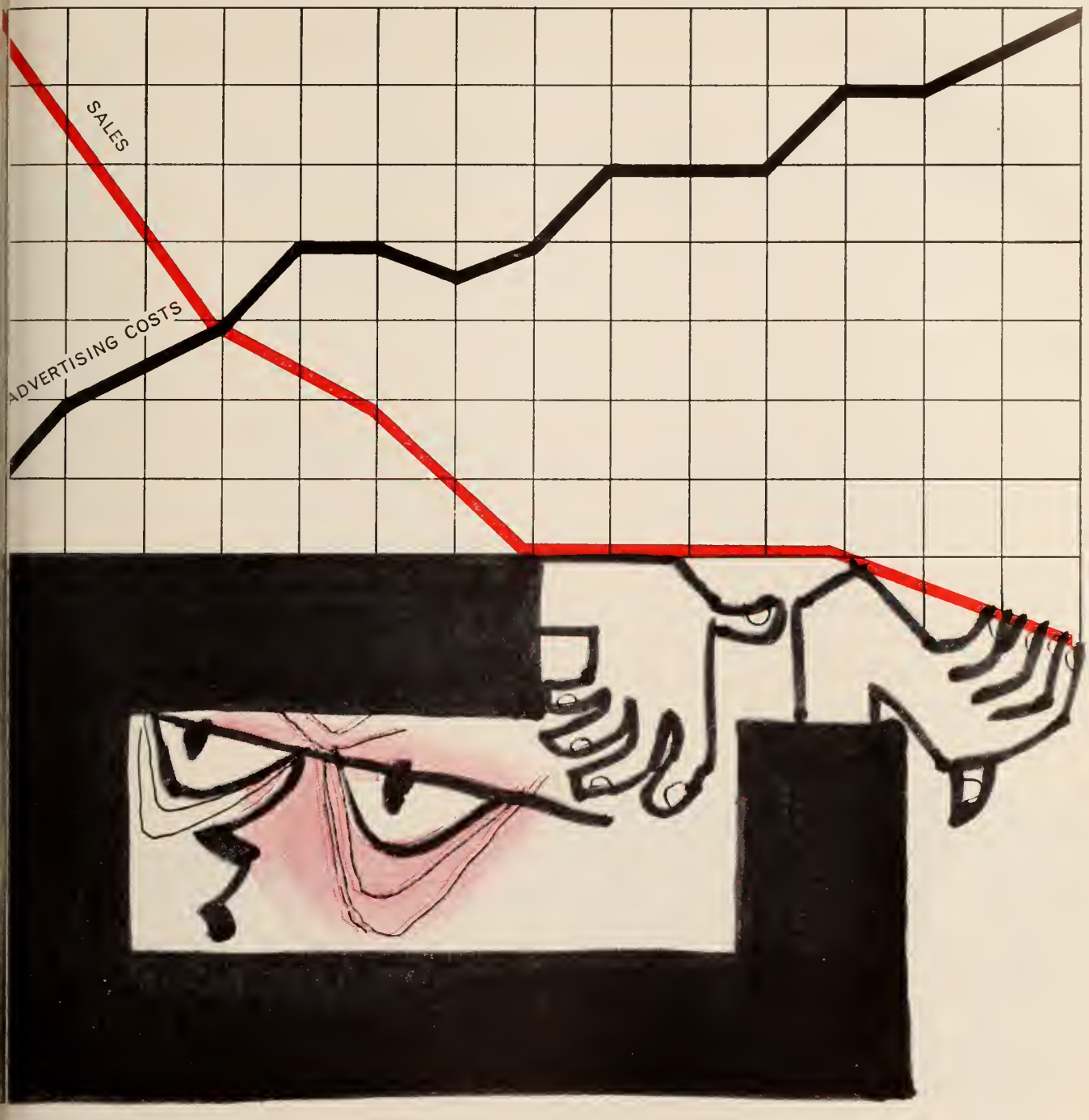
Jan Gilbert Stearns
Miller, Mackay,
Hoech & Hartung, In
New York City

Denver's advertising club

The publicity given my recent ele tion to the office of President of th Advertising Association of the We is most appreciated. However, I fe compelled to go on record with a co rection of the statement in the fin sentence of the paragraph on me i the "Tv and Radio Newsmakers" 1 July 1961.

While it was my privilege to wor as a liaison man between the AAW and AFA Boards with the suggestio that those two organizations combin their separate Advertising Week ob servances and have one unified na tional Advertising Week, I can by n means lay claim to originating th idea of an Advertising Week as such My function came about due to th situation whereby Denver has th only Advertising Club in the countr belonging to both AAW and AFA.

Lee Fondren
President, AAW
Denver



Avoid misappropaphobia*

Trust Taft AND ABC to deliver the largest audiences in four great markets.

Cincinnati	Columbus	Birmingham	Lexington
WKRC	WTVN	WBRC	WKYT
TV	TV	TV	TV
am	am	am	
fm	fm	fm	

PROGRESS Taft PUBLIC TRUST

Nauseating gnaw in pit of stomach from misappropriation of advertising dollars.

Consumer Reports show that younger, larger families drink up 58,900,000 bottles of soft drinks a day.*

Nielsen Reports show that younger, larger families eat up ABC-TV programs.†



If you're the head of the house, if you're under 40, if there are 5 or more in your family, these astronomical numbers should come as no great surprise.

America's younger, larger, post-war families are, of course, the nation's biggest consumers. Of Everything.

Every day, for a gargantuan instance, they gulp down 47,900,000 quarts of milk. Every month they brush their way through 6,173,000 tubes of toothpaste.*

Their appetite for television is equally devouring. Particularly, as the chart shows, for ABC Television.

Indeed, it would be odd if ABC-TV, programmed as it is for the younger, larger family, were not well ahead of Nets Y & Z in delivering this all-consuming audience.

Slide-rule this numerical advantage against ABC's lower cost of reaching these big spenders and you've got the answer to some mighty profitable television advertising.

NETWORK	ABC-TV	NET Y	NET Z
HOUSEHOLD HEAD, 40 OR UNDER	21.4	18.8	16.5
FAMILIES OF 5 OR MORE	24.5	20.2	17.2

ABC Televisio

*Source: Product consumption projected from "Life's Stud Consumer Expenditures."

†Source: Nielsen TV Index, Average Audience, Dec. 1960 June 21, 1961; Monday through Saturday, 7:30-11:00 P Sunday, 6:30-11:00 PM.

Interpretation and commentary on most significant tv/radio and marketing news of the week

SPONSOR-SCOPE

28 AUGUST 1961
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So you toilers around the agencies think you go through a lot of motions that in the end add up to nothing?

Well, make room for a growing number of rep salesmen on the tv side, who are becoming frustrated and harrassed by the **panic buying** they're now faced with in some agencies.

What is meant by panic buying is this: the **buyers aren't waiting for all the requested availabilities to come** (at the stipulated time) but are issuing orders on spots at hand that look like a good CPM.

Their explanation to the dismayed salesmen: "We just can't take a chance on the more **preferred spots slipping away** or being gobbled up by buyers on other accounts in our own shop."

Tv reps for the fifth consecutive week are being kept on the hop servicing the agencies with fall spot availabilities and confirmations.

The past week's harvest out of New York includes: Grove's 4-Way (Donahue & Coe), 19-22 weeks, starting 9 October; Mrs. Filbert's margarine (Y&R), 10 weeks, 11 September; Post Cereals Top 3 pack (B&B), lead-in and lead-out minutes, kid shows; P&G's Downey fabric softener (Grey), 5-6 weeks, minutes; Best Foods' Knorr instant soup (DFS), minutes; Bristol-Myers' Excedrin pain remedy (Y&R), early and late evening minutes, 52 weeks, 1 October.

Out of the Midwest: General Mills' Bisquick (Knox Reeves); Chun King (BBDO); Chox vitamin (Wade), 26 weeks, kid adjacencies; Grove's Bromo Quinine (Gardner); Ovaltine (Tatham-Laird); Quaker Oats and Mother's Oats (Compton); International Shoe (Krupnick), avail calls for spring; American Bakeries (Y&R); McLaughlin's Manor House coffee (Ludgin). Lever's Rinso Blue (JWT), minutes, 16 weeks, 10 September.

P.S.: Some of Bristol-Myers' Sal Hepatica (Y&R) spot money **will spill over into spot radio,** particularly in markets where the tv CPM's turn out above the cut-off level.

The tide's being reversed—at least in the case of Simoniz (DFS). The account's bidding adieu to network tv and going back to where it's always been before it changed agencies, namely, spot tv.

The basic reason: Simoniz is changing its **marketing pattern.**

Another **significant switchback** to spot tv from network: Mogen David Wine, out of Edward H. Weiss.

Looks like the automotives are pulling up the curtains on their 1962 lines earlier than usual and bunching the announcement dates closer than ever.

The new model dates are now set:

DIVISION	UNVEILING DATE
Buick	27 September
Chevrolet	First week in October
Chrysler, all makes, including Dodge trucks	29 September
Ford, Lincoln-Mercury (six models)	First week in October
Oldsmobile (Olds F-65), Cadillac	22 September
Pontiac (Tempest)	21 September
Ramblers	First week in October
Studebaker Lark, Studebaker Hawk	22 September, 15 October
Senior compacts—all lines	Between late October-early November

Despite the boom that spot tv is going through, there's something about t buying that's moderated the joy of many a rep.

The fly in the honey is this: the schedules may be longer-termed and heavier but the ders' spread and depth as far as the market list is concerned **seems to be under** even wha was last year at this time.

Accounts that last fall **were using 50-75 markets** are now limiting themselves to **average of 30 markets.** Some reps attribute this contraction in part, if not largely, to ease with which network spot carriers can be bought.

Anheuser-Busch (D'Arcy) will be using a special spot tv and radio sched for its latest promotion, Buy the Big Size, scheduled for late August, Septemb and October.

The aim: make up for some of the **slow beer sales** that prevailed during the **uns sonably cool June and early July** in many sections of the country.

Like the recent Pick-a-Pair promotion, **Bud's latest twist can be tied in by the tailer with any other item in the store that he elects.**

NBC TV has jockeyed a couple more of its daytime strips into the bonus c umn: you buy four quarter-hours and you get a fifth one gratis, which is tan mount to a 20% savings.

The additions: Say When and Young Doctor Malone. Previously in the bonus colum From These Roots, Make Room for Daddy, Jan Murray.

The advertising field has known some strange bedfellows, but fancy this on BBDO, which handles the Dodge line for Chrysler, is also working for the Fo Motor Co.

Here's how: as the **agency for the Autolite products,** which are sold by the Mot craft Division of the Ford Motor Co.

Ford, it seems, bought the Autolite trade name for certain of its products from t Electric Autolite Co., which, incidentally, has been a traditional Chrysler supplier.

In the assignment from Ford, BBDO **inherited the administration** of the Straigl away series which Needham, Louis & Brorby had placed for the fall on ABC TV in beh of the Motorcraft Division.

Note: The Electric Autolite Co., per an announcement to the trade press last wee **would prefer to be referred to by its full name** and not merely Autolite, because as trade name Autolite belongs to Ford exclusively.

Agency media analysts think that the big job that spot radio can't escape, if is to move forward, is finding new ways of measuring the medium.

The nub of their contention: even though tv adopted radio's techniques of measuremer the **two media no longer can be measured against the other,** no more than radio is b ing sold like tv.

What the analysts point to as the basic directions the new radio measureme techniques must take: (1) the station's reach over the space of a week; (2) the numb of hours a home habitually listens; (3) the over-all character of the audience, etc.

The job, they suggest, will have to be one in which the advertisers and the agencies wi participate in setting up the ground rules. It must involve the entire industry and **not mer ly certain groups of stations periodically.**

You might be interested in the sort of tv analysis that Nielsen is getting mor and more orders for from advertisers.

It has to do with evaluating the coverage and impact of a campaign with regard to th local area. This pinpointing is separated between network and spot.

Through the offices of K&E, NBC TV and Lincoln-Mercury are going through a sort of swap. The network is relieving the automotive of half its remaining obligation on the Alfred Hitchcock series and supplying it with enough nighttime minute participations to balance out the difference.

Why L-M wanted to unload: it's got **four cars to sell every week** from here on out and it can't be done with three commercial breaks.

The cars: Lincoln-Continental, Mercury Monterey, Comet and a newcomer that in price will range between the Monterey and the Comet and probably carry the name Meteor.

Ford will also have four cars in its new line, the latest falling between the Falcon and the Galaxie. Ford's spending around $13 million on Wagon Train, Hazel and National League football ($2.9 million) and **it'll likely buy another network half-hour** following the exit of football.

Scott Paper (JWT) is placing its daytime budget with CBS TV to the dimensions of five quarter-hours a week.

What with Scott also supporting two and a half commercial minutes of nighttime per week on the same network the affordable discounts thus made the daytime buy there a natural for the client.

ABC TV says it's got three advertisers practically on the line for the teenage news strip—4:50-5 p.m.—which debuts 2 October.

It's offering the participations at the rate of **$4,000 per commercial minute** before discounts.

Insertion of the news strip cuts Bandstand down to **50 minutes.**

ABC TV predicts that its daytime schedule will be **90% sold out**—and that includes the added 1-1:30 strip—for the last 1961 quarter.

Like the cigarette and drug-toiletries categories, food advertisers this fall will have more commercial minutes going for them in nighttime network tv weekly than ever before.

The breakdown by company, as figured by SPONSOR-SCOPE:

ADVERTISER	NO. SHOWS	NO. COMMER. MINUTES	ESTIMATED EXPENDITURES
General Foods	9	18	$650,000
Kraft-Sealtest	3	7½	290,000
Kellogg	4	6	210,000
General Mills	3	5½	190,000
Pillsbury	5	5	170,000
Campbell Soup	2	4½	160,000
Ralston Purina	3	5	140,000
Best Foods	2	3	110,000
National Biscuit	1	1½	60,000
Totals	**32**	**56**	**$1,980,000**

(For cigarette, drug-toiletries compilations see the 14 and 21 August SPONSOR-SCOPE pages.)

If you go by the strictly one-time rate card measurements that LNA/BAR uses to assess tv network billings, daytime has staged something of a comeback: daytime accounted for a third as much as nighttime billings for the first half of 1961.

The ratio between daytime and nighttime for the like span of 1960 was **29.7%**, while for 1959 it was **33.1%.**

The comparisons are gross only and do not reflect what the networks actually netted **after attrition** from discounts and bonus minutes.

Three beers appear to be hotly contesting for the tv rights to the games the Mets, which is supposed to go into business next year as the National Baseball League's New York franchise holder.

The trio: **Schaefer** (BBDO); **Rheingold** (FC&B), and **Piel's** (Y&R). Sports authorities in the trade are surprised that the team hasn't as yet set its tv plans.

Incidentally, the ratings of the N. Y. Yankees' telecast in July were **20% over what they were the year before.** The trade guess is that, unless the pair meantime falter, the Mickey Mantle-Roger Maris home run contest should raise the margin to at least 30% in August and maybe 40% for September. That doesn't include the **potential of a hot pennant race** up to the wire.

P.S.: The Dodgers vetoed Cincinnati's attempt to feed the games between them to WCBS TV, New York, on the reputed grounds of **poaching on the Yankee's preserves.**

Now that a couple of the networks are selling minute participations in programs with half-hour alternate week sponsors, a nighttime recap on the various types of segment sponsorship for the fall is in order.

To start off, **only 19 programs** will have a single corporate sponsorship, as against 25 last fall, with P&G accounting for four and General Foods, for three.

The sponsorship segment breakdown as now set:

SPONSORSHIP TYPE	NO. SHOWS	TOTAL HOURS
Single sponsor	19 (19%)	11½ (15%)
Alternate week only	32 (31%)	18 (26%)
Three or more sponsors	50 (50%)	47 (59%)
Totals	**101 (100%)**	**76½ (100%)**

P.S.: If you're looking for the recent years' trend in single sponsorship from the viewpoint of programing type it's **overwhelmingly situation comedy.** Of the 19 shows for the fall with a single sponsor, 48% of them are of that classification.

(See "Tv spot girds for battle," page 27, re spot carrier competition.)

ARB last week announced its plans to do a regular national overnight Arbitron, starting 24 September, even though the only network it had almost definitely committed was CBS TV.

The first draft of the contract for the service was in CBS TV's possession last week, but according to the network, action on it won't take place **for two or three weeks.**

NBC TV's decision to pass up subscribing to the overnight had much to do with the **squeeze on its budget** and a feeling that Nielsen's speedup of its **24-market count** would be sufficient for the network's needs.

ABC TV declined to comment, but the general impression was that its **benefit from a overnight would be limited** because of the percentage of clearance delays.

ARB hopes for much **major advertiser and agency support** after the project gets rolling.

Regardless of what CBS TV or ABC TV may do, NBC TV won't be spending any money on newspaper advertising promotion of its 1961-62 program schedule.

The reason is twofold: (1) economy; (2) conviction that **newspaper ads mean little to the audience** and that on-the-air promotion is far more effective.

NBC TV's bundle on this type of advertising last season **was well over $500,000.**

CBS TV may not know it, but NBC TV checked the result of the sizable spotlight ad campaign CBS conducted after the elections last fall and **found that it contributed hardly anything** to the ratings.

For other news coverage in this issue: see Sponsor-Week, page 7; Sponsor-Week Wrap-Up, page 54; Washington Week, page 59; SPONSOR Hears, page 62; Tv and Radio Newsmakers, page 68; and Film-Scope, page 60.



KTBS-TV GOES

ALL-AMERICAN

NOW IT'S ABC ALL THE WAY!

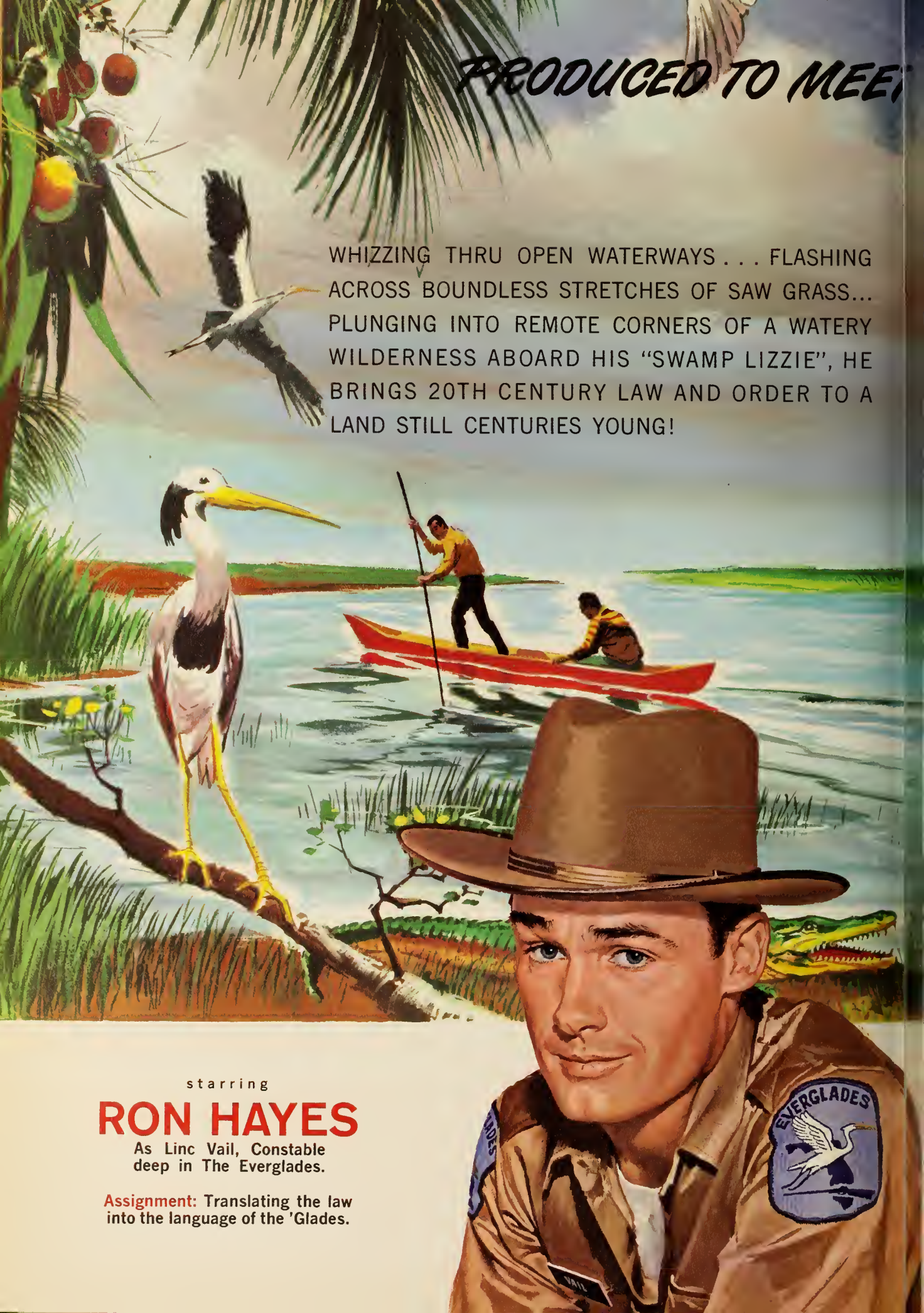
Beginning September 3, KTBS-TV, Shreveport, Louisiana becomes an exclusive affiliate of the American Broadcasting Company. KTBS-TV is proud to join the ALL-AMERICAN ABC family which sets the trend for programs Americans prefer. With this new association, KTBS delivers unduplicated network coverage in America's 68th TV market and the only exclusive ABC programming in its coverage area of 326,500 TV homes with 1,504,369 people in 58 counties covering the four states of Louisiana, Texas, Oklahoma and Arkansas.

KTBS-TV
CHANNEL 3 SHREVEPORT, LOUISIANA

Stay with
KTBS-TV FOR THE ALL-AMERICAN HABIT
of successful sales.

THE KATZ AGENCY, INC.
National Representatives

E. Newton Wray, Pres. & Gen. Mgr.


PRODUCED TO MEE
WHIZZING THRU OPEN WATERWAYS . . . FLASHING ACROSS BOUNDLESS STRETCHES OF SAW GRASS... PLUNGING INTO REMOTE CORNERS OF A WATERY WILDERNESS ABOARD HIS "SWAMP LIZZIE", HE BRINGS 20TH CENTURY LAW AND ORDER TO A LAND STILL CENTURIES YOUNG!
starring
RON HAYES
As Linc Vail, Constable deep in The Everglades.
Assignment: Translating the law into the language of the 'Glades.
EVERGLADES
VAIL

TODAY'S NEW PROGRAM NEEDS!

LAW ENFORCEMENT DRAMAS IN THE SUN-WASHED TROPICS!

Everglades"



THE IMPACT SERIES PRODUCED FOR FAMILY VIEWING!

The most attractive combination of dramatic appeals ever to comprise a program series! Truly . . . a program everybody will be for!

NEVER A SHOW WITH SO MUCH *GO!*

From Lake Okeechobee to the Florida Keys, from Big Cypress Swamp to the sparkling Gulf of Mexico . . . 5000 square miles of tropical wilderness. TV's FIRST AND ONLY "LIVING LOCALE!"

United Artists INC

ZIV

ZIV-UNITED ARTISTS, INC.
488 MADISON AVENUE
NEW YORK 22, N. Y.

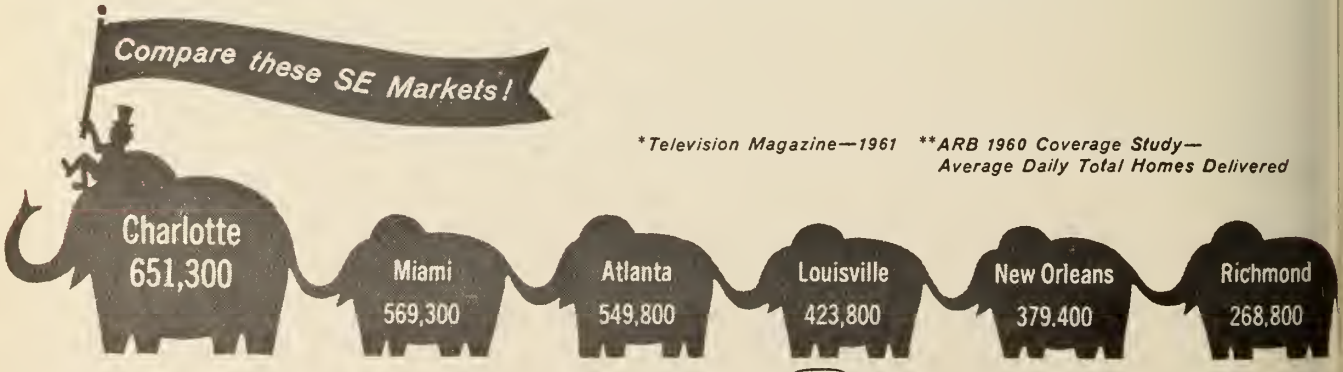
THE CITY POPULATION IS PEANUTS!



The Charlotte MARKET is Tops in the Southeast with 651,300 TV Homes*

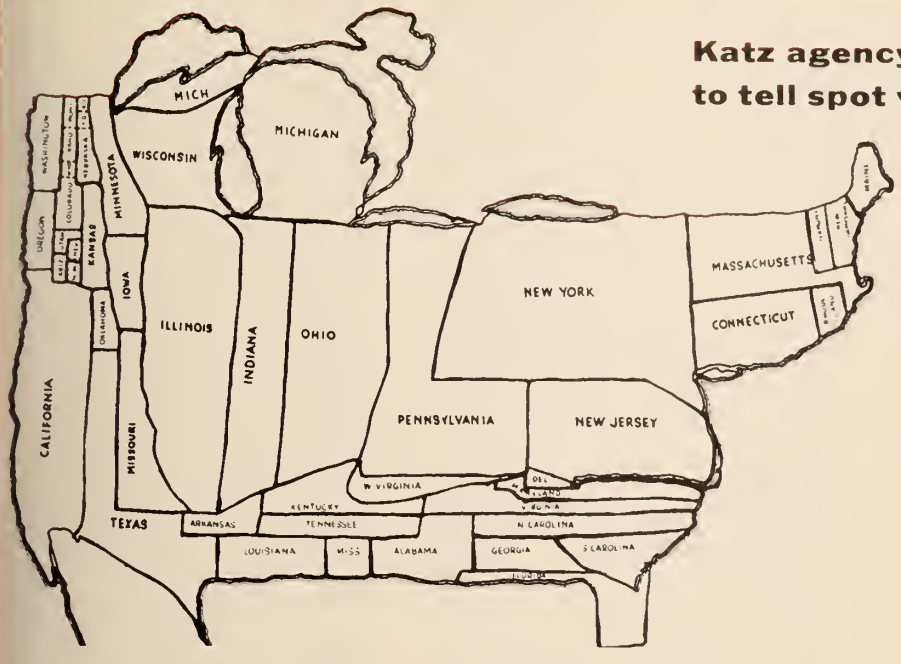
Two-hundred thousand peanuts is a fair size city patch, but it's *still peanuts* compared to the TV Homes in the elephantine Charlotte Television Market.

Don't forget! WBTV Delivers 55.3% more TV Homes than Charlotte Station "B"!**



*Television Magazine—1961 **ARB 1960 Coverage Study—Average Daily Total Homes Delivered

Represented Nationally by Television Advertising TvAR Representatives, Inc.



Katz agency uses distorted map to tell spot vs. carrier story

In the stepped up fight by station reps to combat network spot carrier sales, many promotional devices are employed. Distorted map from a recent Katz Agency presentation illustrates point "Your distribution picture may look like this—with 8 States providing 50% of your sales." Prime argument of spot sellers against network buys is spot flexibility in allowing an advertiser to concentrate ad funds in markets where potential or brand development is greatest.

TV SPOT GIRDS FOR BATTLE

Challenge of network spot carriers stimulates new, more aggressive selling of basic virtues of spot tv

Promotional effort of leading rep firms stepped up; many new spot presentations are now being readied

As network tv swings into the 1961-62 fall season with an estimated 0% of all prime time hours devoted to spot carriers (compared with 25% in 1960, 15% in 1959 and 11% in 1958) the forces of spot tv are preparing a mammoth counter-offensive which may, in coming months, produce some of the strongest overall selling the spot medium has ever seen.

Leading the fight are the embattled station representative firms who see in the rise of network minute sales a substantial threat to spot revenues.

So bitter has the fracas become that a body of potent reps is currently lobbying to have the networks thrown out of TvB so that the Bureau can concentrate on spot and local selling. The proposal will be taken up at the TvB meeting in Detroit in November.

More significant, however, are the intensified plans for selling the virtues of spot, now being readied in practically every major rep office.

Announced this week, for example, is a new eight-city study of Brand Comparisons, prepared by Pulse for TvAR, a sizeable research project (5,633 families) which involves no individual station data, but provides graphic and powerful ammunition for overall spot selling.

Pulse conducted the survey in Boston, Baltimore, Washington, Charlotte, Jacksonville, Pittsburgh, Cleveland, and San Francisco. It provides detailed data on seven major product categories, beer and ale, cigarettes, cold remedies, gasoline, headache remedies, hot cereal and margarine.

Questions were designed to ascertain first, whether a particular product was used by the family, and second, the brand most recently purchased.

Tabulation of both types of information in the eight-city study shows strong support for the arguments advanced by spot sellers that "markets are different" and "all business is local."

Consumption of beer and ale, for instance, varies widely in the eight cities. In Washington, 50% of families reported beer-ale purchases in the two weeks preceding the survey in Charlotte only 30% and in Jacksonville only 37.4% had bought beer or ale in this period.

64.8% of Boston men reported smoking as against 60.4% in Washington. Male preferences for filter over regular cigarettes showed city by city variations with Charlotte males going for filter brands by 38.8% to 28.1% while in Pittsburgh the score was 23.6% for filters vs. 38.3 for non-filters.

55% of Washington women reported smoking in the week preceding the survey vs. 42.9% in Jacksonville.

Cold remedies had been bought by 42.9% of Baltimore families as against 30% in San Francisco.

San Francisco, however showed up as a potent headache remedy market with 94% of families buying as against Boston's 77.7%.

The pattern of hot cereal usage found by Pulse was Washington 61.3%, Boston 61.9% Jacksonville 62.1%, Baltimore 62.3, Pittsburgh 65.7%, Cleveland 66.3%, Charlotte 67.7%, San Francisco 74.3%

Even more potent reasons for advertising and marketing men to consider cities as individual problems and plan tv expenditures on a market-by-market basis were uncovered in the Pulse TvAR brand breakdowns.

Among beers and ales Budweiser was 2nd in Charlotte and Jacksonville, 3rd in Boston and Washington, 5th in Cleveland, 8th in Baltimore. Detroit, and San Francisco, 9th in Pittsburgh.

National Beer was purchased by 48% of families in Baltimore to make it a runaway favorite there, but by only 10% in nearby Washington, 6.3% in Charlotte and 3.9% in Jacksonville.

Schlitz ranking No. 1 in Charlotte and Jacksonville was 9th in Cleveland and San Francisco. Iron City, the Pittsburgh favorite, ran 15th or 16th in Cleveland.

Cigarettes, though not showing quite as dramatic shifts, showed Winston the top filter in Baltimore, Washington, Jacksonville, Cleveland, but 4th behind L&M, Kent, and Salem in Pittsburgh.

Among cold remedies, Dristan could do no better than 5th in Baltimore, though it was the leader in San Francisco, Charlotte, and Jacksonville.

Bayer Aspirin was in first place by a wide margin in all cities among headache remedies, but Bromo Se zer ranged from 5th in Cleveland 12th place in Boston.

Quaker Oats, a runaway hot cere in Washington with 73.5% of fan lies reporting purchases, apparent has a soft spot in its marketing p ture in Pittsburgh where only 9.1 of families bought, and where Pil bury ranked up a whopping 81.3%

The scrambled marketing patte for margarines, found by Pulse shown on the chart below.

Among gasolines, the city-by-ci differences in brand preferences a bound to induce strategy meetings agencies handling the big oil a counts. Shell, for example, a sol No. 1 in Jacksonville, had to fig for 6th place in Boston, Baltimo and Washington. Gulf, No. 2 in Bo ton and Charlotte, was 5th in Pitt burgh, 6th in Cleveland.

All in all, the Pulse-TvAR surv seems to have turned up the kind information which buttresses strong

Margarine study, one of seven "brand comparison" reports in new 8 cit

BOSTON	Mar. 1961 %	Mar. 1961 Rank
Allsweet	1.8	15
Blue Bonnet	9.9	4
Cloverdale	4.2	8
Dover	2.3	14
Fleischmann's	10.7	3
Good Luck	7.1	6
Hood's	2.6	13
Imperial	14.9	1
Kraft**	9.9	4
Mazola	3.1	10
Mother's	5.8	7
Mrs. Filbert's	14.4	2
Nucoa	3.1	10
Nutley	3.7	9
Stop & Shop	1.8	15
Tri-Nut	3.1	10
All Others	5.5	

BALTIMORE	Mar. 1961 %	Mar. 1961 Rank
Allsweet	1.3	13
Blue Bonnet	6.5	5
Fleischmann's	5.2	6
Fyne Taste	4.0	8
Good Luck	5.2	6
Holiday	2.9	11
Imperial	10.3	2
Kraft**	8.0	3
Mazola	1.3	13
Mother's	3.1	10
Mrs. Filbert's	32.3	1
Nucoa	3.8	9
Nutley	7.8	4
Princess	2.1	12
All Others	9.1	

WASHINGTON	Mar. 1961 %	Mar. 1961 Rank
Allsweet	1.8	12
Blue Bonnet	10.1	4
Coldbrook	5.0	8
Dalewood	3.2	11
Fleischmann's	11.5	2
Good Luck	4.7	9
Imperial	10.8	3
Kraft**	9.3	5
Mazola	4.0	10
Mrs. Filbert's	21.0	1
Nucoa	5.9	6
Nutley	5.7	7
All Others	9.3	

CHARLOTTE	Ma 19 %
Allsweet	2.
Blue Bonnet	7.
Blue Seal	6.
Blue Star	1.
Cloverbloom	2.
Fleischmann's	6.
Golden Maid	3.
Imperial	1.
Kraft**	17.
Marigold	4.
Mazola	4.
Mrs. Filbert's	19.
Nucoa	3.
Nutley	5.
Nu-Treat	2.
Palmetto Farm	4.
Park & Shop	1.
Sunnyland	1.
All Others	4.

*Brands with less than 1.0% have been included in "All Others." **Includes Parkay, Miracle & Deluxe. (Figures expressed as % of families using margarine)

e traditional argument for using ot—its extreme market-by-market xibility which can provide sales essure where it is most needed.

Other representative firms such as atz which had previously developed me data on the variation in brand atus by markets (in its presentation The Sales Manager's Medium" Katz inted out that GE Washers ranked t in Newark, 7th in Denver, Chemne Paint 1st in Washington, 11th Duluth etc.) report they are ready- g new and strong sales pitches, not erely for their own stations but for e medium itself.

Many of these pitches will be di- cted to specific clients and will mmer hard at the spot vs network ot carrier story. Typical of the guments used in such presentations re those contained in a recent one the Petry Company to Lambert & asley and Warner-Lambert for sterine.

Petry, while admitting that spot carriers provide "some advantages over the traditional network buys" attacked on the ground that such tv usage "falls far short of duplicating the efficiency and flexibility of Selective Spot Tv."

Among points made by Petry:

- "Each network has its share of sub-par affiliates which, for a variety of reasons, fail to deliver a normal network share of audience.
- "Variations in network station performances are compounded by differences in local viewing habits. These often produce wide swings in network program ratings market-by-market. Some of these low key audiences may be more important to you than others worth higher tune-ins.
- "Instead of uniform schedules with hit or miss market penetration bearing no direct relationship to market values. Selective Spot enables you to employ Television selling power strategically.
- "Selective spot provides many of the advantages of long-term heavyweight campaigns without their prohibitive costs.
- "You can throw a block into the tv efforts of your competition in these decisive sales areas."

The Katz Agency in its presentations of the spot vs. spot carrier story stresses "advertising to match distribution" and uses such devices as the "distortion map" shown on page 27.

In a recent pitch to an automotive account, Katz told group of Detroit executives, "As few as 8 states provide over 50% of your automobile sales. Only National Spot Tv permits you to apply Tv sales pressure in proportion to each market's potential."

Despite these, and many other signs that spot tv's story will be told this fall more vigorously than ever by an increasing number of firms, individual representatives are by no means inclined to take the spot carrier threat

arch by Pulse, is used by TvAR in telling spot's flexibility story

ACKSONVILLE	Mar. 1961 %	Mar. 1961 Rank	PITTSBURGH	Mar. 1961 %	Mar. 1961 Rank	CLEVELAND	Mar. 1961 %	Mar. 1961 Rank	SAN FRANCISCO	Mar. 1961 %	Mar. 1961 Rank
vet	3.9	9	Allsweet	2.4	11	Allsweet	5.5	8	Allsweet	5.7	8
onnet	11.3	2	Beverly Farm	1.5	13	Ann Page	3.0	10	Arden	3.3	11
eloom	1.7	12	Blue Bonnet	11.7	4	Blue Bonnet	6.9	6	Blue Bonnet	7.9	7
cmann's	1.4	14	Clover Farm	1.0	16	Durkee's	2.8	13	Coldbrook	8.7	5
aste	4.6	8	Eatmore	2.7	9	Eatmore	2.0	15	Delrich	1.5	15
Luck	2.5	11	Fleischmann's	6.5	7	Fleischmann's	11.0	2	Fleischmann's	8.1	6
eal	5.9	6	Garden Gate	1.0	16	Good Luck	10.5	3	Good Luck	1.1	16
t	21.3	1	Good Luck	13.1	2	Imperial	10.3	4	Holiday	10.7	4
o	2.9	10	Imperial	12.3	3	Kraft**	13.2	1	Imperial	13.6	2
lbert's	9.4	5	Kraft**	15.8	1	Luncheon Spread	2.7	14	Kraft**	11.4	3
o	10.1	4	Mazola	2.6	10	Mazola	3.0	10	Lucky	4.4	9
le	5.7	7	Mother's	1.2	14	Mrs. Filbert's	6.4	7	Marigold	1.1	16
eat	1.5	13	Mrs. Filbert's	11.4	5	Nutley	8.9	5	Mazola	3.5	10
e rand	10.3	3	Nucoa	1.9	12	Sweet Sixteen	1.2	16	Nucoa	16.6	1
			Nu - Maid	1.2	14	Top Spread	3.0	10	Tastewell	2.0	12
			Nutley	8.0	6	Tri-Nut	5.2	9	Tri-Nut	1.7	14
			Royal Scot	1.1	16				Wilson	2.0	12
			Tri-Nut	3.1	8						
Oers	7.6		All Others	6.0		All Others	8.3		All Others	9.6	

Typical spot arguments vs. spot carriers

"Each network has its share of sub-par affiliates which, for a variety of reasons, fail to deliver a normal network share of audience."

"Variations in network station performance are compounded by differences in local viewing habits. These often produce wide swings in network program ratings market-by-market. Some of these low key audience markets may be much more important to you than others with higher tune-ins."

Quote—from a recent Petry presentation to Listerine

lightly, or to gloss over its dangers.

A recent, confidential letter from a prominent New York rep to the stations on his list provided a careful analysis of the "Reasons for the Growing Use of Network Carriers" as well as a formidable "Arguments against the use of network carriers."

Included among reasons for growth were:

1. Increased reach—an advertiser can reach many more homes per week by spreading his commercials among a number of programs, than with single or alternate week sponsorship.
2. Reduced risk—budget is spread over a number of shows. If one flops not all eggs are in one basket.
3. Low cost availabilities as well as "bargain basement selling" by networks of other than top show participations.
4. Opportunities for seasonal or short term advertisers to go network.
5. Opportunities for limited budget advertisers to go network.
6. Minute announcements in prime time—which copymen want.
7. Ease of buying—less work for the agency.

According to this representative the chief arguments against the spot carriers are:

1. Uneven advertising pressure, resulting in a hit-or-miss penetration on a market basis. "An advertiser's audience is controlled not by his distribution or potential in a particular market but on such factors as number of stations in the market, viewing levels, popularity of the program in a particular market, and competitive programing."
2. Greater c-p-m's for minutes in prime time rather than for spot 20s which, in many cases, can do as good a copy job.
3. The risk factor. Network buys cannot be improved as readily as spot buys.
4. Network clearances. "Each network has blind spots."

The strategy which this representative plans to employ against the spot carriers centers heavily around the theme "*Network carriers are the breeders of advertising inefficiency.*"

One point of attack: the suspected weakness of network shows in reaching audiences in the top markets. A preliminary analysis of the audience for six spot carriers showed that five out of six reach below average audiences in the top 15 markets.

As the spot vs. spot carrier battle grows in intensity it seems probable that the networks themselves will wheel out formidable pitches to counteract the energetic efforts of the rep firms.

Some industry observers are growing concerned that the developing warfare will confuse overall selling

(Please turn to page 46)

Saturday

"Business is booming, during this time, nets repo

CBS and NBC nearly sol out, ABC better than 50%

The upcoming network tv seas will see a sharp resurgence in bus ness and programing in the Saturd morning schedules of the three ne works. Network spokesmen agr that "business was never better" o Saturday.

Among the major reasons for t "boom" in Saturday morning ne work business:

- All three networks have c back their weekday children's pr graming.
- Toy companies, spurred on b success, such as that of Mattel Inc have been approaching the webs wit orders.
- Many more advertisers a bringing in packages to the network and sponsoring them either half o full time.

Another major reason for the e fectiveness of Saturday morning a sales plans. At NBC, for exampl there has been a revamping, not onl of the schedule, but of the sellin methods as well.

After successfully initiating th plan of selling quarter hours at flat gross package rate on the *Sha Lewis* show last fall, the network h adapted the policy to all of its Sa urday morning programs this seaso

Here's how it works. When an a vertiser buys a quarter hour at gross package rate, e.g. $10,500 f *Pip the Piper*, he is entitled to thre minutes in that show. He can tak these three minutes all in one day, o spread them over a three week p riod.

"The plan is designed for th smaller advertiser," explained NB TV manager of daytime progra sales, Bob McFayden. "Since the are no discounts available here, it not that appealing a plan to the ma jor year-round advertiser," he sai

morning no longer net tv stepchild

It has been successful in wooing small-to-medium sized advertisers of children's products, as evidenced by the way sales have been going.

Two shows on NBC TV, *Pip the Piper* and *King Leonardo and his Short Subjects* were brought into the network by General Mills. GM, however, sponsors only half of each, the remaining 50% being made available on the flat gross package plan.

CBS and ABC also have shows brought in by advertisers. At CBS, Kellogg is the full sponsor of *Magic Land of Alakazam*, Nestle, for *Roy Rogers*, and Nabisco for *Sky King*. This gives the network 90 minutes for which it doesn't have to sell any time.

Audion Eminee, which brought in Sonny Fox' *On Your Mark* to ABC TV this season (half sponsorship, half up for grabs) originally brought the show to NBC. It was reportedly turned down at that network because of Fox' contractual obligations to WNEW-TV, which forbid him to appear on any other New York channel. Thus the station lineup would have to preclude the network's flagship station.

Although CBS' lineup starts with a show geared for pre-school age children, and works through to young teenage appeal shows (*Roy Rogers*, *Sky King*), NBC has specifically designed its schedule to graduate from the pre-school level up through high school age.

Update and *Watch Mr. Wizard*, both with definite junior high and high school appeal, can be classified as young people's public affairs shows. *Update* is a current events series, *Mr. Wizard* a science show.

An interesting development takes place in the sponsor lineup when *Update* hits the airwaves. Until *Update*, NBC's sponsors fall in the general category of cereal, candy, toys. At 12 noon, however Helena Rubinstein has bought into *Update* to publicize her line of teen cosmetics.

And *Watch Mr. Wizard* is sponsored by General Electric, on behalf of its science kits.

Saturday morning sales at all three networks are in good shape at present. CBS, for example, is near ready to post a sold-out sign, with half of *Video Village Junior Edition*, the only available time spot, pre-noon Saturday. CBS, however, has three of its six Saturday morning shows brought in, and completely sponsored by, three advertisers, Kellogg.

They're raking it in for the networks on Saturday







***Among** the big money makers on the networks this fall in the Saturday morning lineups are NBC TV's Shari Lewis (above) shown with two of her handpuppets; Sonny Fox (above right) coming on to ABC TV with a new show* Magic Ranch, *and the sold out old standby on CBS TV* Captain Kangaroo. *Earliest shows, such as* Shari Lewis, *and* Captain Kangaroo *are geared to pre-school age children. Later morning shows such as ABC TV's* Update *and* Watch Mr. Wizard *are aimed primarily at grade school and junior high levels*

A glance at the fall web Saturday a.m. lineups

	ABC	CBS	NBC
9-9:30 a.m.		**Captain Kangaroo** $8,000 per ¼ hr. various sponsors Sold Out	
9:30-10 a.m.			**Pip the Piper** $10,500 per ¼ Gen. Mills ½, part. ½ 60% S. O.
10-10:30 a.m.		**Video Village—Junior Edition** $2,500 gross + time per ¼ Eldon Toy Co. half still available	**Shari Lewis** $15,000 per ¼ Sold Out
10:30-11 a.m.		**Mighty Mouse** $2,600 per ¼ hr. Colgate, Ideal Toy, Am. Home Sold Out	**King Leonardo** $15,000 per ¼ Gen. Mills ½ ½ part. Sold Out
11-11:30 a.m.	**On Your Mark** $15,000 full 30-min. Audion Eminee half available	**Magic Land of Alakazam** Kellogg	**Fury** $13,000 per ¼ 1 min. available
11:30-12 noon	**Magic Ranch** $12,000 full half Beatrice Foods half available	**Roy Rogers** Nestle	**Make Room For Daddy** $12,000 per ¼ 30% S. O.
12-12:30 p.m.		**Sky King** Nabisco	**Update** $10,500 per ¼ Helena Rubinstein 50% available
12:30-1 p.m.			**Watch Mr. Wizard** $9,000 per ¼ Gen. Electric

Nestle, Nabisco.

NBC is just about three-quarters sold out. Still available are spots on *Pip the Piper* and *Make Room for Daddy*, one minute on *Fury*, and 50% of *King Leonardo* and *Update*. ABC TV is better than 50% sold out on its two shows, at this point. Still available is about 80% of *Magic Ranch*.

Both "old pros" on Saturday morning, CBS and NBC feel "business was never better" in this programming block.

Why the advertiser interest? For one thing, when else can a client reach the kiddies with toys, candy, cereal messages? All three networks have their children's inventory locked into Saturday morning. For another, the "sound and sight barrier" has already been broken, via the success story of companies such as Mattel Inc., and tv is a safe bet for toy companies, one of the largest groups of Saturday morning advertisers.

There are so many toy companies interested in Saturday morning, it presents certain problems to the networks. For instance, one toy participation, precludes all others in a show for a specified period of time, and also precludes a conflicting advertiser getting certain adjacencies on other shows the same day.

Among the toy companies heavying up their network schedules this

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Have You Thought of Using Radio?—Part Two

The Client

Small budget advertisers bring home proverbial bacon

Low cost and flexibility are among radio's ace assets

Whether it's a blitz or long-range schedule, the small budget advertiser plays to an all-powerful audience in present-day radio, a SPONSOR survey shows. In this article, part two on small budget advertisers, there is sufficient evidence that it isn't necessary to be a big-spending Diamond Jim Brady in order to bring home the proverbial bacon.

The advertiser with a tight budget must get maximum reach for minimum dollars, according to James Duffy, ABC Radio national director of sales. Duffy said a national advertiser with a limited budget has to look for two things: first he must try for the maximum reach and secondly, he must be able to jack-up the interest in his own sales force.

"How much can this advertiser buy on television," Duffy asked. "For the past five years costs have been leaping upwards at an increasingly accelerated rate. A national food advertiser, for instance, with an annual budget of $52,000 could not even buy one one-half hour prime time television. Or the advertiser might spend his entire annual budget by buying one color page in Life Magazine. For the same money, however, he can afford to buy one spot a week for 52 weeks on ABC Radio Network's *Breakfast Club*. In other words, this advertiser can buy a national property on network radio in a peak audience for a minimum amount of dollars, have more commercial impressions, merchandise successfully from within, make an impact on the food industry in general, jack-up the interest of his own sales force by using a national salesman like Don McNeill, have the coverage factor of 290 markets nationally and have just as much exposure as $5,000,000 worth of advertising

with the limited radio budget

could bring him on television."

Duffy cited the example of Magla Products Inc., an advertiser on *Breakfast Club* on a minimum schedule. They have now become the number one makers of ironing boards. They achieved this result, according to Duffy, by latching on to the McNeill show at a minimum cost. There are other advantages radio offers a tight-budget advertiser. First of all, network radio is an adult medium . . . Secondly, the television-show advertiser talks only to one group, according to Duffy. Because of the turnover on radio, however, the advertiser can get maximum reach and frequency. Duffy also advanced another argument, namely that radio is the "last word" medium. He cited a recent RAB study which proves conclusively that the housewife hears the last commercial message before buying—on radio.

Long indeed is the list of advertisers with every size budget—small, medium or large—for whom radio is geared to do an effective job. But for the advertiser with a small or moderate appropriation, radio is the *only* medium capable of delivering real frequency of impression, even in major markets, according to Martin Beck, assistant radio sales manager, The Katz Agency, "The image that can be created through even a modest radio expenditure can have dramatic effect at the advertiser, distributor and retailer levels," Katz told SPONSOR. "Literally dozens of realistic smaller-budget advertiser know that tv's glamour is not for them; that sound economic principle dictates their use of radio as the economical, the resultful, medium for their budgets."

Beck maintained that the big-budget advertiser is making a mistake if he does not allocate more substantial portions of his budget to radio. "If radio works so efficiently for the shrewd buyer of more limited means, it can, for the large advertiser offer a tonage of impressions of dominant proportions, provide the impact that is vital in the extraordinary competitive battle for the public's attention, and brand loyalty, today," Beck said.

In actuality, a small budget advertiser can provide the ideal test of results on a station for a national advertising campaign, in the opinion of Ralph F. Glazer, sales manager of the New York office of CBS Radio Spot Sales. A small budget usually means a single station buy in each market selected for the campaign, according to Glazer. Glazer cited the



DILLY BEAN small budget campaign over WQXR, N. Y. Station gave Frederic Papert (r) Papert, Koenig, Lois award for campaign. (l to r) Martin Bookspan, Elliott Sanger Jr., Walter Neiman & Elizabeth Robinson of WQXR salute agency for effective radio use



PITTSBURGH PLATE GLASS used limited budget on CBS Radio 'Garry Moore Show' Russ Fernow, manager, Pittsburgh Glass ad and prom. (l) and Bill Firman, assistant general manager, CBS Radio Network Sales (r) shown with response card held by Moore



MAXIMUM REACH with tight budget is achieved by Magla Products on Don McNeill's ABC Radio's 'Breakfast Club.' With McNeill are ad. mgr. Irwin Hanapole (l) sales mgr. Jack Homer

case of the Sicilian Government Tourist Bureau. The U. S. rep of this account's Sicilian Agency, Publispa, Inc. was recently faced with a perplexing problem; the need to build tourism to Sicily with a minimum budget allocation. The solution? Use of CBS Radio Spot Sales represented stations in three key travel revenue-producing markets. New York, Chicago and Philadelphia. Working with the agency, CBS RSS produced a series of commercials selling the attributes of Sicily—these to be aired by station personalities over a background of Italian music. Glazer said programs and adjacencies were selected on a qualitative basis to reach the right audience potential for Europe vacationing. not the *largest* audiences available but rather carefully selected audiences.

The sponsor purchased $9,000 worth of spots consisting of 12 announcements per week over a two-week period of WCBS, N. Y.: six announcements per week over WBBM, Chicago, for two weeks, and five announcements per week for two weeks over WCAU. Philadelphia. The results were highly "gratifying" the agency reported. "Even the smallest of budgets can buy carefully selected facilities on stations that have the ability to deliver qualified prospects," Glazer said. Glazer also cited remarkable results from a $26,530 campaign in behalf of the Swiss Cheese Association over six CBS Radio stations.

Both Max M. Friedman, Eastern radio sales manager of H-B Representatives, and Lou Faust, vice president of John Blair & Co., were certain that modest budget advertisers were getting enormous results in radio. "I can give you a long list—such as Kiplinger, Great American Insurance Co., Blondex, etc.—who use radio exclusively because of the value they receive," Friedman said. "True, these companies can't compete with major advertisers in *budget*, but they can in *results*, because they buy wisely, and they buy radio. There is no medium that can compare or compete with radio—newspapers, magazines, television, or any other, because radio reaches the greatest number of people at the lowest cost. But most important, radio gets *results*."

"When your budget seems modest in comparison with competition," said Faust, "spot radio should have top consideration because it may well be the one medium in which you can afford enough repetition to get your message across."

There are more small budget advertisers than commonly recognized. Miles David, vice president of RAB, observed carefully. For example, many brands of major national or regional advertisers are 'small budget' advertisers, David observed, adding that they may not have the frequency to justify major expenditure even though they are well established and widely distributed. "The sales effectiveness of radio is something

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THE TEN COMMANDMENTS FOR A SMALL BUDGET RADIO ADVERTISER

ADVOCATE of small budget radio advertising is Frederick Lyons, director of NBC Radio Spot Sales, who gives his views in the form of ten commandments

1. **Don't attempt to "buckshot" in all markets at once.**
2. **Don't make a six month campaign out of a three month budget.**
3. **Effective merchandising to dealers and prospects will extend the impact of your campaign.**
4. **Buy the stations and times which reach *your* customers.**
5. **Ratings alone will not guarantee sales success.**
6. **More than one station in a market will deliver more than *one* audience.**
7. **Outstanding copy will make up in quality what the budget can't buy in quantity.**
8. **Shorter announcements can stretch your dollars.**
9. **Phase your campaign to conform to seasonal sales potential.**
10. **Expand your campaign by adding markets and frequency when results warrant it.**

ARE ADMEN CONFUSING WEB SPOT CARRIERS, SPOT TV?

TvB's Huntington reminds advertisers that net spot carriers and spot tv are not similar and interchangeable

"Confusing the two can cause some advertiser mistakes," the Bureau's v.p. and gen. mgr. points out

By George Huntington
Vice president, general manager, TvB



"IF MORE advertisers were aware of major differences between spot tv and spot carriers I'll bet fewer would make changes in either direction," says TvB's George Huntington

There's a growing number of advertisers and agencies who apparently do not understand the distinction between network and spot tv. Unless the client's marketing problems have changed, or there's a new philosophy, the advertiser switches should not be taking place. With so many switching between spot tv and network tv participation plans, you'd think the two were similar and interchangeable. I think this confusion can cause some advertisers to make a mistake as they make the change.

It's easy to see where the confusion started. Once upon a time, the average spot user bought a series of spots, the average network advertiser had his own program. At that time, the advertiser took the audience of his spot schedule and compared it with the audience of his network program, computed his cost-per-thousands and felt he knew which was the best buy.

But then the networks added participation schedules and the advertiser learned he could scatter his commercials within these programs just as he had scattered them in spot television. So he took the total audience of these network "spot carriers" and compared it with the spot audience, computed efficiency, and took his pick.

This picking one form of television over another just on the basis of audience size and cost efficiency overlooks the big difference between these types of television.

The original definition of spot tv says it well: It's market-by-market tv, a form that allows added weight in one market while another market gets less . . . depending upon the importance of each market to the advertiser. Network advertising sends *equal* advertising weight *to* each market; spot advertising is *unequal* weight originating *in* each market.

It does not matter how many spots in the total schedule, spot vs. network. It isn't just the total delivered audience. Just as important is *where* the audience comes from . . . how many from which markets. If you were to take the dollar importance of each market for a specific advertiser and then compute his audience for each of these markets, then and only then could you tell whether spot or network plans were most efficient. This arithmetic will vary advertiser-by-advertiser because few have the same dollar value for the same markets.

Take the case of an advertiser whose product's sales are influenced by the degree of water hardness. If his per capita sales are twice as high in hard water areas as in soft water ones, some people will be worth twice the advertising dollars as others . . . his cost-per-thousand can be twice as high in some areas as in others. Until he knows where his audience came from, this advertiser won't know (1) how much his advertising should cost and (2) which form of television is the more efficient in reaching his best customers. Water hardness or seasonal temperatures or competive dealer strength, each makes a different map of the nation and each presents a different advertising problem.

So when an advertiser compares spot tv with network plans, he should remember he's really making a choice between controlled advertising weight in *each* market or equal advertising weight in *all* markets. Only after he's aware of the dollar value of the audience each form of television can deliver can he really take his choice. If more advertisers were aware of this major difference between spot tv and the so-called "spot carriers" of network tv, I'll bet fewer would make changes in either direction . . . and television could get back to its business of attracting new business from the great outside world instead of fighting over the business we already have.

TWO NEW ARB STUDIES PROBE

More-than-routine look into tv audience facts is provided by depth research on households, individuals

Children, teens, and adult males average about the same amount of viewing but adult women 50% higher

A pair of ARB studies taking a more-than-routine look into tv audience facts provides a fascinating glimpse of the viewing habits of Americans.

The more detailed of the two studies delves into household and individual viewer characteristics during the week of 2-8 March 1961. The other analyzes audience characteristics by network program type during January 1961.

The probability sample of some 1,600 families in the detailed study is based on a universe of U. S. tv homes with telephones—a group totaling 47.5 million families and 152.1 million individuals. There is a wealth of basic data broken down by (1) daytime, (2) nighttime, (3) weekend and (4) total week and cross-tabulated by (1) family size, (2) age of head of household. (3) family income, (4) age, (5) sex, (6) housewives, and (7) grocery spending.

Here are some of the more basic facts in the study:

• While large families do about 50% more viewing than small families on the average. the total amount of viewing by small families is about a third more than large families. This seemingly contradictory statement can be explained by the fact that, despite all the kids around, there are about twice as many small families (1-2 persons) as large families (5-plus persons).

The larger gross viewing of small families totals up despite the fact there are about 50% more individuals in all large families than in all small families, and despite the fact that, on the average, the large family (and the children thereof) does twice as much viewing on daytime weekdays than the small family. What tips the balance is the habit of families to do most of their viewing at night. Average nighttime viewing among small families is almost as high as among large families. (Note that, in all cases, the figures deal with telephone families.)

• Families with younger household heads (under 40) do more viewing on the average than families with older household heads. This is undoubtedly due to the fact that the younger household heads have more children at home.

• Contrary to popular notion, there is no simple relationship be-

HOW NETWORK TV SHOWS RANK IN POPULARITY

	Adventure	Children's	Crime/ Mystery	Documentary	Drama	Game/ Panel	Situation Comedy	Sports	Variety	Western
By homes	4	9	1	8	6	10	3	7	5	2
By persons	4	6	1	8	9	10	3	7	5	2
By men	3	10	1	7	8	9	4	6	5	2
By women	5	10	1	7	6	8	3	9	4	2
By teens	3	6	1	8	9	10	4	7	5	2
By children	4	1	5	9	10	8	2	7	6	3

Source: ARB tv national report, January 1961

VIEWING

tween family income level and amount of family viewing (see chart). Families making between $4,000 and $6,999 (and who account for 47% of all families in the sample) do more than half (51.3%) of all viewing. The over-$10,000 families (which account for 9% of all families in the sample) tally up 6.8% of all viewing.

• Children, teens and adult males do about the same amount of viewing on the average. The adult (over 18) woman does considerably more —about 50% more. The most tv-happy group among all the age groups is the woman over 49 who accounts for a solid 30 hours a week before the electronic screen—more than four hours a day. The man over 49 does more viewing than the younger man but less than women in the younger age groups.

The older adult not only does more viewing on the average than the younger adult but predominates even more on a gross viewing level since there are more adults in the over-49 category than in any of the other age categories measured in the ARB study. Of all viewing done by adult women, the portion accounted for by the over-49 female group (32% of all adult women) is practically 39%.

However, when the adult woman is limited to housewives, the age factor in viewing becomes less important. Here, the young (18-29) housewife does about as much viewing as the older housewife and both do more, on the average, than the housewives in the age span between them.

In the area of network tv programming, the other ARB study, here are highlights:

• There are no striking differences in program viewing habits among men, women, teens, and children. One reason, of course, is that viewing is a family affair. Some obvious differences emerge. Men like adventure and sport shows more than women; women like drama more than men. Documentaries and westerns rank the same in popularity among men and women. Westerns

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HOW VIEWING DIFFERS BY FAMILY TYPE AND AGE OF ADULTS, CHILDREN

AVERAGE HOURS OF VIEWING PER WEEK

By family size **(family viewing)**

1-2 members (37%)	3-4 members (45%)	5-plus members (18%)	Average (100%)
27.2 hrs.	**34.9**	**41.6**	**33.2**

By age of household head **(family viewing)**

Under 40 (36%)	40-54 (36%)	Over 54 (28%)	Average (100%)
36.6 hrs.	**32.7**	**29.7**	**33.2**

By family income **(family viewing)**

Under $4M (23%)	$4-7M (47%)	$7-10M (21%)	Over $10M (9%)	Average (100%)
32.0 hrs.	**36.8**	**32.3**	**25.6**	**33.2**

By age of children **(individual viewing)**

12 and under	13-17
16.3 hrs.	**17.8**

By age of men **(individual viewing)**

18-29 (18%)	30-39 (25%)	40-49 (24%)	Over 49 (33%)	Average (100%)
15.2 hrs.	**16.2**	**16.9**	**20.7**	**17.7**

By age of women **(individual viewing)**

18-29 (20%)	30-39 (24%)	40-49 (24%)	Over 49 (32%)	Average (100%)
22.0 hrs.	**22.0**	**22.7**	**30.1**	**24.8**

By age of housewife **(individual viewing)**

18-29	30-39	40-49	Over 49	Average
26.6 hrs.	**22.5**	**21.8**	**26.0**	**23.6**

Source: ARB tv national report, March 1961

STRIKING difference in the amount of weekly viewing hours among women compared to men and children is shown here. Children average around 17 hours, men nearly 18 but adult women spend nearly 25 hours weekly in front of tv set. Note women over 49 view 30 hours



MERCURY DEALERS ACCELERATE RADIO DRIVES

Success of Southern Calif. dealer group's heavy spot push sends other area dealers off in the same direction

Dealers credited with over half the business joined latest drive; radio's budget share doubles in two years

A spot radio campaign, constructed for Lincoln-Mercury dealers of Southern California by Kenyon & Eckhardt for the '59-60 selling season, and continued with variations ever since, has turned out to be the prototype for a growing number of L-M dealer groups across the nation.

Consequently, radio's share of the dealers' aggregate advertising budget has doubled within the past two years, reaching new spending heights.

What's the formula which had the Southern California dealers, and now their brethren elsewhere, asking for more?

"Frequency is the essence of the campaign," states K&E media group head Bren Baldwin. "The programers of radio have set it up as a background/reminder medium and we use it that way, blending right in with the medium. With radio formats what they are, you can't expect audiences to be breathlessly awaiting your message. We take advantage of radio's reminder quality, and talk to the audience all day and night—(half the time they probably don't realize they're hearing us), until we get our message across.

"At the outset we determined we would dominate whatever medium we selected. We chose radio because of its omnipresence—it's all over the house and in automobiles. In California, radio home audiences are as high as anywhere, and there's the extra audience dividend of a society almost entirely dependant on automobiles for transportation."

The initial campaign encompassed about 25 stations mostly in Southern California but including some exposure in Las Vegas and Phoenix. For the first six weeks the area was blanketed with 2,400 spots per week, 450 via Los Angeles stations. About half this spot weight was employed during the next five weeks. Nearly all of the area dealers association ad dollars were invested in the radio burst, unusual for this type of account since long dealer lists often are in the copy, a factor favoring print's inclusion.

It's central theme—another tene to come out of the California projec is the usefulness of a unifying them —was "PDQ." The jingle urge listeners to see the new Mercur "PDQ. pretty darn quick." PD also was given the meaning, "price deal, quality."

Results? These dealer association meet quarterly, Baldwin relates, an when an advertising program fails t move cars off the floor rapidly enoug to suit the dealers, they give vent t their dissatisfaction with much gust at the ensuing meeting, and that's al for the campaign in question. In thi case, the Southern California dealer asked for more radio support th

STRATEGISTS on the go in Kenyon & Eckhardt corridor include (l to r), Lou Kennedy media supervisor; Bren Baldwin, media group head, and Ray Fertakos, assistant buye





MEDIA MAN OUTLINES TACTICS USED BY AUTO DEALER GROUPS

"Don't expect radio audiences to be breathlessly awaiting your message," cautions K&E media group head Bren Baldwin. "The programers of radio have set it up as a background medium, so frequency is the key. We blend in with radio's background/reminder quality, and talk to the audience all day and night (half the time they probably don't realize they're hearing us), until we get our message across. For the Southern Calif. Lincoln-Mercury dealers we had the all too rare opportunity to apply this strategy totally, and the dealers, who are our severest critics, voiced their approval of the results by requesting another radio campaign." From this beginning, spot radio strategy has spread to L-M dealers responsible for over half the business of their Ford Motor Co. segment.

ollowing spring and summer.

And word of the Southern Cali-ornia experience spread among Lin-oln-Mercury-Comet dealers across he nation. In response to their eightened enthusiasm for radio, &E developed a '61 campaign which as embraced by dealer associations esponsible for better than half of his Ford Div.'s total business. It as given the central theme of "The ig Drive," with copy to the effect hat "The big drive is on at your lercury-Comet dealers. . . ."

Campaign lengths varied from re-ion to region, with the New York rea's four-month stint the longest. ut from this past February to July, adio drives were on. In New York got underway in mid-February, ith about 60 days of radio contem-lated. So encouraging were the ales, however, that it was held over nother 60 days. As the campaign rogressed, new copy, along success tory lines, was inserted. It stated at ne point for instance, that sales in he New York area were up 72% ver the previous month. While it as to be expected that March sales ould be greater than February's, hat increase is considered outstand-ng. Baldwin sees the New York results as especially significant since, according to him, New York is not thought of an outstanding radio area.

Additional noteworthy month-to-month sales hikes that took place during "The Big Drive," and were passed on to the radio audience: Boston, district, up 58%; St. Louis district, up 38%, the lowest figure recorded among districts participating in the Big Drive, and yet considered a very sizeable increase.

Frequency for "The Big Drive" reached 75-100 spots per week in roughly 15 major markets, while 20 was minimum for small communities. While this is on a lesser scale than the initial Southern California blitz, the spots were concentrated in weekday traffic time and weekends, thereby building frequency in terms of the more limited time period.

Speaking of week-ends, it is Baldwin's observation that many underrate the in-car plus that radio offers. Depending on the market and the time of year, he has found that weekend radio audiences are inflated from 25 to 40% thanks to in-car listening.

While a variety of spot lengths carry the L-M dealers' message, most prominent is the minute, with 50 seconds of electrical transcription, and 10 set aside for locally inserted tag, usually for dealer listings. The e.t. portion is divided between jingle and spoken copy. The jingle is usually the same for dealers across the country, but spoken copy often must be tailored separately from district to district, and at times from market to market. To maintain a freshness while continuing with the same jingle tune and copy theme, the musical tempo is varied.

In looking back over that initial, west coast campaign, Baldwin points out that whatever medium you work with in Southern California, where the mode of living is different, you have problems. For instance, the newspapers' combined circulation in Los Angeles amounts to less than three-quarters of the population, without even considering duplication: whereas in other area newspapers often hit 90% or better, according to Baldwin. And he cites net tv ratings as another example of atypical behavior on the West Coast.

As for radio, Baldwin finds that terrain presents a big problem in Southern California. Mountains play havoc with stations' signals, so an experienced hand is needed to buy complete radio coverage.

SPONSOR ASKS:

DO YOU FORESEE ANY NEW BUYING PATTERNS FOR SPOT TV?

Those replying to this week's question are:

- **Adam Young,** The Adam Young Companies, New York
- **Jack Denninger,** Blair-TV, New York
- **Edward W. Lier,** Avery-Knodel Inc., New York

Adam Young, *president, The Adam Young Companies, New York*

By and large, it looks like a good national spot tv year for the major and top secondary markets, and a not quite so optimistic outlook for the smaller markets.

Spot activity will significantly increase in the top 25 markets, and to an appreciable extent in markets 26 through 50. The lesser markets will not share in the bonanza, principally because of the fact there are so many more minute carriers on all three networks.

However, this picture has its lighter side for small market television. Forced to turn to other sources of revenue, these stations began to develop lucrative regional business.



Activity will significantly increase in top 25, and appreciably in 26 through 50

Many of these accounts upon which stations began to concentrate had regional distribution or private labels in certain areas. Via the use of tv, they expanded their marketing area and increased sales. We think this one of the important areas in which smaller market stations must apply themselves to replace dollars taken away by network carriers.

Another salient trend is that each year seems to see earlier fall buying than the preceding year. This summer everybody seems to have been out buying a couple of weeks earlier than a year ago, which was a couple of weeks earlier than the year before. This phenomenon is apparently connected with the tightening of availabilities; as good avails get scarcer, advance buying increases.

A phenomenon of this fall's buying season, which hopefully will be a portent for the coming year, is the tremendous coffee activity. Coffee accounts have gone wild! In a period of less than two weeks, the following accounts broke: Folgers; Hills Brothers; Instant Maxwell House; regular Maxwell House; Chock Full O' Nuts which is extending distribution from New York to midwest and England; Chase & Sanborn; Nescafe; and new Carnation Coffee Mate, to be distributed in southeast portion of the country. All these accounts erupted within ten days, and all expect Chase & Sanborn wanted prime time I.D.'s and 20's. (C&S prefers minutes, which generally takes them into fringe areas.) Naturally, because so many competing accounts wanted virtually the same thing, avails were tight. But most requests were accommodated, mainly because of expanded breaks in prime time on network stations. However, this hasn't frozen out I.D. advertisers either; they generally have been able to find what they wanted.

Another industry which should affect long range benefits to spot tv is the cosmetic companies, which already are the second largest advertisers in the spot medium. The old standbys—Helene Curtis, Avon and Revlon—are changing their marketing or advertising techniques. Curtis is starting to sell door to door; Avon is selling in grocery stores unusually packaged products; Revlon is promoting a "matte" look. You can bet that all of these innovations will result in the spending of additional dollars in spot television. Meanwhile, new companies are attempting to storm the bastions heretofore reserved for the entrenched companies. In the hair coloring field alone, at least companies have moved in within the last two years. But the vortex of the struggle are the attempts of the leaders to move into each other's bailiwicks. And top cosmetics makers are sharply increasing new product lines.

So far, there has been no demand for 30's or 40's. We think that after creative people at agencies develop copy and production for these spots, demand for these new length announcements will rise proportionately. These new spots will become a factor not sooner than after the first of the year, in our judgment. Also by that time, the law of supply and demand will go into effect to put a realistic price on the 30's and 40's. Most stations have priced 30's one-and-a-half times the 20-second rate and 40's double.

The rapid recovery from the recent recession—which amazed even pollyanna forecasters—can have only one effect on spot. Rising costs or not, we may be entering the best era to date.

Jack Denninger, *vice president, Blair TV, New York*

There are at least three distinct developments which are shaping new buying patterns for spot television.



Because of 30's, 40's, more stations will adopt pre-emptible rate card feature

this year. We believe all of them to be healthy.

(*Please turn to page* 52)



Why is approximately 80% of the local TV money in the Des Moines market invested on **KRNT-TV?**

KRNT-TV *makes cash registers ring!*



The quality of our quantity of audience is apparent to local advertisers who live here and who must prosper here. Their cash register *must* ring — they have no alibis! Their cash register is their copy tester!

The believability of the exclusive KRNT-TV personalities (we have more than all other stations) is shown by the cash register and by the Central Surveys.

Month after month, year after year, KRNT-TV ratings are high. Highest Newscast ratings in the nation! Highest sportscast ratings! Highest local personality ratings!

If you want to find out more about this unusual station, we suggest you check any business man in your line of work in Des Moines. Ask him about KRNT-TV. You, too, can get outstanding results by advertising on . . .

KRNT ch. 8 TELEVISION

DES MOINES, IOWA

An Operation of Cowles Magazines and Broadcasting, Inc.
. . . and represented by The Katz Agency, Inc.

28 AUG. - 24 SEPT. NIGHTTIM

	SUNDAY			MONDAY			TUESDAY			A
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	A
6:00	No net service	I Love Lucy P. Lorillard various sponsors (L&N)	Meet The Press co-op I-L $6,500	ABC News sust.	No net service	No net service	ABC News sust.	No net service	No net service	ABC
6:30	Walt Disney Presents (6:30-7:30) A-F $94,000	Twentieth Century Prudential (R-McC) D-F $35,000	No net Service	No net service	D. Edwards News Amer Home (Bates) N-L $9,500††	Huntley-Brinkley Rep. Texaco (C&W) R. J. Reynolds (Esty) N-L $6,500††	No net service	No net service D. Edwards News Am. Home alt Goodyear (Bates) N-L $9,500††	Huntley-Brinkley Rep. N-L $6,500††	No ne
7:00	Maytag (Burnett) Canada Dry Metrecal (K&E) Simoniz (DFS)	Lassie Campbell Soup (BBDO) A-F $37,000	Bullwinkle Gen. Mills (D-F-S) Ideal Toy (Grey) $36,000	No net service	No net service D. Edwards News Amer Home (repeat feed)	Huntley-Brinkley Rep. Texaco (repeat feed)	Focus on America	No net service D. Edwards News Am. Home alt Goodyear (repeat feed)	Huntley-Brinkley Rep. Texaco (repeat feed)	No ne
7:30	Maverick (7:30-8:30) Kaiser Co (Y&R) Noxzema (SSCB) W-F $82,000	Dennis The Menace Kellogg (Burnett) Best Foods (GB&B) Se-F $36,000	Walt Disney's Wonderful World of Colo Kodak (JWT) RCA (JWT) $98,000	Cheyenne (7:30-8:30) Ed Dalton (N&E) W-F $87,000	To Tell The Truth‡ Am.Home (Bates) R.J. Reynolds (Esty) ScF $18,000	No net service	Bugs Bunny G. Fds. (B&B)	No net service	Laramie (7:30-8:30) R. J. Reynolds (Esty) Beech-Nut (Y&R) W-F $85,000	Hong (7:30 Kaiser Armour Metrecal Ma (Bu
8:00	Maverick R.J. Reynolds (Esty) Armour (FC&B)	Ed Sullivan (8-9) Colgate (Bates) alt Kodak (JWT) V-L $85,800	Walt Disney's Wonderful World of Colo	Cheyenne P&G (B&B) Amer. Tobacco (BBDO)	Pete and Gladys Goodyear (Y&R) Carnation (EWRR) Sc-F $37,000	National Velvet Gen. Mills (BBDO) Bulova (SSC&B)	The Rifleman P&G (B&B) W-F $38,000	Father Knows Best Scott (JWT) Van Camp (EWRR) Warner Lambert ScF $34,000	Laramie	Hong Lorillard Lehn (GM Miles
8:30	Lawman R. J. Reynolds (Esty) Whitehall (Bates) W-F $41,000	Ed Sullivan	Car 54, Where Are You P&G (Burnett) $46,000	Surfside 6 (8:30-9:30) Brn & Wmsn Pontiac (MacMJ&A) J&J (Y&R) Whthall (Bates) A-F $87,600	Bringing Up Buddy Scott (JWT) Se-F $35,000	Price Is Right P. Lorillard (L&N) Amer. Home Products (Bates) $22,500	Wyatt Earp Gen Mills (DFS) alt P&G (Compton) W-F $40,000	Dobie Gillis Pillsbury (Burnett) alt Philip Morris (Burnett) Se-F $37,000	Alfred Hitchcock Ford (JWT) Revlon (Grey) My-F $65,000	Ozzie & Kodak Coca (McC) Sc-F
9:00	The Rebel P&G (Y&R) L&M (D.F.S.) W-F $42,500	G. E. Theatre Gen Electric (BBDO) Dr-F $51,000	Bonanza Chevrolet (C-E) $88,000	Surfside 6 Whitehall (Bates)	Spike Jones Show Gen. Fds. (B&B) Sc-F $27,000	Whispering Smith Warner Lambert Lehn & Fink (SMM&B) Polaroid (DDB) Ponds (NCK) Schick $26,000	Stagecoach West (9-10) B & W (Esty) Miles (Wade) Colgate (Bates) Corn Prod Metrecal W-F $87,000	Comedy Spotlight Quaker Oats (JWT) P&G (Burnett) ScF $38,000	Thriller (9-10) All State (Burnett); Glenbrook (DFS); Am. H. Curtis (K&E) Colgate (Bates)	Hawaii (9:30- Carter Beechsm Miles My-F
9:30	Asphalt Jungle (9:30-10:30) Simonize Beecham (K&E) A-F $84,000	Holiday Lodge Lever (SSC&B) State Farm (NL&B) AN-F $8-9,000	Bonanza	Adv. In Paradise (9:30-10:30) Noxzema (SSC&B) DuPont (BBDO) Lever (BBDO) A-F $92,900	Ann Sothern Show Gen. Fds. (B&B) Sc-F $24,000	Concentration P. Lorillard (L&N)	Stagecoach West Ralston (Gardner)	Playhouse 90 (9:30-11) S. C. Johnson P&G (B&B) P. Loril. (L&N) Bristol-Myers (Y&R) Star-Kist (Bur)	Thriller B-Nut Life Savers (Y&R) Tobacco (SSCB) (My-F $85,000	Hawaii Am. (Bat Lorillard Lever White (Ted
10:00	Carter (Bates) Corn Pro (L&N) American Chicle (Ted Bates) Metrecal (S&E) Union Car (Esty) Am. To. (SSCB)	Candid Camera Lever (JWT) Bristol-Myers (Y&R) AuP-L $34,000	Dupont Show of the Week Dupont (BBDO) $75,000	Adv. In Paradise L&M (McC-E) J. B. Williams (Parkson) Whitehall, Am. Chicle (Bates)	Glenn Miller Time Lorillard (L&N) G. Fds (Y&R) Mu $9,000	Thriller Amer. Tobacco (SSC&B) Sterling (DFS) Corning (Ayer) Latex (Bates) Pillsbury (C-Mithun)	Alcoa Presents Alcoa (FSB) Dr-F $36,000	Playhouse 90 $10,000††	Cains 100 Lorillard (L&N) Sunbeam (FCC&B) Latex (Bates) Block (Grey)	Naked (10 A. Chicle My-F
10:30	Editor's Choice	What's My Line Kellogg All-State (Burnett) Q-L $32,000	Dupont Show of the Week	Peter Gunn Bristol-Myers (DCSS), R. J. Reynolds (Esty) My-F $39,000	Brenner P&G (B&B)	Colgate (Bates) Union Carbide (Esty) Block (Grey) Max Factor (K&E) $85,000	No net service	Playhouse 90	Beechnut) (Y&R) $4,000	Naked Bris.- Brn & (L& Beech (W&

● Specials.
The only regularly scheduled programs not listed are: *Jack Paar*, NBC TV, 11:15 p.m.-1 a.m., Monday-Friday, participating sponsorship; *Sunday News Special*, CBS TV, Sunday, 11-11:15 p.m. Specials for this period are: NBC TV: Purex (Weiss): 8/29, Change of Life, 10-11 p.m.; 9/25 Margaret Bourke White Story, 10-11 p.m.; 9/12 Will Rogers Story, 9-10 p.m. 9/19 NBC White Paper, Angola: Journey to War, 9/12 9-10 p.m. CBS TV: Miss America Beauty Pageant, 9/9, 9:30-12 p.m., Philco-Pepsi Cola (BBDO), General Motors (D. P. Brother), Toni (North). $125,000. Alan King Show, 9/18, 10-10:30 p.m., General Foods (B&B). $150,000. ABC TV: Connie Francis Show, 9/13, 9-10:00 p.m., Beecham (K&E), $225,000. Bell & Howell Closeup, 9/19, 10-11:00 p.m., $25,000. Ernie Kovac show, 9/21, 10-11:00 p.m., Consolidated Cigar (EWRR).

OMPARAGRAPH

WEDNESDAY		THURSDAY			FRIDAY			SATURDAY		
C)	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
ervice	No net service	ABC News sust	No net service	No net service	ABC News sust	No net service	No net service	No net service	No net service	No net service
ards s Bates) Bates) .500††	Huntley-Brinkley Rep. Texaco (C&W) N-L $6,500††	No net service	D. Edwards News Philip Morris alt Goodyear (Burnett) N-L $9,500††	Huntley-Brinkley Rep. Texaco (C&W) N-L $6,500††	No net service	D. Edwards News Parliament (B&B) alt Amer. Home (Bates) N-L $9,500††	Huntley-Brinkley Rep. Texaco (C&W) N-L $6,500††	No net service	No net service	No net service
ervice			No net service			No net service	No net service			
ards s ome ter eed)	Huntley-Brinkley Rep. Texaco (repeat feed)	No net service	D. Edwards News Philip Morris alt Goodyear (repeat feed)	Huntley-Brinkley Rep. Texaco (repeat feed)	No net service	D. Edwards News Parliament alt Amer. Home (repeat feed)	Huntley-Brinkley Rep. Texaco (repeat feed)	No net service	No net service	No net service
Run :30) (L&N) ther rs $87,000	Wagon Train (7:30-8:30) Revlon (Grey) W-F $88,000	Guestward Ho! Simoniz (DFS) Maytag (Burnett) Ralston (GB&B, Miles (Wade) Lanolin Plus Sc-F $38,000	Suummer Sports Spectacular Bristol-Myers (DCS&S) Schlitz (JWT) $13,000	The Outlaws B&W, Pillsbury (C-Mithun); W-F $88,000	Matty's Funday Funnies Mattel (Carson Roberts) Sc-F $10,000	Rawhide Van Camp (EWR&R) Dracket (Y&R) P. Morris (B&B) B-Myers (Y&R) Colgate (L&N) W-F $80,000	International Showtime 7-Up (JWT) Sandura (H&G)	The Roaring 20's Armour (FC&B) Metrecal (K&E) Brown & Williamson Lanolin Plus	Perry Mason (7:30-8:30) Colgate (Bates) Parliament (B&B) My-F $91,000	Bonanza (7:30-8:30) P&G (B&B) W-F $78,000
Run	Wagon Train R. J. Reynolds (Esty) Nat'l Biso. (Mc-E) Ford (JWT)	Donna Reed Campbell (BBDO) alt Johnson & J (Y&R) Sc-F $40,000	Summer Sports Spectacular	The Outlaws B-Nut Life Savers (Y&R);War-Lam (L&F); Colgate (Bates)	Harrigan & Son Reynolds (Frank) CC-F $39,000	Rawhide Nabisco (Mc-E)	Bulavo (SSC&B) Warner-Lambert (CL&F) Beechnut (Y&R)	The Roaring 20's Miles Norelco Maytag (Burnett) Simoniz (DFS)	Perry Mason Sterling (DFS) Dracket (Y&R) Moores (B&B)	Bonanza segs open Am. Tob. (BBDO)
nan C&B) Bates) 39,000	Joey Bishop N&G (B&B) Amer. Tobacco $48,000	The Real McCoys P&G (Compton) Sc-F $41,000	Frontier Justice S. C. Johnson (B&B) P. Lorillard (L&N) W-F $45,000	Bat Masterson (9/29 S) Sealtest (Ayer) W-F $39,000	Flintstones Miles (Wade) alt R. J. Reynolds (Esty) CC-F $44,000	Route 66 (8:30-9:30) Chevrolet (C-E) Sterling (DFS) Philip Morris (Burnett) A-F $85,000	5 Star Jubilee St 5/12 Massey-Ferguson (NL&B)	Leave It To Beaver Ralston (Gardner GB&B) Colgate (Bates) Miles (Wade) Sc-F $30,000	Checkmate (8:30-9:30) Brn. & Wmsn. (Bates) alt. K. Clark (F,C&B) My-F $80,000	Tall Man R. J. Reynolds (Esty) Block (Grey) B. Nut (Y&R)
nl n.B&B) 'ds. .)	Kraft Mystery Theatre Kraft (JWT) $18,000	My Three Sons Chevrolet (C-E) Sc-F $49,500	Gunslinger 9-10 p.m. Block Drug (Grey) Bristol-Myers (DCS&S) W-F $87,000	Bachelor Father Whitehall (Bates) alt Am Tob (Gumbinner) Sc-F $38,000	77 Sunset Strip (9-10) Am. Chicle (Bates) My-F $85,000	Route 66	Lawless Years (5/12 S) alt B-Culver (Comp.) Br & Wmson (KMJ) $8,000	Lawrence Welk (9-10) J. B. Williams (Parkson) Mu-L $45,000	St 9/16 The Defenders Brown & Wmsn (Bates) Kimberly Clark (FC&B) Lever (OB&M) $102,000	Lanolin Plus (D&C) Chemstrand (DD&B) U. Carbide (Esty)
t a Esty) yers 37,000	Kraft Mystery Theatre	Untouchables (9:30-10:30) Armour (FCB) L&M (Mc-E) Schick (Compton) Ritchie My-F $90,000	Gunslinger	Great Ghost Tales St 7/6 Ford (JWT) My $12,000	77 Sunset Strip R. J. Reynolds (Esty) Whitehall (Bates) Brylcreem (K&E)	Adventure Theatre Bristol Myers (DCS&S)	Westinghouse Playhouse Westinghouse (McC-E) D-F $12,000	Lawrence Welk	Have Gun Will Travel Wlhall (Bates) alt Lever (JWT) W-F $40,000	Leeming (Esty) Noxzema (SSC&B) Maybelline (B&W) Curtis (M-E)
t Hr 0-11) eel) 80,000	It Could Be You P&G (B&B) Au-L $18,000 The Jimmy Durante Show Brewer's Assoc. 8/9 (10-11) ●	Untouchables Whitehall (Bates) Block Drug (Grey) Corn Prod (L&N)	CBS Reports alt Face the Nation (10-11) Bristol-Myers (Y&R) Lipton (SSC&B)	Groucho Marx Block (SSC&B) Toni (North) AuP-L $30,000	Robert Taylor in The Detectives P&G (B&B) My-F $45,000 8/4 ● (10-concl.) All Star Ftball	Twilight Zone L&M (McCann) Colgate (McC) A-F $36,000	Michael Shayne (10 11) Oldsmobile (Brother) My-F $78,000 Polaroid (DDB) Ponds (NCK)	Fight-Week Gillette (Maxon) El Producto (Compton) Sp-L $45,000	Gunsmoke L&M (DFS) alt Sperry-Rand (Y&R) W-F $42,000	Latex (Bates) Bulova (SSC&B) $39,000
eatre 0-11) ng) 0,000	No net service	Silents Please Miles (Wade) Ralston Purina Consolidated Cigar (WRR) $14,000	CBS Reports alt Face the Nation	No net service	Law & Mr. Jones P&G (B&B) Lorillard (Grey) Metrecal (K&E) A-F $41,000	Pers. to Pers. Block Drugs (Grey) P. Lorillard St 9/22 Eyewitness Amer. Cyanamid Liggett & Myers	Michael Shayne (Brother) Max Factor (K&E) Lorillard (L&N) Dow (NCC)	Make That Spare Brn. & Wmsn. (Bates) Gillette (Maxon)	No net service	No net service

200,000. CIC, various sponsors, 9/23, 7:30-8:30 p.m., price not available. Network Preview, 9/24, sponsors and price not available. Prices do not include sustaining, participating or co-op programs. Costs refer to average show costs including talent and production. They are gross (include 15% agency commission). They do not include commercials or time charges. Program types are indicated as follows (A) Adventure, (An) Anthology, (An) Audience Participation, (C) Comedy, (D) Documentry, (Dr) Drama, (F) Film, (I) Interview, (J) Juvenile, (L) Live, (M) Misc., (Mu) Music, (My) Mystery, (N) News, (Q) Quiz-Panel, (Sc) Situation Comedy, (Sp) Sports, (V) Variety, (W) Western. †No charge for repeats. L preceding date means last date on air. S means starting date for new show or sponsor in time slot. ‡Price not available.

COMING... SEPT. 3rd!

****

* the TALLEST TOWER in the SOUTH...makes SHREVEPORT the Nation's Newest 3-Station TV Market

* *300,000-plus TV HOMES!*
* *MAXIMUM Power!*
* *CITY-GRADE signal in TWO standard metro areas!*

. . . covers TWO markets with ONE cost! . . . and BLANKETS the tri-corners of Texas, Arkansas, Louisiana!

KTAL★TV
CHANNEL 6
NBC for
SHREVEPORT
TEXARKANA AND THE ARK-LA-TEX

Walter M. Windsor
General Mgr.

James S. Dugan
Sales Director

**1,580 feet above average terrain! For the complete "Kay-TALL" story get the facts from . . .*

BLAIR TELEVISION ASSOCIATES
National Representatives

National and regional bu
in work now or recently complet

SPOT BUYS

TV BUYS

General Mills, Minneapolis, will open a spot campaign for its Bi quick. The starting date is 19 September and from there it will g into a four-week flight. The time segments on this one will be da and night minutes and their frequency depends on each marke There will be some 40 markets involved, scattered from coast t coast. Agency: Knox Reeves, Minneapolis. Buyer: Phil Archer.

Chun King, Minneapolis, is again on the move, this time with thre sets of campaigns each in a two-week flight. This will also use da and night minutes in some 40 markets. It calls for a 12 plan in eac market. Agency: BBDO, Minneapolis. Buyer: Betty Hitch.

Filbert Corp., Baltimore, will begin a spot promotion for Mrs Filbert's margarine. This is scheduled to begin 11 September for a 10-week flight. It will use day and night minutes at a frequency o 6 to 12 per week. There will be approximately 30-40 markets in volved. Agency: Y&R, N. Y. Buyer: Eugene Camoosa.

Post Cereal, Battle Creek, has a spot campaign planned for its Top 3. This is scheduled for a September start and will most likely head for an eight-week flight. Time segments in this one will be minutes in and around kid shows. This will involve some 25 markets. Agency: B&B, N. Y. Buyer: George Simko.

Bristol-Myers, New York, will run a promotion for its Excedrin starting 1 October to continue through one year. This will use minutes in early and late evening and will involve about 26 markets. Agency: Y&R, N. Y. Buyer: Gene Grealish. Also, Bristol-Myers will promote another product: 4-Way Cold Tablets. Time segments in this one will be minutes, 20's and I.D.'s in fringe daytime and late night. Its scheduled for a 2 or 9 October start and will go for 20 weeks in 22 markets. Agency: Donahue & Coe, New York. Buyer: Beth Black.

Continental Baking, Rye, New York, will promote its Morton's frozen biscuits with day and night minutes. This will begin 18 September and will run 13 weeks in about 10 markets. Agency: Bates, New York. Buyer: Gregg Sullivan.

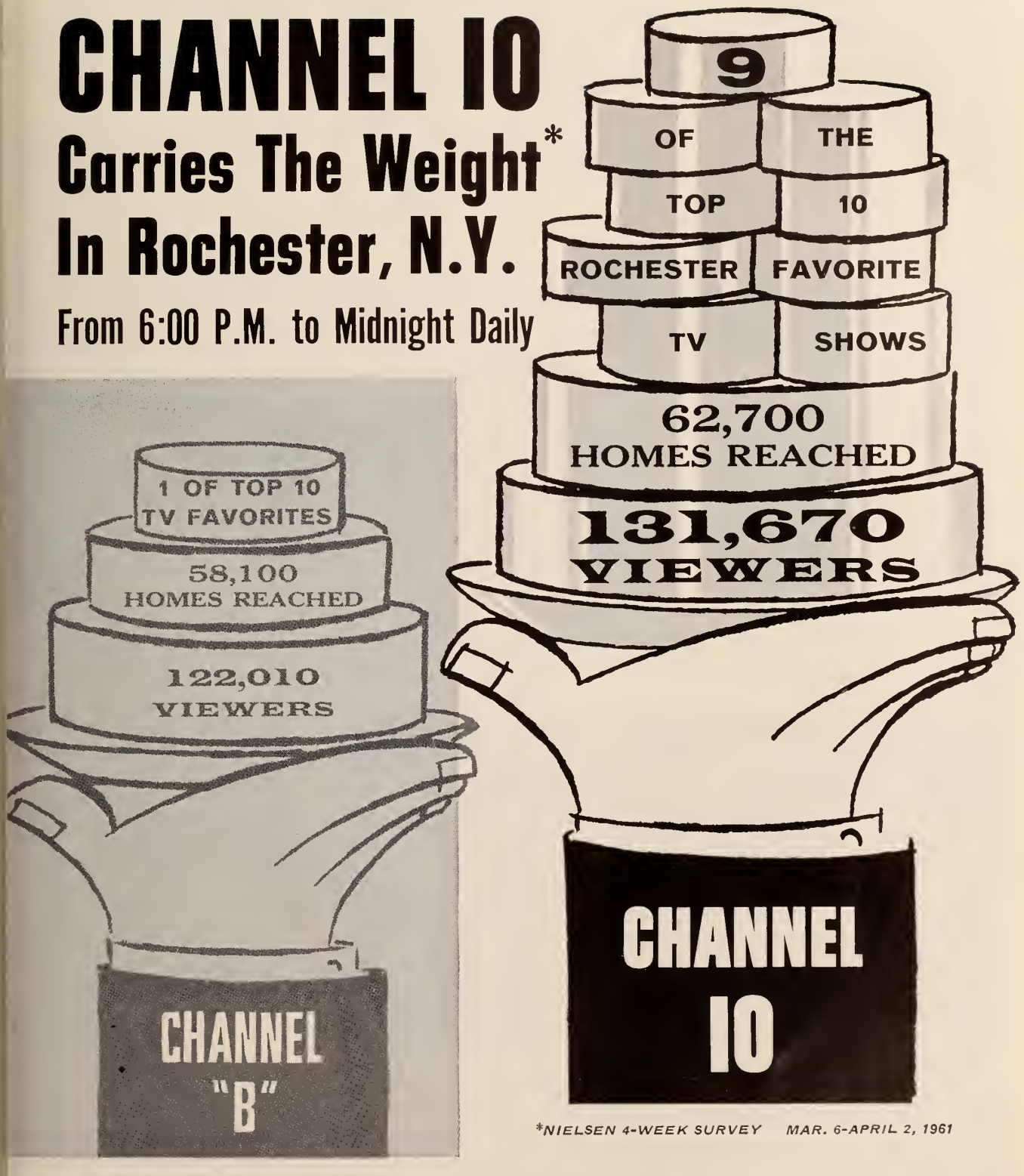
RADIO BUYS

Kitchens of Sara Lee, Chicago, is introducing new products. Apple and Spice cakes, with an extensive campaign. The spot schedule is slated to begin 1 October with a two- or three-week flight. Other flights may follow. Time segments will be day minutes with a frequency of 25 to 35 spots per week. About 35 to 40 markets will be bought. Agency: Hill, Rogers, Mason & Scott, Chicago. Buyer: Miriam Manzer.

CHANNEL 10

Carries The Weight* In Rochester, N.Y.

From 6:00 P.M. to Midnight Daily



*NIELSEN 4-WEEK SURVEY MAR. 6-APRIL 2, 1961

CHANNEL 10

BASIC CBS AFFILIATE ABC

ROCHESTER, N.Y.

WHEC-TV
EVERETT McKINNEY INC.

WVET-TV
THE BOLLING CO. INC.

TV SPOT BATTLE

(*Continued from page* 30)

for the tv medium. (See George Huntington's statement on page 35.)

On the other hand, leading representatives such as Edward P. Shurick, executive v.p. Blair Tv, have expressed fear that the spot carrier route being pursued by the networks will weaken the over-all sales story which the broadcast media have to tell. Says Shurick, "Over the years we in radio and tv have had a great sales plus over all other media—the impact of broadcast personalities associated with an advertiser's products."

"Today, in network tv this advertiser identification with programs is disappearing, and I think this is a great loss for the whole medium."

Significantly, one phase of Blair Tv strategy in selling spot against the spot carriers will be to press the advantages of local station personalities as forceful, believable salesmen.

To this end, Blair Tv is broadening its qualitative research on station image and impact as well as conducting intensive quantitative research for use by its sales staff.

An example of this latter type of study is a recent memo sent to all Blair Tv offices titled "CPM Network Minutes versus Spot Minutes."

To combat what it calls "network propaganda" about the efficiency of spot carrier minutes, Blair analyzed costs for top network carriers in three cities, ABC's *Untouchables* and *Hawaiian Eye* in Philadelphia, NBC's *Outlaws* and *Thriller* in New Orleans and CBS's *Rawhide* and *Checkmate* in Columbus.

Assuming $35,000 as the cost for each such network minute, Blair figured out what % of the total hour cost was represented by each station, then took this amount of money and worked out schedules of fringe minute to compare with network delivery.

In each case, the fringe minutes delivered more homes at a lower c-p-m than the network participation —$1.57 vs. $1.92 in Philadelphia. $1.36 vs. $2.70 in New Orleans, $1.51 vs. $2.83 in Columbus.

From such efforts and those of ther aggressive firms it seems certain that the virtues of spot, as a specific kind of tv, will receive more promotion in 1961-62 than ever before.

SATURDAY DAYTIME

(*Continued from page* 32)

fall: Audion Eminee, ABC TV; I don Toys and Ideal Toys, CBS T and Remco and American Doll NBC TV.

Also very big are the candy, cer al and toy advertisers. After th come the soft drinks, the children shoe companies, and others.

Shari Lewis has a diversified clie lineup. These include Nabisco f Children's cereal, Cracker Jac Matey bubbling bath additive, Rem and American Doll.

How does the programing stru ture shape up compared to that last fall? Biggest news here is, course, ABC TV's addition of tw children's shows to its web schedul Last year, the network was dar until 11:30 when it went on wit *Lunch with Soupy Sales.*

Both CBS TV and NBC TV ha added a half-hour to their Saturda morning lineups. CBS pushed *Ca tain Kangaroo* back to a 9 a.m. star and added a children's version o *Video Village* from 10-10:30 a.m NBC, which heretofore had bee dark until 10 a.m. on Saturday added *Pip the Piper* (9:30-10 a.m. to its schedule last June, and is con tinuing with the show through fall

One of the major reasons fo heavying up the Saturday morning block of kids shows, as McFayde pointed out, is the dying out of kid programs during the week. Long gone are the days of *Howdy Doody* or *Pinky Lee* on weekday afternoons.

As a matter of fact, ABC TV this season cut-back its weekday 5:30-6 p.m. strip including *The Lone Ranger, Rin Tin Tin,* probably a major factor in that network's decision to open up Saturday morning.

Last fall, NBC's Saturday morning lineup included two shows which have been dropped in favor of programs with more definite children's appeal. These were *My True Story* and *Detective Diary,* replaced by *Make Room for Daddy* and *Update,* respectively.

"With business booming, who knows. The networks may become game enough to go back to weekdays with kids' shows," one network spokesman said.

"The Saturday business was good ten years ago, and its good again today," he added, "it's like a swinging pendulum."



NO, THIS IS "KNOE-LAND"

(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)

JUST LOOK AT THIS MARKET DATA

Population	1,520,100	Drug Sales	$ 40,355,000
Households	423,600	Automotive Sales	$ 299,539,000
Consumer Spendable Income	$1,761,169,000	General Merchandise	$ 148,789,000
Food Sales	$ 300,486,000	Total Retail Sales	$1,286,255,000

KNOE-TV AVERAGES 71.7% SHARE OF AUDIENCE

According to March, 1961 ARB we average 71.7% share of audience from 9 a.m. to midnight, 7 days a week in Monroe metropolitan trade area.

KNOE-TV

Channel 8
Monroe, Louisiana

The only commercial TV station licensed to Monroe.

CBS • ABC

A James A. Noe Station
Represented by
H-R Television, Inc.

Photo: Dixie Chemical Division, Commercial Solvents Corporation, manufacturers of agricultural, industrial chemicals and anti-freeze.

CREATIVITY . . . wfmy-tv creates sales in the nation's 44th market*

his intricate mosaic based on the sculpture of ueen Nefertite is an example of one of the dest known forms of art . . . the creation of design from many small pieces of stone.

For the creation of sales, depend on WFMY-V to bring together 2.3 million viewers and produce results for you in the nation's 44th TV market.*

For full details about WFMY-TV's creative abilities in the growing Industrial Piedmont, call your H-R-P representative today.

*Source: Television Magazine, 1960 Data Book



SEAL OF GOOD PRACTICE
CHARTER SUBSCRIBER

wfmy-tv

GREENSBORO, N. C.

"NOW IN OUR 12TH YEAR OF SERVICE"

Represented by Harrington, Righter and Parsons, Inc.

CHANNEL 2 CBS



Aitkin-Kynett gets a chance to clean up

Housewives in the Tidewater have found two new friends.

1. That new gentle, pink detergent promoted so well by Aitkin-Kynett. 2. Virginia's newest and most exciting radio station, WHIH.

Can't we get the two together? It seems to us Aitkin-Kynett could really clean up. Housewives by the block are now switching to WHIH, because of its livelier music, more intelligent news coverage and vigorous concern with local public issues.

Indeed, *whatever* product you advertise to Tidewater housewives, check the all-new WHIH before you buy.

WHIH
FORMERLY WLOW
TIDEWATER, VIRGINIA
AN ELLIOT STATION
Representatives: Avery-Knodel

LIMITED RADIO BUDGET

(*Continued from page* 34)

that borders on the extraordinary," David said.

"Radio has been getting deeper into the question of sales effectiveness than ever before in the complete history of advertising," David revealed. "The actual dollars flowing in as a result of advertising expenditure have been measured, and if radio demonstrates pull well beyond other media (as it has) then the *effectiveness* of its economy is shown conclusively."

In the Higbee Department Store Challenge study, conducted by RAB, it was clearly demonstrated how effective was the sales power of radio. David cited the power of radio over newspapers on men's suits. In this instance radio produced $14.24 in sales per ad dollar while newspapers drew $5.77 in sales per ad dollars. In the case of radio vs. newspapers on fur-trimmed women's coats, radio obtained $5.81 in sales per ad dollar while newspaper got $2.99 in sales per ad dollar.

"That's the real meaning of the basic merchandise results RAB is measuring," David said. "In radio we have talked about our low cost per listener. Now we have shown that with this low cost in delivering communications we also provide high return."

Walter A. Schwartz, national radio sales manager, Westinghouse Broadcasting Company, echoed David's sentiments regarding the proper utilization of radio with resultant sales. "Retailers, who for years have shunned radio because they said, 'it doesn't work,' are showing new interest as a result of the recent RAB-Higbee test," Schwartz declared. "This extensive project clearly proved that proper utilization of radio 'does work' for the retailer."

Schwartz contended there was no such thing as a small budget. "In short, a budget is a budget, some just happen to be bigger than others," he told SPONSOR. "Radio continues to deliver the circulation desired and the problem of the advertiser continues to be how to most effectively and efficiently reach this circulation through today's most personal medium. Today's common reference is . . . 'our television set' . . . 'the newspaper' . . . and 'my radio'."

Pittsburgh Plate Glass Company's use of a limited budget to meet a specific advertising need is pa off handsomely, according to McCullough, assistant manager, C Advertising and Promotion. P burgh, with a budget in the ne borhood of $50,000 ($6,750 week), is staging an intensive s mer campaign for Sunshade Sole green-tinted automotive safety g on the CBS Radio *Garry Moore dio Show*. McCullough said P burgh's decision to use radio based on several concrete fact (1) it got excellent results fron similar campaign last summer; the cost per thousand and cover were dandy; (3) the dealers were cited about the program and (4) network's program promotion a merchandising on Pittsburgh Gl as handled by Art Hecht and Friedman proved "exciting, stimul ing and different."

According to Frederick T. Lyo director of NBC Radio Spot Sales small budget advertiser, say in t metropolitan New York area, cou accomplish a highly successful ca paign by using four or five statio on a budget of $65,000 over a l week period. With a weekly budg of some $5,000 and the use of 10 15 spots per week on each station, small budget advertiser would en up with successful results, Lyons to SPONSOR. "I don't believe a dece job can be done with only one st tion, but if you place your ammun tion on four or five outlets, you'd l reaching an audience most loyal t you," Lyons said. "This is som thing you won't find in tv. Tv made up, by and large, of a 'switch ing audience.'" Lyons had 10 em phatic points for small budget radi advertisers. (See box).

One of the most notable successe in a small budget campaign on ra dio is the now almost historic ex ample of Dilly Beans, a suavely in gratiating job performed by Paper Koenig, Lois, a New York agency The broadcast budget was abou $50,000. Some 80% of it wa in television and one radio station WQXR. Shortly after the campaign was launched, all advertising wa suspended—that is, all save the spot on WQXR. Dilly Bean expenditure on the *New York Times* station wa $570 weekly for a package of one minute daytime announcements, 2(per week. Said William Murphy, me dia director of the agency: "WQXR



Over 200,000 Atlantans "Salute America" at wsb-tv's July 4th parade



FLAGS FLEW ALL OVER ATLANTA—American flags! Especially along the parade path on July Fourth. As a summer patriotic theme WSB-TV is emphasizing Americanism. Results: stores in metropolitan Atlanta sold out of flags. 200,000 patriots rallied 'round the WSB-TV parade route. The station's "Salute to America" continues with locally produced programs on the Revolutionary, Civil and Cold wars. People in Atlanta look to WSB-TV... the traditional leader.

CHANNEL 2
wsb-tv
ATLANTA

Represented by
Petry & Co., Inc.

Affiliated with The Atlanta Journal and Constitution. NBC affiliate. Associated with WSOC/WSOC-TV, Charlotte; WHIO, WHIO-TV, Dayton.

This Fall in Birmingham

19 OF THE TOP 20 SHOWS * WILL BE ON WAPI-TV

THE CREAM OF NBC AND CBS TV NETWORKS

★ GUNSMOKE
★ ANDY GRIFFITH
★ DANNY THOMAS
★ GARRY MOORE
★ HAVE GUN WILL TRAVEL
★ G. E. THEATER
★ CHECKMATE
★ RED SKELTON
★ CANDID CAMERA
★ I'VE GOT A SECRET
★ RAWHIDE
★ JACK BENNY
★ BONANZA
★ DUPONT SHOW
★ DENNIS THE MENACE
★ TO TELL THE TRUTH
★ (SYNDICATED)
★ DOBIE GILLIS
★ ED SULLIVAN
★ WAGON TRAIN

* ACCORDING TO ARB, MARCH 1961, THESE SHOWS REACHED MORE HOMES THAN ANY OTHER.

WAPI-TV
NBC CHANNEL 13 CBS
BIRMINGHAM, ALA.

REPRESENTED BY
HARRINGTON, RIGHTER AND PARSONS, INC.

produced the best audience and sales response. Of the four media used, radio was the most effective."

Murphy told SPONSOR that Dilly Bean ("crisp green beans, politely pickled in vinegar and dill. The recipe is ancient Southern and one reason the Confederacy lasted as long as it did") will probably return to the air in the fall with expanded campaigns both in New York and San Francisco. Said Norman S. McGee, WQXR vice president of sales: "Any radio station today can, with the figures at hand—such as set sales, hours tuned in, low cost for maximum coverage, etc.—convince a media buyer that radio is a most reasonable and effective buy. The trick, then, is for the account exec to present his station in terms of individuality so that it becomes important to the buyer to want that station."

This fall will see a raft of small budget advertisers romping in the vineyards of radio and enjoying the fruits thereof. Among the numerous companies with small budgets who plan to make full use of radio are the Treat Potato Chip Company and the Joyva Corporation, maker of Halvah and other confections. Each of these companies, according to Lester L. Wolff, president of Co-Ordinated Marketing agency, plans to spend in the vicinity of $50,000 in saturation campaigns with commercials ranging from 10 to 60 seconds. While final station selection is still not firmed, probable outlets will be WMGM. WABC. WINS, WMCA, WNEW, WQRX, WLIB, all in New York; WTIC, Hartford, Conn., and WVNJ, Newark, N. J. Most of the advertising budgets of these two companies will be devoted to radio, according to Wolff, who feels that these products get far greater impact on radio than tv. Station personalities will be used to promote the Treat and Joyva products.

"Standing out from the crowd is becoming the prime need of the smaller company, especially for the company that must establish a brand and corporate image at the same time in order to meet the competition from the major manufacturer in the field," Wolff declared. "Constant exposure on a week to week basis is vital. For the small-budgeted company, radio can be the answer."

ARB

(*Continued from page 37*)

are second and documentaries seventh in audience rank in b cases.

• Crime-mystery shows are No. One favorite among all gro except children. It is not surpris that children's programs are the One ranking program categ among kids under 12. Situati comedies are next. The followi three ranking program types amo children are, in order, western, venture and crime-mystery.

Obviously, the figures on progr popularity among children are affe ed by the fact that, since children to bed earlier than adults, they a not exposed to all programs on t nighttime schedule. Also, there an undetermined amount of paren control over children's viewing programs with violence.

• Investigating the number viewers per set, ARB found, not u expectedly, that the most popul type of show (crime-mystery) al rated tops in numbers of adults p set. Variety was second in this r spect, documentaries were third, an westerns fourth.

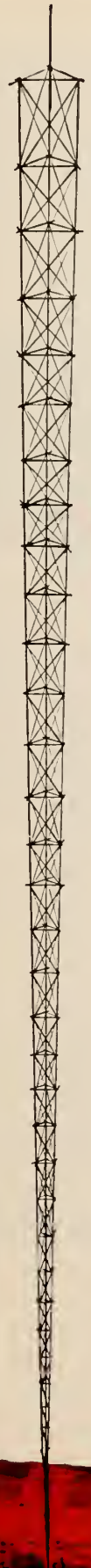
In breaking these figures down b men and women, it was shown th advertisers who want a high numbe of adult males per set would do we to buy sports, while those seeking t reach adult females should keep va riety shows in mind.

• Regarding viewing habits o heads of households, ARB showe their viewing preferences by amoun of education. Those with less tha eight years of schooling seem to pre fer game-panel shows, westerns, an situation comedies. Household head with eight-to-10 years of schooling had about the same tastes as th previous group. In the 11-through 12 years of schooling category, ad venture and crime-mystery shows edged out the others. Those with one or two years of college don't seem to have any outstanding preferences and any type of show they particularly dislike—as a group, that is. Among those with 15 or more years of schooling, documentaries were popular as were sports shows.

• Excluding children's shows, the program type boasting the largest average family size among viewers was the adventure show.

979′ high or 1020′ above average terrain

the extra 377′ and new maximum power transmitter means 3217 square miles added with more TV homes than ever before



NEW AND TALLER TOWER FOR

WOC-TV

WOC-TV
AVANT-GARDE OR TRADITIONALIST?

A lot of both, actually!

There is need to pioneer and improvise — as WOC did in 1922 in the unexplored frontier of radio communications. There is need to adapt and refine and to improve as WOC-TV has done since 1949 with the advent of television. The new tall tower and new transmitter are further steps along the way.

The thread that holds the old and the new together is SERVICE. SERVICE to the community in return for loyalty and attention; SERVICE to the advertiser by providing the audience.

In its thirteenth year in television, WOC-TV provides these services through constant attention to programming and by providing the advertiser with a responsive audience and effective merchandising.

For all the details, see your PGW Colonel today!

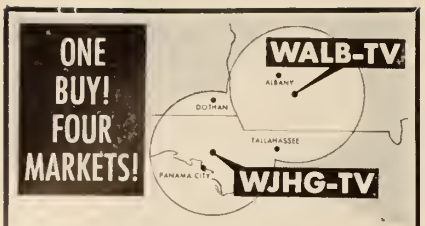
WOC TV 6 NBC

D. D. Palmer, President
Raymond E. Guth, General Manager
Pax Shaffer, Sales Manager

Exclusive National Representatives
Peters, Griffin, Woodward, Inc.

THE QUINT CITIES / DAVENPORT • BETTENDORF • ROCK ISLAND • MOLINE • EAST MOLINE





- Albany
- Dothan
- Tallahassee
- Panama City

EXCLUSIVE NBC PROGRAMMING

One buy, one bill, one clearance delivers four market areas with a combined population of 1,230,700 and 211,290 TV Homes! WALB-TV and WJHG-TV dominate this area!

WALB-TV
Ch. 10
Albany, Ga.

WJHG-TV
Ch. 7
Panama City, Fla.

GRAY TELEVISION, INC.

Raymond E. Carow, General Manager

Represented nationally by Venard, Rintoul, McConnell, Inc. In the South by James S. Ayers Company.



SPONSOR ASKS

(*Continued from page 40*)

1. While the new 30- and 40-second commercial lengths may not be widely adopted by spot advertisers until later in the season, their availability will lead to the adoption of a preemptible rate card feature by still more stations. Already the principle is in use by the New York flagship stations of all three networks. Concurrently, there will probably be much more Section II buying where the preemptible feature makes this possible—as a means of getting better-than-ever advertising efficiencies.

2. The appearance of Nielsen's Market Evaluation Service—disclosing, within advertiser sales districts, wide variances between network advertising impressions and sales—will serve to point up even more dramatically the need to "heavy up," through spot tv, those market areas in which additional advertising pressure is required.

3. Individual stations will develop more "special" and local interest programing, which advertisers will employ to achieve greater market impact and local identity than ever before. Blair-TV's Special Projects division is concentrating on this activity and reports warm response from advertisers. This approach includes a more effective use of television to reach specialized audiences, making the medium more attractive to smaller advertisers who may have felt they could not compete with the "big boys" in terms of budget and saturation.

All in all—aided by stepped-up competition from the networks in selling "participations" rather than true sponsorships—the 1961-1962 season will undoubtedly go down as a buyer's market in spot television. The new 40-second breaks have the effect of making a three-station market, for example, into a five-station market, in terms of the number of prime time spot availabilities. We feel both new and established advertisers will be looking to take advantage of this buyer's market.

Edward W. Lier, *sales supervisor for Eastern stations, Avery-Knodel Inc., New York*

The utilization of the forty seconds available between network shows in prime time will most certainly affect some buying patterns this fall.

The 10-second advertised is [illegible] with the toughest problem of [illegible]. The I.D. advertiser will be faced [illegible] the pre-emptions of many of [illegible] prime spots by 20's, 30's, or [illegible]. Therefore, the I. D. advertiser is [illegible] prehensive about his prime s[illegible]. Some agencies have asked for [illegible] commitments from stations as [illegible] whether or not their I.D.'s will [illegible] subject to pre-emption by the lo[illegible] commercials. If the majority [illegible]



I.D. client [illegible] consider lo[illegible] commercial[illegible] if his spots[illegible] heavily pre-empted

prime I.D.'s are pre-empted du[illegible] the fall, the I.D. advertiser will [illegible] to consider going to the longer c[illegible] mercials. This could increase [illegible] demand for 20-second breaks [illegible] prime time.

Advertisers using 20-second br[illegible] seem to be following the same [illegible] tern as in the past by seeking [illegible] buying top-rated breaks in pr[illegible] time. Some buyers are concentra[illegible] on the middle 20-second breaks w[illegible] in one hour of network shows wh[illegible] the break is limited to 30- ra[illegible] than 40-seconds.

The demand for one minute bre[illegible] and participations in fringe [illegible] prime time is as heavy as it has b[illegible] in the past. The demand in [illegible] area will again quickly exceed [illegible] supply of minutes considered effici[illegible] by agency standards.

Advertisers seem to be hedging [illegible] the purchase of 30-second and [illegible] second station breaks which will [illegible] available this fall. There are [illegible] factors which contribute to the h[illegible]-tation on the part of the advertis[illegible] to plunge into the purchase of [illegible] longer commercials. First, producti[illegible] problems involved in the 40-secc[illegible] break have not been ironed out. S[illegible] ondly, until such time as the prici[illegible] of 30- and 40-second breaks [illegible] firmed up by all stations agencies w[illegible] be unable to evaluate the efficien[illegible] of the longer break. Inasmuch as [illegible] or 40-second breaks in spot tv w[illegible] be competitive with network parti[illegible] pation, the demand for this type [illegible] commercial will hinge on its effici[illegible] cy as compared with the efficiency [illegible] network participations.

IN INLAND CALIFORNIA
(AND WESTERN NEVADA)

BEELINE
RADIO
delivers more for the money



Modern new City Hall of Modesto — Stanislaus County seat.

Stanislaus County is an important market in California's great Central Valley. It is the 9th county in the entire United States in total farm income. Also, it is the first county on the Pacific Coast and 18th in the United States in retail sales per household — $5,107.00 per household. (Sales Management 5-10-61)

Stanislaus County is part of the area covered by Beeline station KBEE, Modesto. In fact all the important California Central Valley and Western Nevada markets are sold on the Beeline stations. And Beeline Radio delivers more of their radio homes than any other combination of stations, at the lowest cost per thousand. (Nielsen Coverage Service Report #2, SR&D)

McClatchy Broadcasting Company



SACRAMENTO, CALIFORNIA

PAUL H. RAYMER CO., NATIONAL REPRESENTATIVE

SPONSOR WEEK WRAP-UP

FAIR LADY AT THE FAIR. Connie Mitchell, singing star of station WBBM, Chicago, was mobbed by enthusiastic fans seeking autographs at the Chicago International Trade Fair. WBBM took three of its live musical shows to the Fair for live originations complete with bands, m.c.s, and singers. The total audience who saw the live shows is estimated at 50,000 people





Advertisers

The Advertising Federation of America, through its general counsel, John J. Ryan, took strong stand in opposition to certain legislation proposed by the FTC.

The FTC seeks authority to issue temporary cease and desist orders without due process of law in a hearing before the House Committee on interstate and foreign commerce in Washington.

Ryan declared that this suggested legislation, contained in seven pending bills, "gives to an administrative tribunal, responsible to nobody but the electorate, absolute power to enjoin the activities of any person, natural or corporate, whenever in its sole discretion it shall deem this desirable."

General Mills' stockholders, at their annual meeting this week were told that the company spent $33.3 million for advertising.



SEVEN SISTERS FUND. (L-r) Linda Schaffer, Horace D. Nalle, v.p. and gen. mgr. EWR&R, ad agency which started fund, Harvey Glascock, v.p. and gen. mgr. WIP, Phil WIP broadcast appeal for seven Schaefer girls whose father died in auto accident in June; mother died in child-birth in May

TWENTIES REVISITED. Standing, Sam Moress, press agent, Rogers & Cowen, L. to Ed Hyman, KONO-TV. Seated, Hubert Hernandez, driver of 1928 Buick used by KONO-TV, San Antonio, to publicize 'Margie,' series of 1920's, premiering 12 Oct. on ABC

ear, an increase of $1.4 million ver the previous year.

Gerald S. Kennedy, chairman of e board, said that the company had record sales total of $575,512,000. ere was also an increase in the mber of shareowners from 19,000 t year to the present 24,000.

mpaigns:

H. J. Heinz (Ketchum, MacLeod Grove) has announced its third nual Soup 'n Crackers tie-in pro-tion. It will include eight NBC ytime tv shows, in addition to reg-r Heinz commercials, during the ee month period starting in Sep-nber.

Great Western Foods (Jack T. lmes & Associates) Texas, will omote its Ranch Style beans in a suration of the Southwestern mar-. Schedules were built around ffic, shopping, and weekend times h one-minute radio commercials.

Colorforms, Norwood, N. J., udner) claims to have solved the aks and valley problem of the toy business. The company says its summer sales are up 46%. Its advertising includes the *Captain Kangaroo* show on 170 CBS stations on a year round schedule, as well as saturation spots in 40 key markets.

Rayco (Mogul, Williams & Saylor) a division of Goodrich, will launch a promotion next month for four new products and service: tires, batteries, brakes and wheel alignment. Rayco will use 11 new one-minute and 20-second commercials for its accelerated tv schedule which covers 61 stations in 52 major markets with a frequency ranging from five to 25 announcements per week in each. It is centered in late evening and prime time. Radio will be used on 73 stations in 59 markets airing a saturation spot schedule.

PEOPLE ON THE MOVE: M. Robert Shaffer has been named to the new position of director of marketing for all St. Louis sales divisions of International Shoe.

Merger: Kiwi Polish, Pottstown, Pa., has acquired the Cavalier Company. This will give Kiwi much greater facilities in both merchandising and manufacturing.

Agencies

Agency appointments: Foster Broadcasting Company, California, to **Ball Advertising,** Palm Springs . . . the Chicago Packers (National Basketball Association) to **Malcolm-Howard,** Chicago . . . Permaflex Products to **George L. Mallis,** Philadelphia . . . Baker Clothes to **Rose-Martin,** New York . . . the Library of Sound Education, Inc., to **Mohr & Eicoff** . . . Salada-Shirriff-Horsey for its Salada-Junket division to **Cunningham & Walsh** from Doyle Dane Bernbach . . . Botany Industries' House of Worsted-Tex to the **Rockmore Company** . . . United Tours to **Grant Advertising** . . . Lake Central Airlines to **Shaw Agency,** Chicago . . . Lechmere Sales

(*Please turn to page* 64)

CK 'EM UP PARDNER. Tv star Chuck Connors (of the 'Rifleman' show fame) holds up Gus nders, Dave Redman with Jackie Jensen bat during recent interview on WNAC-TV, Boston





TALENTED BEAUTY. WWDC, Washington, D. C., sponsored the Miss Washington contest, rating talent, 50%, face and figure 25%. Judges were (l-r) Mike LaTerre, Peerless Adv., Ray Fertekos, K & E, Dick Pickett, FC&B, Harold Simpson, Esty, all of N.Y.C.



PLANS ARE SET for new studios at WITI-TV, Milwaukee. Examining the architect's sketch are Roger W. LeGrand, WITI-TV mgr., George B. Storer, Jr., pres., George B. Storer, chairman of the board, Storer Boadcasting


what has an eye pat

do with you?

Two things.

One—it points out how brilliant a job advertising can really do. Two—it proves that the advertiser who does it generally winds up with the business.

The moral is obvious.

Which brings up two things more.

One—there are some 7500 men and women involved in the purchase of national spot. Of this number—the top 2000 control over 95% of the total business. We call them the "influential 2000". The most economical way to pre-sell this "influential 2000" is via a schedule in SPONSOR because SPONSOR has the greatest penetration of influence with this "influential 2000" of any book in the broadcast field.

Two—give your ads a "patch" of individuality. Without it—the page you buy is empty. With it—you can spark a purchase, increase a schedule, motivate a new appraisal, change a buying pattern and build your station's volume every year.

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

40 East 49th St. MU 8-2772 New York 17



LEADERSHIP REQUIRES RESPONSIBILITY

And Sioux Citians are accustomed to KVTV's leadership on the local scene. The men of the KVTV Public Affairs team are well-known, as a result of their active participation in community affairs. They are listened to with respect. Above, Newsmen Charles Powell, Dick Compton, Bob Billman and Program Director Clark Pollock discuss with City Manager Connie Bodine (center) a model of the new 18 million dollar Floyd River flood control project. The project, now under construction, will eliminate future flood problems in the Floyd River basin. This team produces KVTV's award-winning monthly documentary "Channel Nine Reports," one of many News and Public Affairs programs that has earned the continuing attention of Siouxland.

KVTV
CHANNEL 9 • SIOUX CITY, IOWA
CBS • ABC



PEOPLES
BROADCASTING CORPORATION

KVTV	Sioux City, Iowa
WNAX	Yankton, South Dakota
WGAR	Cleveland, Ohio
WRFD	Columbus-Worthington, Ohio
WTTM	Trenton, New Jersey
WMMN	Fairmont, West Virginia

What's happening in U. S. Government that affects sponsors, agencies, stations

WASHINGTON WEEK

28 AUGUST 1961
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As the heat builds under individual broadcasters and networks, things cool down for sponsors: the men who pay the bills are no longer blamed for all the ills in the industry; they even sometimes hear friendly words.

The practical effect is that virtually nobody in Washington is now still thinking in terms of removing broadcasting **from the control of advertisers and/or ad agencies.**

Blame for real and imagined programing shortcomings is now diffused, and is frequently contradictory. The networks remain under about as much fire as ever. However, considerable energy is currently being expended, particularly over at the Department of Justice, on the question of whether one or two talent agencies are so powerful in this field that networks must do their bidding.

Congressional hearings have produced an added starter—Hollywood. There have been charges that crime, violence and "mediocrity" are caused by the big part Hollywood is now playing in filling tv hours, and particularly network air time.

Probably the **shift toward multiple sponsorship has had a good deal to do with it,** but there has been no talk during the present Congressional session about the "magazine concept" for tv. When the fire was hottest on sponsors, some of the lawmakers were suggesting that advertisers be restricted to buying time, rather than programs.

There is now more talk within the FCC and in Congress about sponsors who seek to bring the public cultural or public service programs, **with affiliates refusing to clear time, than there is about sponsor domination.**

This is an important, but almost completely unrecognized, change in the Washington atmosphere this year.

The question of programing monopoly remains, however: there is almost certain to be action on this front, and probably from two directions.

There is little doubt that the Department of Justice will bring one or more antitrust suits, unless the FCC uses its regulatory powers in the way Justice thinks they should be used. Justice remains interested, as it has been for several years, **in network control as well as in the opposite situation of talent agency control.**

The FCC is, itself, the second direction from which action is almost sure to come. This situation is getting the lion's share of attention from Dean Roscoe Barrow, recalled by the FCC as a consultant to its network study staff. He headed the staff when it produced the controversial Barrow Report.

Congress pushed through the FCC reorganization law: the Commission now has practically everything asked for it in the President's own reorganization plan.

The exception is the fact that most of the new power is lodged in the seven commissioners, rather than in the chairman. This is something less than significant, in view of the fact that the FCC majority will go along with Newton Minow on all reorganization steps. The original plan would have given Minow neither less nor more power to lay down new rules and regulations.

Even before the new law was enacted, the FCC had delegated power to its broadcast bureau to act on unopposed applications for new am and fm radio stations, and for minor changes in facilities.

(*Please turn to page* 61)

Significant news, trends in
- *Film*
- *Syndication*
- *Tape*
- *Commercials*

FILM-SCOPE

28 AUGUST 1961
Copyright 1961
SPONSOR
PUBLICATIONS INC.

Keep a close watch on both half-hour and feature film programing chang ahead on CBS o&o's.

First of all, KNXT, Los Angeles, is sweeping out five syndicated shows at 7-7:30 p. to make way for a news build-up to an hour a day.

Shows departing the strip are Assignment Underwater, Dangerous Robin, Lock Up, Sh gun Slade, and Third Man.

But there's a cushion: it's understood in this case **the move is strictly to meet loc conditions and is definitely not a syndication vs. news test for the CBS o&o's large.**

At the very same time KNXT is taking a lead among CBS o&o's in feature film strips a blocks.

Starting 15 September there'll be Big Hit Movie Weekend, a Friday - Saturday - Sund Late Show strip, first of its kind on a CBS o&o.

That's not all. Earlier that week "best seller" pictures—a theme already tried on KMO TV, St. Louis—will be **used on weeknight Late Shows,** and then the whole thing will repeated the following week on the Early Show. Then in October the Early Show will ha movie classics, using two days for a picture if needed.

KNXT's feature films are also to get the heavy promotion treatment.

The booming cartoon market is bestowing its favors on the newcomers as w as the old suppliers.

Witness the progress of TPI-UPA with Mister Magoo and Dick Tracy, and before th Trans-Lux with Felix the Cat.

Another cartoon producer, King Features (which has one of the two Popeye packages syndication) is also reportedly on the brim of its **first network deal: Samson, Scra and Delilah, for September 1962.**

Among the older companies riding the cartoon wave are Screen Gems, CBS Films, a theatrical-cartoon distributors such as UAA and Seven Arts.

Third station group to pick up the Encyclopaedia Brittanica library from Tran Lux TV is the Taft group.

Purchase of 700 subjects is for five years beginning September. Stations are: WKRC-T Cincinnati; WTVN-TV, Columbus; WBRC-TV, Birmingham; and WKYT, Lexington.

Two stations groups that previously bought the library are WBC and Time Inc.

Add nine station deals and two sponsor sales to the Ziv-UA list for Ripcord.

Sponsor sales are to National Tea (Lelienfeld) on WGN-TV, Chicago, and Hartz Mou tain (George H. Hartman) on WRCV-TV, Philadelphia.

The station sales involve WNAC-TV, Boston; WTIC-TV, Hartford-New Haven; WJAR TV, Providence; KSD-TV, St. Louis; WFMJ-TV, Youngstown; WCHS-TV, Charleston-Hun ington; WBOY-TV, Clarksburg; KNOX-TV, Grand Forks, and KCND-TV, Pembina.

Incidentally, Ziv-UA is preparing what it says are the **most extensive merchandisin aids ever used in syndication for its Everglades series.**

Seven Arts Associated's Films of the 50's is now in 104 markets (Volume I) and its second release is already in 39 (Volume II).

Latest sales are: WXEX-TV, Richmond, both groups; plus first group to WBIR-TV, Knoxville, and KBOI-TV, Boise, and second group to WFMY-TV, Greensboro, and WILX-TV, Jackson.

By the way, Seven Arts points out that many stations are doing very well with pre-sale of post-1948's although not to begin until fall. Six examples are KLZ-TV, Denver; WGN-TV, Chicago; KVII-TV, Amarillo; KTVK, Phoenix; WOR-TV, New York, and KHJ, Los Angeles.

John Mitchell, sales v.p. of Screen Gems, has been elected a member of its board of directors.

Among Screen Gems' other personnel moves this week were the election of Berton Schneider, business director, as assistant treasurer, and the resignation of Far East chief Al Zecha.

Elsewhere, also on the international front this week, came MGM-TV's hiring of John B. Spires as European and British sales chief, and Fremantle International's acquisition of sales rights in certain countries to five Official Films off-network re-runs.

WASHINGTON WEEK

(*Continued from page* 59)

Set to be delegated by the full Commission are most minor contested cases. **There will be a right to request review of the decisions by the full Commission, but the bids can be refused.**

It appeared in the last feverish month before the August recess that the Commission was moving with great speed on a broad range of important questions. The idea of the reorganization is to keep matters before the FCC moving with equal or even greater speed. **Theory is that freeing the commissioners from the need to handle unimportant cases will turn the trick.**

Overlooked detail in all of this is the fact that most delayed decisions were postponed only because they were too hot to handle. The reorganization plan will do nothing to change the complexity of the problems, but the determination of chairman Minow and other commissioners to reach quick decisions may.

Adoption of new programing forms and new requirements for station logs will be delayed, FCC speedup notwithstanding.

Industry opposition has been terrific, and the Commission was set to put off the final deadline for filing arguments from 7 September until very late fall or early winter. Beyond that, there will be further delays to give full consideration to industry complaints.

Disposition of the Commission appears to be to meet **technical objections rather than objections of substanee.** That is, where the requirements are said to be cumbersome and unduly burdensome, the FCC will **likely be willing to simplify.** But essential requirements leading to a closer check on actual programing performance will be retained under present thinking.

The Commissioners are apt to take seriously any complaints—if they find them justified —to the effect that there will be **too much detail for the manpower available at small stations.**

There will, however, be no relaxation along the front of requiring station performance **to match promise when license was secured.** Nor the requirement for **ascertaining community needs and taking affirmative steps to meet them.**

A round-up of trade ta

trends and tips for ad

SPONSOR HEARS

28 AUGUST 1961
Copyright 1961
SPONSOR
PUBLICATIONS INC.

Chun King (BBDO) apparently believes that if your agency can't accompl it for you, try it yourself.

The victualer has addressed letters direct to radio stations about the possibility of ting **bonus spots,** after BBDO had been **virtually turned down** by all radio reps.

It puts the stations in a ticklish position: they'd like to be firm but tactful and with blowing the business.

K&E wants it known that Lincoln-Mercury factory money is never involved a dealers' campaign.

Also, that the agency has **never attempted to place a factory schedule at lo rates,** even though its buying policy has always remained the same: "to see that all our ents get the best possible advertising at the most economical cost."

As for a dealer being able to get a local rate for his association buy, K&E "will go al **provided it will result in a more efficient buy."**

The raiding of rep sales staffs by the station groups that have gone in for th own national selling is causing quite a turnover in some organizations.

What this will do to salary levels is still problematical.

Look for Hallmark (FC&B) to move into the open-stock social stationery fi and use a tv special to introduce the line in time for Christmas gifting.

Last season Hallmark broke out with a gift-wrapping line.

Edward Benedict, Triangle's radio-tv national sales director, says that Trian "has absolutely no intention of setting up its own national sales organization."

Another report that he denies: he has been surveying agency media directors with reg to the **relative merits of representative vs. group operation in the area of natio sales effort.**

The Beech-Nut and Mobil deals, by filling in minutes on alternate weeks, ha served to ease a tension situation for the tv networks: affiliates can no longer co plain about having to carry some shows unsponsored on alternate weeks.

Stations here and there have indicated that in such instances they'd rather pass up series altogether and **replace it** with syndicated shows.

BBDO has gone in for a massive pruning on the account side of its du Po account.

The result has been a lot of tightening up of controls, making the whole thing mu more manageable.

Remember the time when radio could boast sets outnumbered home bathtul

Well, tv can't make a similar claim with regard to electric refrigerators. The latest cen shows that these mechanical iceboxes are in 98% of all U.S. homes."

NOT EVERY MAN'S A KING in the up-and-coming KSLA-TV area . . . but most of the folks live like it. From their gleaming offices in sparkling new glass-and-steel skyscrapers to their smart air-conditioned suburban homes, *they live it up . . . and love it!* The big majority of them (check the figures) look to KSLA-TV for news they believe . . . programs they stay at home to watch. Ask our reps . . . Harrington, Righter and Parsons . . . about the *naturally rich KSLA-TV market.*



KSLA TV



KSLA-TV SHREVEPORT, LOUISIANA

WRAP-UP

(*Continued from page 55*)

to **Bresnick**, Boston . . . Renault cars in Canada to **Grey Advertising Ltd.** . . . San Giorgio Macaroni to **Ketchum, MacLeod & Grove**, Pittsburgh . . . Nic-L-Silver Battery Company, Santa Ana, Cal., distributors of Sun Power batteries to **Beckman, Koblitz Advertising**, L.A.

PEOPLE ON THE MOVE: Sam K. Beetham to director of the new radio-tv department of Chapel and Associates, Mansfield, O. . . . **Alfred C. Gary** to account executive on the Technicolor account at K&E, L.A. . . . **Lucille Rogers Wooding** to media department of Horton, Church & Goff, Providence, from research supervisor at Compton, New York . . . **A. Michael Frothingham**, v.p., secretary and general counsel for Ted Bates elected senior v.p. in charge of corporate affairs . . . **James F. Ryan**, v.p. and account supervisor at Donahue & Coe, has been elected a member of the agency's board of directors . . . **Weston Elliot** to tv-radio account executive at Needham, L&B, Chicago, from L&N and CBS TV, Hollywood . . . **F. J. Brown** to account executive at Tatham-Laird, Chicago . . . **Norton W. Mogge**, president, **Tom D. Scholts**, v.p. and **Luther Myhro**, art director, all at Atherton Mogge Privett, will join Wade, L.A.; Mogge will become senior v.p., Scholts will serve as account supervisor, and Myhro as creative assistant.

New quarters: The Mervin & Jesse Levine agency has moved from the Herald Square area, where it had been located for the last 37 years, to an uptown address at 1270 Avenue of the Americas.

Agency merger: George L. Mallis will consolidate with **Adams & Cooper**, also of Philadelphia. The combined agencies will operate as George L. Mallis, Inc., with Robert E. Adams, formerly president of Adams & Cooper, as v.p.

Happy anniversary: Goodwin, Dannenbaum, Littman & Wingfield, Houston, celebrated a 22-year relationship with O. J.'s Beauty Lotion Company, Shreveport, La., with a luncheon for the officers of the company.

Stations on the Move

KXLY (AM-FM-TV), Spokane, Wash. has been sold to the Morgan Murphy group of newspaper and tv properties from Norman Alexander and Joseph Harris, both of New York.

The Murphy organization purchased KXLY-TV for a price of $2,600,000 and KXLY-AM-FM for $650,000. The stations, sold on 12 August, were brokered by Blackburn & Company, Washington, D.C.

The transaction is subject to approval by the FCC.

TOTAL STATIONS ON THE AIR
(as of 1 August 1961)
AM: 3,609
FM: 896
TV: 545

BOUGHT/SOLD/APPROVED

Sold: KASO, Minden, La., to Harold (Boe) Cook from Frederick A. W. Davis and Jimmy Hugh. The price: $50,000. Brokered by: Hamilton- Landis & Associates, Inc., Washington, D.C. . . . **WYSL**, Buffalo, N.Y., to Leonard Walk, James H. Rich and Bernard Friedman, owners of WAMO, Pittsburgh, Pa., from The McLendon Corp. The price: $230,000. Brokered by: Blackburn & Company, Washington, D.C. . . . **WOOO**, Deland, Fla., to Polaris Broadcasting from Trio Broadcasting, Inc. The price: $75,000. Brokered by Paul H. Chapman Company.

Associations

The Public Relations Society of America will have Edward R. Murrow as their guest at the Society's 14th National Conference.

The conference, slated to begin 13 November in Houston, will be keynoted by Murrow's address entitled "Communications—A Vital Force in World Relations."

Two stations, WCON, Cornelia, and WGAU, Athens, will begin testing the FCC's proposed program form and logging requirements on 27 August for the Georgia Association of Broadcasters.

A full report of their findings w be made at the South East Radio- Seminar in Atlanta, 15 September.

GAB president H. Randolph H der of WGAU said, "We are ela over the decision to postpone t deadline for comments on the p gram form until 1 October, and think the Nation's broadcasters w provide the FCC with the informati it seeks to gain eventual re-revisi of the form." (See Washington We page 61 for latest FCC position this.)

Tv Stations

Ideas at work:

• **WJBF**, Augusta, Ga., and t sponsor of the Top Ten Dance Pa show, Lay's Potato chips, is condu ing Turnabout Tunes contest. Vie ers who identify hits in the past w win a prize.

• **KTLA**, L.A., has prepared brochure called Declaration of Independent being sent out alo with a release concerning the statio fall presentation.

• **KTVT**, Ft. Worth, promot its power boost to 316,000 watts l gifting timebuyers and other agen people with frozen prime Angus si loin steaks.

D. W. Onan & Sons, Florid manufacturer of emergency ele tric generators, is the sponsor the Florida Defense Network te weather broadcasters.

This was announced by Lee R witch, president of the FAB and ge eral manager of WTVJ, Miami. H said, "This is the first time, as f as we know, that broadcasts by state defense network have bee sponsored."

The SICA obtained permissio from the FCC to allow sponsorshi last year, but at that time it was to late in the season for broadcasts t be commenced.

RCA Victor is promoting colo tv set sales with three Colo Nights this fall.

This will come about during th peak periods of the fall selling seaso and on nights when color telecastin is particularly heavy so that th dealer can give profitable in-stor demonstrations.

The events have been scheduled fo

October, 1 November, and 6 December.

PEOPLE ON THE MOVE: Barry Geoghegan to account executive and **John S. Kirk** to assistant general sales manager, both at WABC-TV, New York . . . **Tom Burkhart** to assistant national sales manager at WTVJ, Miami, from regional sales manager at WLOS-TV, Asheville, N. C. . . . **J. J. Bernard,** v.p. and general manager of KTVI, St. Louis, has announced his resignation . . . **Joyes Scott** to local sales manager and **Richard Ridgeway** to sales staffer, both at KRCA, L.A. . . . **Carroll Bagley** to WNTA-TV, Newark, N. J. sales department from Screen Gems where he was account executive . . . **Wally Meads** to account executive at XETV, San Diego . . . **Robert F. Hudson** to assistant promotion manager at WBZ-TV, Boston, from supervisor of general services at the same station . . . **Hal Hough** to v.p. in charge of program services, CBS Tv stations division from director of program services for CBS o&o stations.

Kudos: WHIO (AM-FM-TV), Dayton, O., was presented with a special Ohio State award for the promotion of Civil Defense on WHIO radio . . . **WTAE,** Pittsburgh, Pa., received the First Annual Pennsylvania Traffic Safety Award for supporting the Governor's traffic safety program through an intensive campaign of spot announcements.

Radio Stations

WIBG, Philadelphia, envisions the day when the Philadelphia Phillies might reach the all-time-high and has joined a crusade to give the team moral support.

It seems the Phillies have lost 23 of their last 24 games—so the station is offering a clock radio to the player who comes up with the most hits in their 22 August game.

Personality Jerry Stevens, critic of the Phillies, finally became more positive—and generous—and offered a stereo record player to the first Phillies player to hit a home run.

The other staff dj's issued the following statement: "We do not play to organize a baseball team as has been recommended. With public support, the Phillies can join WIBG in the number one spot."

As a new feature of RAB's management conferences, the nation's "multi-million-dollar merchants" will be psychoanalyzed.

The RAB, after researching the special world of the top retailer, will give radio station sales management a close look at the modern and complex operation of the large-scale retailer—the department store.

Ideas at work:

• **WCBS,** New York, has sent around advance copies of sportscaster and former Giant star Frank Gifford's 1961 All-Pro Football magazine.

• **KPFM,** Portland, Ore., and sponsor, Federal Savings Bank, will enter 64 one-hour shows previewing the Portland Symphony Society's coming season. Members of the symphony's music committee will act as commentators.

• **WOWO,** Ft. Wayne, dj Bob Sievers celebrated his 25th anniversary at the station by broadcasting from his front lawn and the town came out with Bob Siever's day.

• **WMCA,** New York, found that its Barry Gray show oversold Liquical's 25¢ discount offer.

• **WJPS,** Evansville, Ind., sealed its dj, Dave Wood, in a fallout shelter for a two week stay. On 25 August he will be taken from the shelter and examined by a team of doctors.

• **KBUZ,** Phoenix, Ariz., delivers a carnation to agency receptionists every week.

• **Metropolitan Broadcasting** entertained some 200 timebuyers and account executives, representing 54 New York City advertising agencies. It was a sea-going party, sponsored by Metro's WIP in Philadelphia, riding high on the Hudson Bell, a Manhattan touring boat. "Captain" Harvey Glascock and his WIP crew played hosts to the groups for the moonlight cruise and cocktail party.

PEOPLE ON THE MOVE: Hal Hirschmann to sales manager of KROD, El Paso, Texas, from local salesman, same station . . . **Richard Morrison** to v.p. of Richard H. Ullman . . . **Joseph Aley** to national and regional sales manager at KCEE, Tucson . . . **John Rhys Evans** to sales staffer at KOL, Seattle from KMCS-FM, Seattle . . . **William M. Beyea** to sales staffer at WVOX, New Rochelle, New York . . . **Gar Meadowcroft** to general manager at WPON, Pontiac, Mich. . . . **V. A. (Buck) Buchanan** to account executive at WCCO, Minneapolis-St. Paul . . . **Philip Leopold** to director of sales development and advertising at WABC, New York, from account executive at WINS, New York.

Programing: Personality Scope, Beverly Hills, Calif., will release Maurice Chevalier's show *This is Paris* on the *Celebrity Five* series of five-minute five days a week radio programs now airing on 1,027 radio stations in this country.

Expansion: Intermountain Network, Salt Lake City, has announced the addition of six affiliates bringing its strength up to 55 stations located in the eight states.

Happy birthday: KFRC, San Francisco, celebrates its 37th anniversary in September. The station was first licensed to broadcast on 24 September 1924.

Social note: WBMD, Baltimore, had general manager Carl Brenner hosting a Stork Club luncheon for key media and research people from 11 of the city's top agencies.

A very old gag: WQAM, Miami, dressed its dj's in chefs' outfits and sent them to fry eggs on the sidewalks. But it wasn't hot enough and an acetylene torch had to be used to heat the sidewalk.

Kudos: WHK, Cleveland, O., was named one of the 12 national winners of the Annual Outstanding Point-of-Purchase Displays by the Screen Process Printing Association.

Networks

Tv specials sales: The presentation of AMPA's annual "Oscar" awards in 1962 will again be sponsored by P&G on **ABC TV.** It will also be broadcast over **ABC Radio.** P&G (Grey) sponsored the "Oscar" telecast 17 April last on ABC's first telecast of the event. The Network has an

exclusive five year contract with the Academy. The 1961 "Oscar" show was carried by a record 288 ABC TV stations and more than 200 ABC Radio stations.

Tv specials: A one-hour Tv spectacular over **ABC-TV** at 9 p.m. on 13 September will introduce the consumer public to a new record-product about to be launched by General Harmonics and Video in conjunction with Beecham's Brylcreem. The promotion will feature Connie Francis doing an album of songs never before recorded by her and the special will be the *Connie Francis Show* with Art Carney as guest star.

PEOPLE ON THE MOVE: Edwin T. Vane has been appointed manager of daytime program operations at NBC TV. He joined the network as a page in 1945 while attending Fordham University and became manager of audience promotion in 1956.

Tv sales: The Ideal Toy corporation will sponsor the *Bullwinkle Show* in color on **NBC TV** from 7 to 7:30 p.m., Sunday nights. The same sponsor will take *Maverick* on **ABC TV** from 6:30 to 7:30 p.m. The time conflict on the two programs is explained by the fact that different products will be advertised.

Representatives

RKO General will hold its first sales clinic for its newly-organized National Sales division 22-25 August.

The sales staff meeting, to be held in New York, will include members of the division's New York, Los Angeles, and San Francisco staffs.

The four-day program will have as its objective the orientation of the sales staff to the seven-city RKO General group. Sales managers of the stations will make presentations.

Select Station Representatives has announced the opening of a Chicago office to service the Midwest area.

The new office, located at 333 No. Michigan Ave., will be in the hands of Irwin W. Unger, previously with Headley-Reed.

Rep appointments: WACE, Springfield Mass., and WKST, New Castle, Pa., to **Spot Time Sales** for national coverage . . . WMNI, Columbus, O., to **Ohio Stations Representatives** for the State of Ohio . . . KUZN, West Monroe, La., to **Breen & Ward Radio Representatives** . . . WQXQ, Daytona Beach, Fla.; WTID, Norfolk, Va.; WHBG, Harrisonburg, Va.; WELK, Charlottesville, Va.; and Radio Alabama Network, all to **Hal Walton Associates.**

PEOPLE ON THE MOVE: A. J. Polley to manager of the Chigago office of Hal Walton Associates . . . **Thomas P. White** to account executive at Adam Young . . . **James M. McMullin** to account executive with Advertising Time Sales . . . **Richard E. Charlton** to manager of the Chicago office of Henry I. Christal Company . . . **Gerry McGavick, Jr.,** to sales staffer at Venard, Rintoul & McConnell from senior sales service representative at NBC-TV . . . **Duane Harm** to tv account executive at Avery-Knodel in Chicago . . . **S. James (Jim) Matchett** to sales staffer at the Chicago office of Robert E. Eastman.

New quarters: Hal Walton Associates has opened a new West co office at 1046 South Olive St., L.A.

Facts of the Week: Robert Eastman Company notes that m are exposed to spot radio for so 14 hours per week. Most of this tal place while dressing, shaving, dr ing, etc.

Film

WMAR-TV, Baltimore, boug three packages of feature filr produced and shown in tl 1950s, plus a few older numbe

Thirty-nine of the films boug come from the Seven Arts packag with another group of 25 titles a quired from National Telefilm Asso ates. The third package includ older releases, one of which is Some set Maugham's *The Razor's Edge.*

PEOPLE ON THE MOVE John H. Mitchell elected to tl board of directors at Screen Gem Mitchell is v.p. in charge of sales . . **Gerald Mandel** to director of tl educational film division at Sterlin Television . . . **Jerry Kurtz** to v. in charge of sales at Television Ente prises from Official Films.

Public Service

WCAO, Baltimore, again prove its strong identification with th community by raising over $10 000 for mentally retarded chi dren.

The money will go towards buil ing a wing on Angel's Haven, a nor profit residential home for mentall retarded children.

The station's announcers ran competition in order to raise th money among listeners.

Kudos: WTIC, Hartford, Conn. became the first Connecticut recipien of the United States Army Outstand ing Public Service Award. The sta tion was cited for its unselfish actio and consistent help in telling the stor of the North American Air Defens Command and its mission to protec America from hostile air attack . . **WSB,** Atlanta, Ga., has been pre sented a Certificate of Merit by th Radio Free Europe Fund (Crusad For Freedom, Inc.) for invaluabl help in the "Radio Free Europ

Q. How can I protect and control negatives of our TV spots?

A. Let **BONDED** catalog and store your pre-print material at its Fort Lee, New Jersey warehouse.

BONDED TV FILM SERVICE

NEW YORK
CHICAGO
LOS ANGELES
TORONTO

A Division of
NOVO INDUSTRIAL CORP.

OIN B P A • JOIN B P A • JOIN B P A • JOIN B P A • JOIN B P A • JOIN B P A • JOIN B P A • JOIN B P A • JOIN

very important persons will meet on the sidewalks of New York during the...





• B P A • JOIN B P A •

JOIN B P A • JOIN B P A • JOIN B P A • JOIN B P A • JOIN B P A • JOIN B P A • JOIN B P A • JOIN

BROADCASTERS' PROMOTION ASSOCIATION

6th ANNUAL CONVENTION

WALDORF ASTORIA

November 6-7-8

NEW YORK, N.Y.



• JOIN B P A • JOIN B P A • JOIN B P A • JOIN B P A •

BROADCASTERS' PROMOTION ASSOCIATION
Send today! c/o P. O. Box 9736, Cleveland 40, Ohio

Please rush me more information about BPA

Name_____

Company_____

Address_____

City_____ State_____

JOIN B P A • JOIN B P A • JOIN B P A • JOIN B P A • JOIN B P A • JOIN BPA

JOIN B P A • JOIN B P A • JOIN B P A • JOIN B P A • JOIN B P A • JOIN B P A • JOIN B P A • JOIN B P A • JOIN

Fund's Campaign." . . . **WHIO**, Dayton, Ohio, was presented with two awards for its continuing efforts on behalf of Civil Defense. The major national award was given to WHIO-TV Presents program, one of four such awards in the country, and a special state award was presented for the station's over-all efforts . . . **WFAA (AM-FM-TV)**, Dallas, Julie Benell news food editor and star of her own tv show, has received a presidential citation in recognition of her five part series on Civil Defense which she recently presented on her tv show and Southwest Central WFAA-820 features. . . . **WCAU**, Philadelphia, played host to 5,000 people. The station's personalities invited listeners to join them for breakfast one morning at the studios. The substantial response brought listeners to the station doors as early as 6:45 a.m. for a huge breakfast consisting of fruit juice, eggs, bacon, sausage, coffee, rolls and coffee cake served buffet style outdoors on the station's parking lot. Local police dispatched special traffic details to handle the crowd, many of whom were people who stopped for breakfast on their way to work. Fifty-two hundred eggs were supplied by the Vineland Egg Auction. The event was the highlight of "eggs 'round the clock." a week-long public service campaign undertaken by WCAU to re-awaken consumer interest in eggs as an important segment of the daily diet. WCAU farm director Hugh Ferguson enlisted the station's aid in support of this program to help the large poultry and egg industry in this area regain markets they have been losing due to consumer loss of interest in fresh eggs.

Trade Dates

The 1961 Broadcasters' Promotion Association Seminar, to be held at New York's Waldorf Astoria 6-7-8 November, will have as its primary topic broadcasting's image.

This was announced by Dan Bellus, director of advertising and promotion for Transcontinent Television and program director for the BPA.

Discussions will include the relationship of station image to time-buying and selling as well as the importance of that image to the advertiser.

Tv and radio NEWSMAKERS



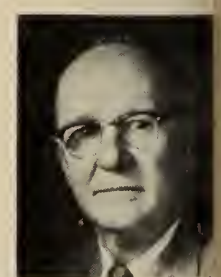
James Theiss has been promoted to v and general sales manager at Blair Tele sion Associates. His background in bro casting dates back to the earliest days of Prior to joining Blair Tv Associates 1956, he had spent several years in media department of B&B, as a timebu on the General Foods and P&G accou Theiss was graduated from Seton Hall U versity where he majored in economics and business administrati He resides in Dobbs Ferry, N. Y. with his wife and three so



Norman Glenn has been promoted to the post of v.p. and associate director of the radio/tv department at Young & Rubicam. He began his career in the broadcasting and advertising industry at NBC where he was a sales promotion executive from 1950-51. In 1951 he became v.p. in charge of radio and tv at DCS&S where he remained until joining Y&R in 1956 as an account supervisor. Glenn was made v.p. and stockholder in 1958. He is graduate of UCLA and received his MBA from the Univ. of Pe



Wilmot H. (Bill) Losee has been elect president of AM Radio Sales Compa Donald H. McGannon, president sin 1959, will serve now as chairman of t board. Losee previously served as v.p. a general manager. He has worked in t representation field with the Branham Co pany and John Budd Company and in dio at WINS, New York. He is a Wo War II Navy veteran, and is a graduate of Duke Universit Losee resides in Garden City, N. Y. with his wife Virgin



Larry Waker has been named a member of the new Advisory Committee on Educational Tv by the North Carolina Board of Education. He is executive vice president and general manager of WSOC-TV, Charlotte. The appointment coincides with a new state policy on educational tv in state public schools. He was appointed by the Governor to the state's in-school tv experiment and is a member of the executive committee of the Universi of N. C. for educational tv. He joined WSOC-TV in 195

The seller's viewpoint

How does radio fit into the controversy created by FCC Chairman Minow's "vast wasteland" speech? Attention has been focused on tv programing since that caustic utterance, but here, Robert Pauley, v.p. in charge of the ABC Radio Network relates it to the radio field. He asserts that radio broadcasters should take the initiative, without awaiting possible direct word from the Federal Government, in upgrading their program content. Survey your community as to its needs and respond with appropriate programing, Pauley suggests, and he provides evidence that advertising support will follow.



Radio can upgrade programing, and prosper, too

FCC Chairman Newton Minow's speech at the recent meeting of the National Association of Broadcasters made a profound impression on the broadcasting industry, as you well know.

Although Chairman Minow did not mention radio specifically, we all feel that radio will not long be ignored and our affiliates are aware of this.

Soon after that speech, I was approached by several station managers whose attitude was: "Mr. Minow was a little vague. He didn't tell us what he expects from us."

My answer then was, and still is, "Don't wait for him to tell you, because once he does, you abrogate your responsibility to the Federal Government."

Simply *be* responsible. Do your job *before* you are confronted by federal criticism.

An example of what can happen when the government finds stations lax in fulfilling part of their responsibility is the FCC's newly proposed rule which would require the station manager to survey his community to determine the public's programing desires.

This should never have reached the point where a rule was considered. Despite the difficulty it would necessitate in metropolitan areas, radio, nevertheless, should have analyzed its market long before the FCC told it to—not just to achieve big "numbers" but to fulfill the total obligation of a licensee to seek out the wishes and needs of all representatives of the community. The final determination, however, must lie with the station manager.

Radio is very sensitive. It treats *you* well if you treat *it* well. When you improve the quality of programing, you'll get your share of business or more and you will also be proud of your product. You'll attract quality advertisers and the community will respect you as a businessman, as an individual and as a *broadcaster*.

Quality is what the ABC Radio Network is selling. And quality is what the advertiser and the affiliates are buying.

For example, we are now spending twice as much on quality programing as we did a year ago and we are selling many more units for many more dollars. Our third quarter sales figures are 30-35% ahead of the third quarter for 1960. The same outlook holds true for the fourth quarter.

Why? Because of service-minded programs like *Flair*, for example. This program is proof that a public service type show will be accepted by stations and advertisers. *Flair* offers its listeners informative, quality features ranging from baby care, household hints, and advice on interior decoration to features on outer space, Wall Street, and physical fitness. ABC merely wrapped this information in a light and entertaining format and it quickly caught on with advertisers and affiliates alike.

But improving the quality of commercial programs is living up to only part of our responsibility. Broadcasters should continually strive to add quantity and quality to their news and public affairs programing. Here at ABC we have considerably increased our staff of news correspondents and we keep the news-minded public constantly alerted by bringing them nearly seven times more on-the-spot reports than we did a year ago.

We feel it an essential part of this responsibility to create our own public service programing rather than simply offer our facilities and lines to other people with their own pet ideas. In the past year we have achieved this goal of self-creation almost completely.

ABC Radio is aware of what responsibility means and we are doing our part to live up to it. As long as network radio can continue to do this, we need not worry about the Federal Government trespassing on the rights of responsible broadcasters.

SPONSOR SPEAKS

Again a liquor problem

The recent news that am and fm radio stations have agreed to take a schedule of announcements for Old Hickory Bourbon is most distressing.

The last time the hard liquor problem arose was in October, 1958, and at that time prompt, vigorous action by the late Hal Fellows, as NAB president, succeeded in dissuading the handful of stations who were tempted by the prospect of hard liquor advertising dollars.

We hope that Governor Collins will take equally prompt and effective steps to meet the new threat posed by the spot orders of the Ellington agency.

The reasons why hard liquor advertising must not be permitted on radio and tv are not blue-nose reasons. Nor do they constitute in any way, a condemnation of those who manufacture sell, or enjoy distilled spirits.

The reasons, as SPONSOR has pointed out many times, have to do with the special qualities of broadcasting itself, its penetration into the home, its advertising impact, its unique public service responsibilities.

Let's have quick industry action on this.

New approach to radio research

While formal judgment will have to be reserved until the printed reports are available, the new radio research study on "station portraits" just announced by Henry I. Christal (see SPONSOR WEEK, page 7) seems to promise a refreshing and creative new approach to radio measurement.

The study, undertaken by Alfred Politz for WGY, Albany-Schenectady-Troy; WBEN, Buffalo; WJR, Detroit; WTIC, Hartford, and WTMJ, Milwaukee, each of which participated individually, will not be comparable in any way with regular radio ratings.

Its sponsors promise, however, that it will provide important new information, not only about the kinds and numbers of people to listen to radio but the places and times of day at which they listen, and about their awareness of the qualitative attributes of individual stations.

We're looking forward to seeing this new project.

10-SECOND SPOTS

The size of things: One of the r dio networks program-practices d partment has released the followi memorandum: "For your incident information, when we questioned t use of the designation 'large size' a Pepsodent commercial, we were a vised that by industry agreement t large size is the smallest size distri uted through the retail channels."

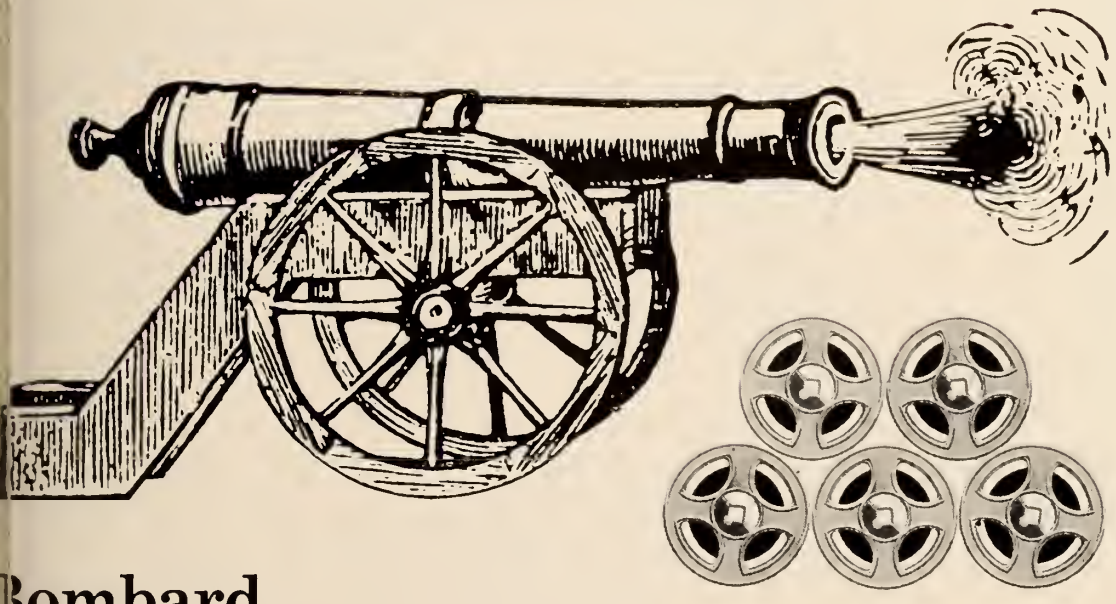
"See you in C-U-B-A": Followi the recent wave of airplane snatchin *The New Yorker* Magazine carried cartoon showing the passengers an airliner sitting comfortably, wh suddenly a voice came over the lou speaker announcing: "Buenos di senoras y senores . . . this is your ne captain speaking. . . ."

See the U.S.A. . . .! There's world traveler in our editorial offi who decided to "See the U.S.A." i his Volkswagen this summer. He tel of one Wyoming town that was s small they had to put the entire Bu ma shave message on one sign.

Double-take: Paul Harvey recentl closed his 8:55 a.m. EDT newsca on ABC Radio with an account of a automobile theft which was quickl solved because of the vehicle's di tinctive noises. Because everyone i town was familiar with the rumbl issuing from the automobile's rea the thief didn't have a chance, Ha vey explained. Then he went into th familiar. "And now a word from ou sponsor." but at that point he emitte a sound something like "whoops, followed by a slight pause, an finally, the sponsor's name, Mida Muffller.

Better bring lunch: A broadcaste we know, taking a playful poke a a rival entertainment medium, ha this to say about one of the recen crop of superlong feature films mak ing the rounds at movie theatres: " hear they're selling three categorie of tickets for "Exodus"—one pric for adults, one for children unde age 16, and one for those who tur 16 while in the theatre."

SAN FRANCISCO BAY AREA



Bombard San Francisco Night and Day

Combine all your spots—prime time minutes, morning ID's, afternoon ID's, film, live and videotape commercials—for the most advantageous Penetration Plan discounts in San Francisco.

Additional discounts on 13, 26 and 52-week night and day penetration schedules!

Call KTVU or H-R Television Inc. for excellent availabilities in live sports, The Play of the Week, high-rated live, syndicated and kids shows.

KTVU

CHANNEL 2

SAN FRANCISCO • OAKLAND One Jack London Square, Oakland 7, California



IN BUFFALO GO ACTIVE WITH...

WGR-TV

CHANNEL 2

Get active response in the bonus Canadian Market, too! WGR-TV brings your message to well over half-million TV homes in the active Toronto-Southern Ontario "middle third of Canada"—in addition to over 648,0(TV homes served in Western New York and Northern Pennsylvania. To sell Buffalo, get active with WGR-T

WGR-TV CHANNEL 2 NBC BUFFALO, N.Y. • A TRANSCONTINENT STATI(

WROC-FM, WROC-TV, Rochester, N. Y. • KERO-TV, Bakersfield, Calif.
WGR-AM, WGR-FM, WGR-TV, Buffalo, N.Y. • KFMB-AM, KFMB-FM,
KFMB-TV, San Diego, Calif. • WNEP-TV, Scranton—Wilkes-Barre, Penn.
WDAF-TV, WDAF-AM, Kansas City, Mo.

Represented by Edward Petry & Co., Inc. The Original Station Represent

TRANSCONTINENT TELEVISION CORP. • 380 MADISON AVE., N.Y. 1

4 SEPTEMBER 1961
40¢ a copy • $8 a year

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

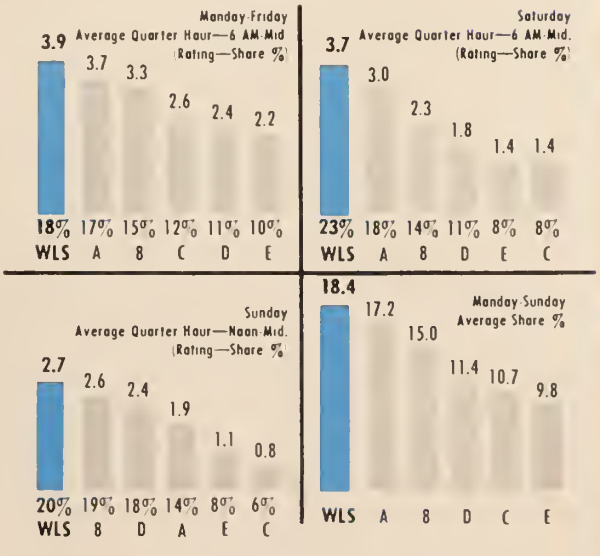
RECEIVED

PULSE SAYS E'RE FIRST IN CHICAGO!

The latest Chicago Pulse* (June 1961) shows WLS *rated* number one, Monday-Friday, 6 AM-Mid, Saturday, 6 AM-Mid, Sunday, Noon-Mid, total week—Monday through Sunday, 6AM-Mid. Need some more proof? Then check the charts.



...AND WE AGREE!



*PULSE: Chicago 8 County Area—June 1961

WLS

See your JOHN BLAIR man
Owned and operated by AMERICAN BROADCASTING-PARAMOUNT THEATRES, Inc.

NETWORKS BEEF UP DAYTIME TV

New fall schedules show increases in news programs and healthy sales picture

Page 25

Radio spot has mixed fall picture

Page 29

Why Shell is buying net tv Sunday shows

Page 32

How clients use radio to outsell richer rivals

Page 36

DIGEST ON PAGE 4

Book-by-Book, one of the 3 highest-rated CBS Stations (share-of-audience) in 3-Station markets

In the Land of Milk and ~~Honey~~ Money!

WBAY-TV 2

GREEN BAY, WISCONSIN

Haydn R. Evans, General Manager • Represented by H-R Television, Inc.



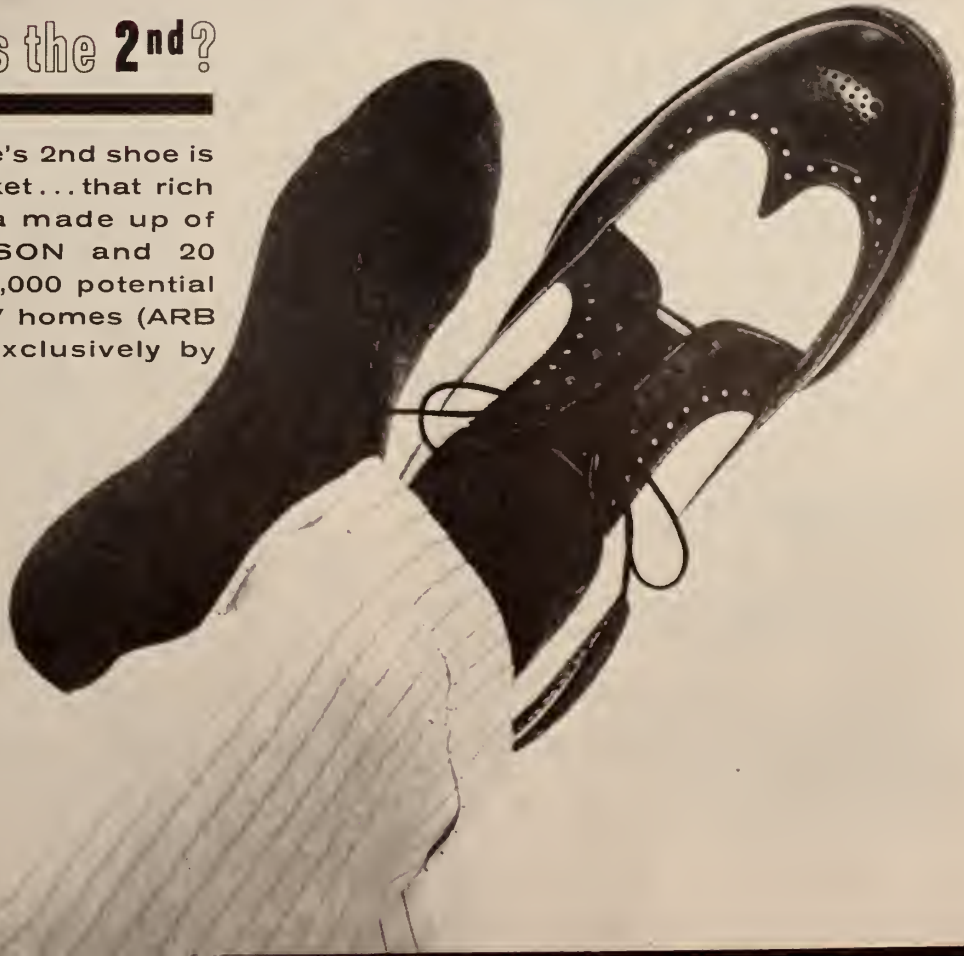
WJIM-TV

BASIC CBS TELEVISION

Strategically located to exclusively serve LANSING . . . FLINT . . . JACKSON
Covering the nation's 37th market. Represented by Blair TV. WJIM Radio by MASLA

How important is the 2nd?

Just as important as one's 2nd shoe is Michigan's 2nd TV market . . . that rich industrial outstate area made up of LANSING-FLINT-JACKSON and 20 populous cities . . . 3,000,000 potential customers . . . 684,200 TV homes (ARB March '60) . . . served exclusively by WJIM-TV for 10 years.



979' high or 1020' above average terrain

the extra 377' and new maximum power transmitter means 3217 square miles added with more TV homes than ever before:

NEW TALLER WOC TV TOWER

SERVING THE QUINT CITIES
DAVENPORT BETTENDORF IOWA
ROCK ISLAND MOLINE EAST MOLINE ILL.



WOC-TV Channel 6

D. D. Palmer, President
Raymond E. Guth, General Manager
Pax Shaffer, Sales Manager

Exclusive National Representatives
Peters, Griffin, Woodward, Inc.

© Vol. 15, No. 34 • 4 SEPTEMBER 1961

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

ARTICLES

'61-'62 daytime tv gets a face-lifting

25 Daytime program chieftains busy beefing up schedules with additiona news programs but soapers stay sudsy and sales heads report business u

Forecasts for radio spot

29 While many anticipate a 'bullish' season with expanded budgets fron old users and more brands of cigarettes, others are not so optimisti

Yes, Shell's in tv, via K&E

32 50% of Shell Oil's multi-million institutional ad budget will be spent o 11 Sunday afternoon tv golf programs, 4 concerts on CBS TV this winte

Early evening spot tv dollars up

34 TvB-Rorabaugh tally for second quarter. However, shows that gross time billings in over-all picture are no greater than 1960 in the same period

If rivals "own" other media—go radio

36 Among the advertisers whose success with this strategy is spelled out here: Cream of Wheat, N. Y. Coke, Johns Bargain Stores, Brooks Foods

NEWS: Sponsor-Week **7**, Sponsor-Scope **19**, Spot Buys **42**, Sponsor-Week Wrap-Up **52**, Washington Week **55**, Film Scope **56**, Sponsor Hears **58**, Tv and Radio Newsmakers **64**

DEPARTMENTS: Sponsor Backstage **12**, 49th and Madison **14**, Sponsor Asks **40**, Tv Results **50**, Seller's Viewpoint **65**, Sponsor Speaks **66**, Ten-Second Spots **66**

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Why WOW-TV bought Seven Arts Vol. I and Vol. II

Says Bill McBride:

"With this top quality feature film fare, we

CREATE AN IMAGE

that helps pull in audiences around the clock. Both packages of these Warner's 'Films of the 50's' are very well balanced in action, drama, comedy and variety. Now we can telecast today's top stars, in today's pictures, to today's audience."

BILL McBRIDE
Program Director
WOW-TV, Omaha, Nebraska



Warner's films of the 50's... Money makers of the 60's

SEVEN ARTS ASSOCIATED CORP.

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.

Motion Pictures—"Lolita", scheduled for Fall release...
Theatre—Tennessee Williams' "The Night of the Iguana"—Bette Davis, Margaret Leighton..
Television—Distribution of films for T.V., 20th Century Fox Films...
Literary Properties—"Disenchanted" by Budd Schulberg...
Real Estate—The Riviera of the Caribbean, Grand Bahama, in construction

NEW YORK: 270 Park Avenue YUkon 6-1717
CHICAGO: 8922-D N. La Crosse, Skokie, Ill. ORchard 4-5105
DALLAS: 5641 Charlestown Drive ADams 9-2855
L. A.: 232 So. Reeves Drive GRanite 6-1564—STate 8-8276

For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)



When your television dollars are looking for the network and the time period that will deliver the biggest and most responsive national audience, remember this:



The percentages are riding with you on ABC-TV. Take a look at the latest National Nielsen, see how the lookers, coast-to-coast-wise, are spending their looking-time.



In the critical matter of half-hour by half-hour ratings, ABC-TV showed its popular appeal with 21 out of 51 firsts...more firsts, that is to say, than Net Y or Net Z.*



*Nielsen National TV Report; Average Audience, all sponsored time periods, two weeks ending Aug. 6, 1961, Mon. thru Sat., 7:30-11:00 PM; Sun. 6:30-11:00 PM.

ABC Television

Latest tv and radio developments of the week, briefed for busy readers

4 September 1961

SPONSOR-WEEK

1960 TV SPOT UP 8.3%

Spot went up more than network; total tv profits up 9.8% to $244 million; o&o profit up—final FCC data

(Washington, D. C.): Profits for the entire tv industry went up 9.8% in 1960, as income rose 9.0% and expenses increased 8.8%.

So reported the FCC in its annual notice of final tv broadcast data for 1960.

The 1960 revenues were $1,268.6 million and expenses were $1,024.5 million. Profits before Federal income tax $2,44.1 million.

National spot—sale of time to national and regional advertisers—went up 8.3% to $459.2 million. This was a greater increase than either network or local sales enjoyed, which went up 5.8% and 7.6%, respectively.

Total 1960 time sales were up 5.5% to $1,146.6 million.

Network profits (including o&o's) was 39.0% of the total industry, compared to 39.5% in 1959.

O&o income was 22.8% of network totals, and amounted to $145.9 million. But when it came to profits the o&o's were good for 64.7% of the network's profits, or $61.6 million. This was higher than the 63.6% the o&o's contributed to network profits in 1959.

The ratio of time to talent declined slightly in 1960. Time was 75.0% in 1960, compared to 77% in 1959, 1958, and 1957—for all three consecutive years.

National advertisers spent a slightly higher fraction in spot, at the expense of network. Non-network time sold to national advertisers was $459.2% million (before commissions), or 40.1% of total time sales, compared to 39.6% in 1959. Network time declined from 41.6% to 41.1%, and local time was steady at 18.8%.

However, network time was still ahead of spot, $471.6 million to $459.2 million. Local time in 1960 accounted for $215.8 million worth of sales.

Figures were all released by the FCC in its public notice dated 29 August 1961.

(For chart on top 50 spot tv markets in 1960, compared to 1959 and 1958, see page 10, this issue.)

Spot radio in comeback, could top 1960–SRA

National spot radio gross time sales for the first six months of 1961 were $89.6 million, down 4.7% from 1960, according to a Price Waterhouse report for SRA.

But a second quarter comeback makes a 1961 above 1960 likely, states SRA managing director Lawrence Webb.

The first quarter showed a 7.9% drop below 1960, but the second quarter bounced back with only a 1.9% decline.

KMBC TO METROMEDIA FOR $8,350,000

Metromedia, Inc. has purchased KMBC-TV and KMBC, Kansas City, Mo., from Cook Broadcasting for $8,350,000.

The transfer, approved by the FCC, was announced by John W. Kluge, president and chairman of Metromedia, and Lathrop G. Backstrom, chairman of Cook Paint and Varnish Co., parent company of Cook Broadcasting.

Both stations are represented by PG&W, which will continue to handle them.

The stations are the sixth tv outlet and the third radio outlet to be acquired by Metromedia, which was formed in 1961 as a parent of Metropolitan Broadcasting, owner of WNEW-TV and WNEW, New York, and WTTG (TV), Washington.

Back in 1958 Metropolitan acquired WHK, Cleveland, for $600,000. In 1959 Metropolitan purchased WIP, Philadelphia, for $4,500,000; WTVH, Peoria, for $600,000, and KOVR (TV) Sacramento-Stockton, for $3.5 million.

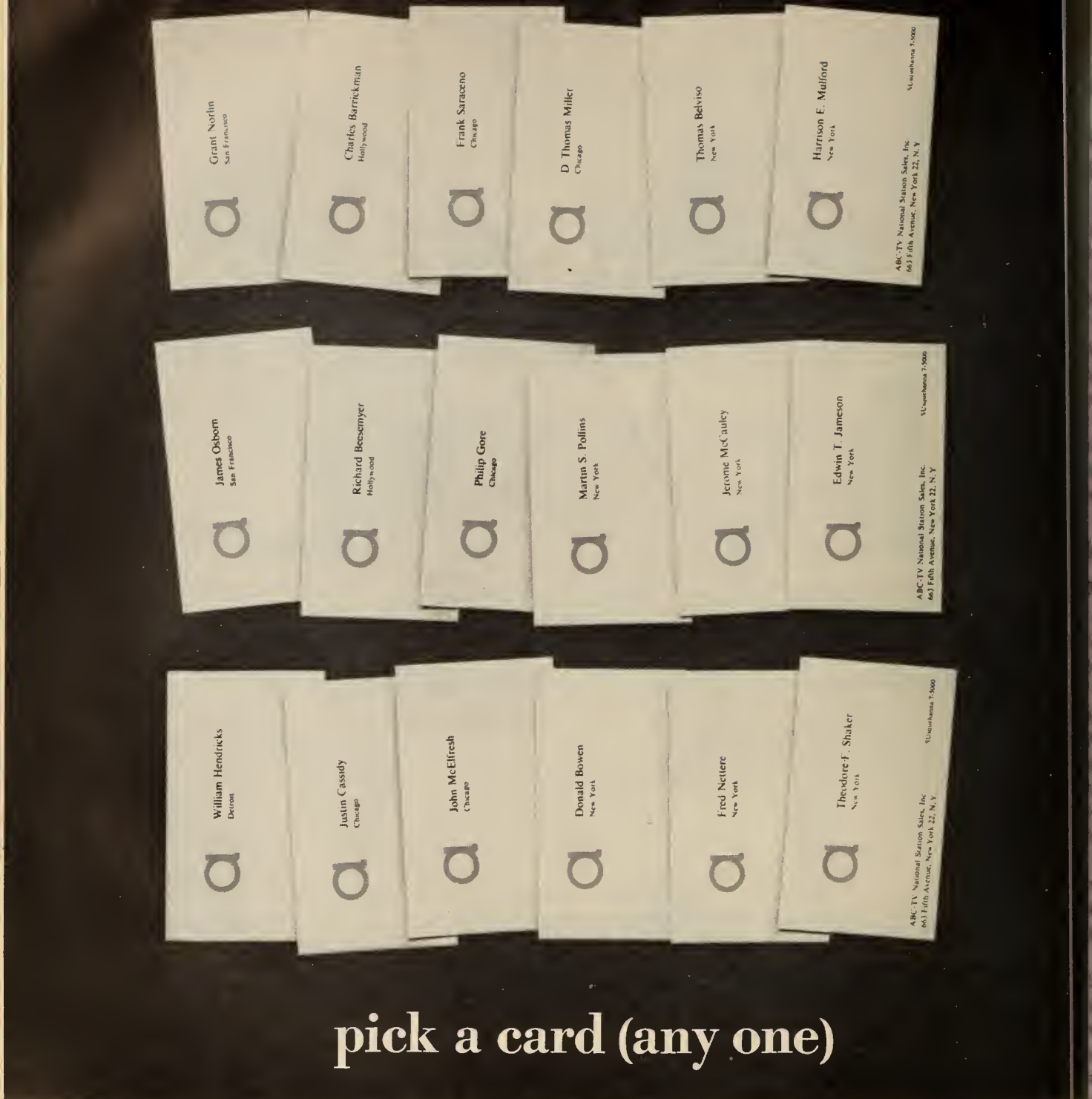


John W. Kluge

In 1960 WTVP, Decatur, was acquired for $550,000.

In the spring of 1961 Metromedia —up to that time known only as Metropolitan Broadcasting — was formed as a parent company of Met-

(Continued on page 9, col. 1)



pick a card (any one)

and you'll get a specialist in 5 great TV markets.

Want the market picture and/or availabilities in New York, Chicago, Los Angeles, Detroit, San Francisco... want it fast, full and factual?

It's in the cards . . . as shown above.

They speak singly and collectively, all 18 of them, for ABC-TV National Station Sales, Inc., ABC-TV's new owned-and-operated stations' sales organization. They speak, specifically, for KGO-TV (San Francisco) . . . WXYZ-TV (Detroit) . . . KABC-TV (Los Angeles) . . . WBKB (Chicago) . . . WABC-TV (New York) . . . five of the most trendful stations in five of the nation's most prosperous markets.

One call, on your part, calls into action a man who will now concentrate 100% of his considerable media experience on these markets. And nowhere else. Call, as they say, now.

ABC-TV National Station Sales, Inc.

277 Golden Gate Avenue, San Francisco 2, California, UNderhill 3-0077
Madison Theatre Building, 1567 Broadway, Detroit, Michigan, WOodward 1-0255
1539 North Vine Street, Hollywood 29, California, NOrmandy 3-3311
360 North Michigan Avenue, Chicago 1, Illinois, ANdover 3-0800
663 Fifth Avenue, New York 22, New York, SUsquehanna 7-5000

WITH CONGRESS, IT'S NBC NEWS, 2 TO 1

About 62% of the members of Congress prefer the NBC station in Washington for news.

CBS was second with 28% and ABC third with 10%.

The study was made for NBC by Walter Gerson & Associates. Over four-fifths of both houses of Congress were surveyed.

NBC also earned similar preferences for news completeness, analysis, interpretation, special programs, and general news service.

Gross named WABC-TV program director

Arthur Gross has succeeded A. L. Hollander Jr. as program director for WABC-TV, New York.

Gross was formerly general sales manager for UAA. From 1952 to 1956 he was at Guild Films. Afterwards he was v.p. and general sales manager of Flamingo Films and then director of tv sales for King Features Syndicate. He joined UAA last year.

This week WABC-TV also appointed John G. Doyle to director of sales service and Clarence L. (Len) Johnson as art director.

(Continued from p. 7, col. 3)

ropolitan. The company owns Foster and Kleiser, second largest outdoor advertising company in the U. S., and Worldwide Broadcasting, which operates short-wave station WRUL.

Besides PG&W as rep of the KMBC stations, Metromedia stations are represented as follows: Petry has WNEW-TV and WIP, Blair has WTTG, KOVR, WTVH, WTVP, and WHK, and WNEW Radio represents itself with a national sales staff headed by Bud Neuwirth.

Since Metromedia's largest station, WNEW radio, has its own representation facilities, trade observers have speculated that at some time a Metromedia house rep firm might be set up for all the stations.

Lanolin Plus merging with Hazel Bishop

Lanolin Plus is merging with Hazel Bishop and its agencies, Daniel & Charles and La Roche, will handle all the advertising of the new company.

North Advertising, which has handled Hazel Bishop, is resigning the account because it already has Toni hair care products which would have come into conflict with those of Lanolin Plus.

Morton Edell is president of Lanolin Plus and Ray Spector is advertising manager.

Screen Gems into co-prod. deal on Tri-Cinemation

Screen Gems is protecting its present lead in the tv animation field by going into a co-production deal on a new process.

Called Tri-Cinemation, the new process uses stop motion photography of life-like dolls, avoiding drawings and cels entirely.

It's said to open a "new dimension" in animation, and is probably both cheaper and faster than conventional flat animation.

Screen Gems' co-production deal is with DHB Inc., principals of which are Christos Diatsintos, Albert Hecht, and Robert Brahm.

First application will probably be a comedy series, but the process also lends itself to commercials and information films as well. There's also a neat merchandising angle for the dolls used.

Actually the process involved dates back some 35 years but up to now no one developed it properly for tv application.

Back in 1957 Screen Gems tied with Hanna-Barbera for conventional tv animation; in 1961-62 they'll have a total of five national animated shows.

D'ANTONI IS MUTUAL GENERAL SALES HEAD

Philip D'Antoni, 32, has been named general manager for the Mutual Radio Network.

He was promoted from the post of Eastern division sales manager and succeeds Frank Rogier, who recently vacated the national post.

D'Antoni joined Mutual in 1958. He began in the broadcast field in 1950 on the CBS TV research and sales development staff. Later he joined Gill-Perna and was an account executive for Weed.



Philip D'Antoni

In his three years at Mutual D'Antoni has brought several national advertisers into the radio network fold, including Philco, Walker mufflers, and Denver Chemical. He was also instrumental in bringing AMF and Monroe Auto Equipment back to network radio on Mutual.

Borax's Death Valley 32nd year on the air

U. S. Borax has renewed Death Valley Days through 1962, its tenth year on tv.

Filmaster will produce the national spot series for the third consecutive year.

Program is oldest running series on the air; it began on radio in 1930 and has been continuously sponsored by U. S. Borax ever since—a unique record.

Two more buy ABC TV news

ABC TV has picked up two additional participating advertisers for its pre-5 p.m. five minute news strip which premieres this fall.

They are: Lehn & Fink (M-E, Y&R) and Blumenthal Bros. candy (Wermen & Schurr, Phila.)

Top 50 spot tv markets—final '60 FCC data

National-regional time sales for 1960 compared with '59, '58

	MARKET	NO. OF STATIONS	1960 (000's)	1959 (000's)	1958 (000's)
1.	New York	7	$59,628	$53,851	$43,633
2.	Los Angeles	7	28,012	28,544	21,547
3.	Chicago	4	27,932	25,326	19,852
4.	Philadelphia	3	18,519	16,278	12,169
5.	Boston	3	13,869	13,191	10,081
6.	Detroit	3	10,798	10,042	8,729
7.	Pittsburgh	3	10,726	10,782	8,618
8.	Cleveland	3	10,391	9,004	7,328
9.	San Fran.-Oakland	4	9,791	9,715	7,504
10.	St. Louis	4	8,136	7,014	5,453
11.	Washington, D. C.	4	7,579	6,947	5,669
12.	Hartford-N.H.-N.B.	5	7,016	5,922	4,135
13.	Buffalo	3	6,908	6,081	3,810
14.	Baltimore	3	6,204	5,791	4,192
15.	Milwaukee	4	5,877	5,514	4,822
16.	Cincinnati	3	5,656	5,226	4,336
17.	Kansas City, Mo.	3	5,606	4,939	4,206
18.	Seattle-Tacoma	5	5,488	5,421	4,244
19.	Minneapolis-St. Paul	4	5,413	5,069	4,360
20.	Indianapolis	4	5,406	5,219	4,510
21.	Houston	3	5,287	4,811	3,806
22.	Dallas-Ft. Worth	4	5,234	4,528	3,607
23.	Miami	3	4,950	4,658	3,739
24.	Columbus, O.	3	4,597	4,037	3,457
25.	Portland, Ore.	3	4,554	4,129	3,427
26.	Atlanta	3	4,398	3,882	3,116
27.	Denver	4	3,634	3,339	2,758
28.	Sacramento-Stockton	3	3,545	3,382	2,683
29.	Albany-S'dy-Troy	3	3,504	3,279	2,903
30.	New Orleans	3	3,471	3,127	2,749
31.	Memphis	3	3,138	2,851	2,434
32.	Tampa	3	2,983	2,530	2,118
33.	Oklahoma City	3	2,833	2,837	2,196
34.	Harrisburg-Lancaster	5	2,791	2,517	2,202
35.	Rochester, N. Y.	3	2,591	2,246	1,824
36.	Des Moines	3	2,387	2,354	1,793
37.	Omaha	3	2,360	2,414	2,058
38.	San Antonio	4	2,304	2,066	1,742
39.	Johnstown-Altoona	3	2,193	1,902	1,753
40.	Norfolk	3	2,156	2,004	2,013
41.	Tulsa	3	2,095	2,004	1,580
42.	Spokane	3	2,066	1,794	1,619
43.	Nashville	3	1,939	1,609	1,271
44.	Charleston-Huntington	4	1,895	1,785	1,465
45.	Wichita	3	1,736	1,829	1,541
46.	Phoenix	4	1,704	1,467	1,213
47.	Portland, Me.	3	1,658	1,461	1,277
48.	Fresno	3	1,658	1,560	1,457
49.	Springfield, Ill.	5	1,639	*	1,536
50.	Flint-Saginaw	3	1,579	1,430	2,479**

*Data withheld by FCC; **included fourth station (Lansing).

WORLD'S LARGEST AD MEDIUM: NBC TV?

NBC TV's billings are up $15. million for the first six months o 1961 over the previous year.

More significantly, NBC TV's bil ings during this period topped thos of CBS TV, giving it claim to CB TV's former boast of being th world's largest single advertisin medium.

In June (LNA/BAR) NBC TV le CBS TV by $1.1 million, largest mar gin since October 1960, when NB TV's current continuous monthly as cendancy as top network biller be gan.

Incidentally, P&G (B&B) will spon sor the Hollywood: the Golden Years special, produced by David Wolper which will be seen on NBC TV or 29 November.

Stations groups release consumer studies

Consumer studies prepared by TvAR and CBS o&o's were released this week.

The TvAR study revealed that consumption of standard of non-filter cigarettes is on the increase with men in Baltimore, Pittsburgh, Cleveland, and San Francisco, but not in Boston.

But mentholated cigarettes were holding on to the women's market.

TvAR studies of margarine, hot cereals, cold remedies and beer offered few such generalizations and much more market-to-market variation.

KNXT, Los Angeles, revealed results of an ARB study on prime prospects, new product triers, and new product repeaters, relating each group to viewing habits.

The station discovered that the heaviest third of aluminum foil users accounted for 72.6% of sales and that KNXT reached 94% of the "prime prospects" at least once a week.

ARB also noted similar results for other products.

More SPONSOR-WEEK continued on page 52

THE BIG NEWS

... is on KNXT, as Television 2 presents Los Angeles' first daily full-hour of news! Starting October 2, "THE BIG NEWS" (Mon-Fri, 6:30 pm) will bring viewers complete coverage of the day's news; unprecedented in-depth reports of world-wide and local events, sports and weather... plus special features. Followed at 7:15 by the CBS Television Network's award-winning "Douglas Edwards with the News." Big in concept and big in fact—"THE BIG NEWS" means even bigger audiences on Southern California's number one television station... CBS Owned



Represented by CBS Television Stations National Sales

KOSA-TV
DOMINATES
THE
NEWS

IN THE NATION'S
RICHEST RETAIL
MARKET*

In Odessa-Midland and 26 counties in West Texas and New Mexico 30% more people** keep up with the changing world by viewing KOSA-TV News at 6 and 10 P. M.

If your sales message is *"news worthy"* you'll reach more of the *Nation's Richest Retail Market** on

KOSA TV
FIRST IN ODESSA-
MIDLAND

*Retail Sales $5,887 per hshld.
Sales Mgmt Survey of Buying
Power / May 1961

**ARB, Mar. 1961

BUY TV
to sell West Texans...
Get 34% of New Mexico to boot

A TRIGG
VAUGHN
STATION
KROD-TV EL PASO
KVII-TV AMARILLO
KOSA-TV ODESSA MIDLAND

3 QUALITY STATIONS / QUALITY MARKETS / 1 NATIONAL REPRESENTATIVE THE BOLLING COMPANY, INC.

Jack C. Vaughn, Chairman of the Board
Cecil L. Trigg, President
George C. Collie, Nat. Sales Mgr.

by Joe Csi

Sponsor backstage

Record give-aways booming



Broadcasters, advertisers, and advertising agencies have utilized records in many extraordinary ways over the years, but it seems to me that in recent months there has been a distinct pick-up in this area. American Tobacco recently gave away, for almost nothing, a Columbia LP featuring twelve great sides by such outstanding artists as Dinah Shore, Duke Ellington, Benny Goodman, etc. The publisher of a couple of the tunes in th LP told me the other day that his first statement was for 1,300,0 records and his second for 600,000. If I remember correctly you g the LP for $1.00 if you sent in a Lucky Strike carton.

My own company, Capitol Records, through its custom divisio has produced many a highly successful premium for important a vertisers. Last Christmas, we distributed well over a million of specially prepared Dinah Shore record for Chevrolet. RCA Victo has run a very attractive record promotion with Breck Shampoo f several years now. And Jack Paar right at the present time has premium LP called *The Best of You Know Who.* This was produce by an independent record packager, whose name I don't recall at th moment for a sewing machine advertiser, whose name I, unfortu nately, also fail to recall at the moment.

Stations themselves frequently use LPs to stunning effect promo tionally. Last month KDKA, the Westinghouse station in Pitt burgh produced a long playing package called *Cordic and Compan —Preferred,* in which their top-rated morning disk jockey Re Cordic offers eleven of the funniest skits he's done on his 6 to 1 a.m. show over the years. Among the items in this comedy albu are good-natured ribs of some of the outstanding shows and com mercials on the air. There's a number called "German Gunsmoke with Sheriff Killon and Chester presented as pseudo-Teutons. An another on the Nerts Car Rental, which deals with customers wh fly into the front seats of their rented automobiles. And a third i which Lee Marvin of *M Squad* and Dale Robertson of *Tales of Well Fargo* have an argument over who is to do the Pall Mall commercial

Milwaukee Braves album sells beer, natch

KDKA sales manager Don Trageser distributed this Cordic com edy sampler to advertisers and advertising agency personnel an got an excellent reaction. WEMP in Milwaukee has just produced record album called *Go Get 'Em Braves.* The station, of course, car ries the Milwaukee Braves baseball casts, and the album feature "the voice of the Braves," Earl Gillespie. Earl tells the tale of th no-hit games hurled by Braves' pitchers Warren Spahn, Lew Bur dette and Jim Wilson, and other key and exciting Braves' plays an

(*Please turn to page* 48)



Take a second look

(it's Gourmet House, in Duluth)

Take a second look at the Duluth-Superior market-

it's bigger than you think!

It's the second-biggest market* in both Minnesota and Wisconsin!

Bigger than Madison or Des Moines!

Bigger than Albuquerque, Fort Wayne or Little Rock!

uluth-Superior-BIGGER than you think-and only **KDAL** delivers it all!

DAL—CBS RADIO-TELEVISION/3—AN AFFILIATE OF WGN, INC.—REPRESENTED BY EDWARD PETRY & CO., INC.

*Sales Management population estimates, January 1, 1961.

49th and Madison

More singing-along

We were interested to see your article in a recent issue concerning Sing-along programing. However, we were disappointed in not being included in the article.

KPOJ was probably one of the first stations to introduce a controlled integrated sing-along format. We broke the sing-along format 14 January with a 44-hour sing-along party. We held sing-along parties following that in which we programed sing-along exclusively.

At the outset, we also followed up the promotion with sing-along included as a 40% fulltime part of our music policy. Since then, we have gone to a 30% sing-along format.

Of course, we used other media to support the effort, including newspaper, bus cards, tv, and various others. The inclusion of sing-along has been quite helpful to our rating picture. We have gone up in every survey taken in Portland since its inception. In Pulse, we have gone up 66% from November 1960 to May 1961.

We definitely plan to continue programing and promoting the sing-along idea. In any further items in your magazine concerning sing-along, we would appreciate being included where it is practical. Also, we would be glad to forward specifics as to how we are programing and promoting sing-along, if you desire.

Thanks for your fine article on the subject.

Gary L. Capps
promotion mgr.
KPOJ
Portland, Ore.

Double first

The story of KAPE's Sunday hour long German language program should be of more than cursory interest I believe, for it's a DOUBLE first for San Antonio radio. No German language program has been broadcast in this city before in spite of the very large German population not only in San Antonio, but in the entire South Texas area. Also, no radio program has been m.c.'d before by a woman . . . and THIS one's a charmer!

Also, there will be no com-pah-pah variety of music—the all-too-often burlesque version of German music that's frequently dished up to American audiences under the guise of being the norm for Germany. It will consist entirely of present-day pop music in Germany, as well as an occasional "better" arrangement of the famous German and Viennese waltzes. But none of the trite musical items.

Ted H. Frederick
program director
KAPE
San Antonio

An odoriferous error

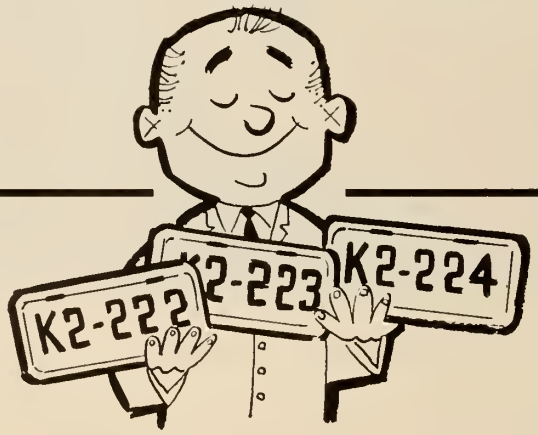
Dear "Spon*sir*": It pains me somewhat to see one of our Fresh commercials panned: but the really traumatic part is seeing the word "deodorant" misspelled not once but twice in one paragraph. (14 August, Ten Second Spots.)

Mauri Edwards
vice pres./marketing
Pharmacraft Labs.
New York

More compliments

Your 14 August Commercial Commentary is SO right! Thanks for reminding me about Dimnet's *Art of Thinking*. I picked up my copy for the first time since the early '30s and found it very refreshing. Keep up the good fight!

Fred G. Hartman Jr.
pres. & gen. mgr.
WPDM
Canton & Potsdam, N. Y.



WAVE-TV viewers buy 28.8% more AUTOMOBILES

—and 28.8% more tires, batteries, anti-freeze and other supplies, of course!

WAVE TV

That's because WAVE-TV has 28.8% more viewers, from sign-on to sign-off, in *any* average week. Source: N.S.I., July, 1961.

CHANNEL 3 • MAXIMUM POWER
NBC
LOUISVILLE
THE KATZ AGENCY, National Representatives



Yes . . . but the market for children's products is a very grown-up one. Here are some of the wide-awake marketers who are selling kid stuff via Channel 11 in Pittsburgh. How about you?

AMERICAN TOYS
BEECHNUT
CRACKER JACK
DELUXE READING TOYS
GENERAL TOYS
GOLDEN BOOKS
HAPPY HOUR TOYS
KOOL-AID
MARX TOYS
MATTEL TOYS
POLL PARROT SHOES
THRIFTY BINDERS
VIEWMASTER
WELCH GRAPE JUICE
WESTERN TABLET
WHITMAN TOYS

CHANNEL
WIIC
NBC

The eyes of Pittsburgh

Represented nationally by Blair-TV

IN
PORTLAND
OREGON

they eye it



and Buy it



ON
KOIN/TV

KOIN-TV is Portland's *resultful* station because it reaches 7 of every 10 homes in a rich 33 county area, with highest ratings (see the latest Nielsen).

Now Represented Nationally by
HARRINGTON, RIGHTER & PARSONS, INC.

Credit for Giant Eagle concept

Many thanks for your Giant Eagle Markets success piece on tv results in the 7 August issue of SPONSOR. However, I thought it only fair that you should give credit where credit is due. The Jay Reich Agency of Pittsburgh was responsible for the double impact concept you outlined in the story and should have been listed as the agency for Giant Eagle Markets, since they have handled their advertising for ten years.

Caley E. Augustine
director of pub. rel. and promotion
WIIC-TV
Pittsburgh, Pa.

An omission

I know it was nothing more than inadvertence that caused you to omit the list of stations represented by the Paul H. Raymer Company in your Fall Facts Radio issue recently published.

For your information and for the information of your readers, here is our most current list of radio properties:

NORTH EAST — WQXR New York, WTAO Cambridge, WNXT Portsmouth, Ohio, WSBT South Bend, WKBN Youngstown, WZIP Cincinnati.

SOUTH — WRDW Augusta, WNOK Columbia, S. C., WDNC Durham.

CENTRAL — WCAW Charleston, W. Va., WGRD Grand Rapids, WKEE Huntington, W. Va., KRVN Lexington, Neb., KFOR Lincoln, WTRU Muskegon, KSAL Salina, KMNS Sioux City.

SOUTH CENTRAL—KTBC Austin, KIKS Lake Charles, La., KVLC Little Rock, KCBD Lubbock, KRGV Weslaco.

WEST—KERN Bakersfield, KXO El Centro, KMJ Fresno, KAGO Klamath Falls, Ore., KRAM Las Vegas, KPOL, Los Angeles, KBEE Modesto, KOH Reno, KFBK Sacramento, KTMS Santa Barbara.

Mitch DeGroot
Paul H. Raymer Co., Inc.
New York

25 times WFBM-TV

As WFBM-TV account executive assigned to cover Kroger, I was extremely interested in SPONSOR's (7 August) story about Kroger, Debbie Drake and Indianapolis. However I do have a couple of important observations.

(1) I suggest that SPONSOR's appropriate editor or editors write this phrase 25 times . . . "WFBM-TV, Indianapolis." (Our calls letters were transposed in the story).

(2) The "Spot schedule" on WFBM-TV happens to be quite substantial . . . three five minute programs per day, five days per week, 52 weeks per year (a program called "Greatest Headlines of the Century." I am quite confident, knowing my sales manager as I do, that if all WFBM-TV had was a spot schedule, I would have no interest in writing this letter.

Al Hendricks
account executive
WFBM-TV
Indianapolis

Barn dance—live

I want to call your attention to an item in "Sponsorscope" on page 20 of the 24 July issue of your fine magazine.

The item refers to the resurrection of the *Grand Ole Opry* for spot tv and then mentions that the pioneering favorite of radio "ranks along side WLS' Saturday Night Barn Dance as the country's oldest and best known hillbilly entertainments, both spawning famed recorder makers and film stars."

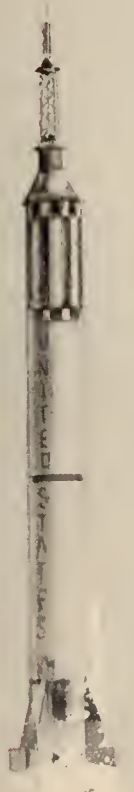
You may be interested to know that since March 11, 1961, we have originated the new WGN Barn Dance live from our new Mid-America Broadcast Center each Saturday evening from 8 to 9:30 p.m.

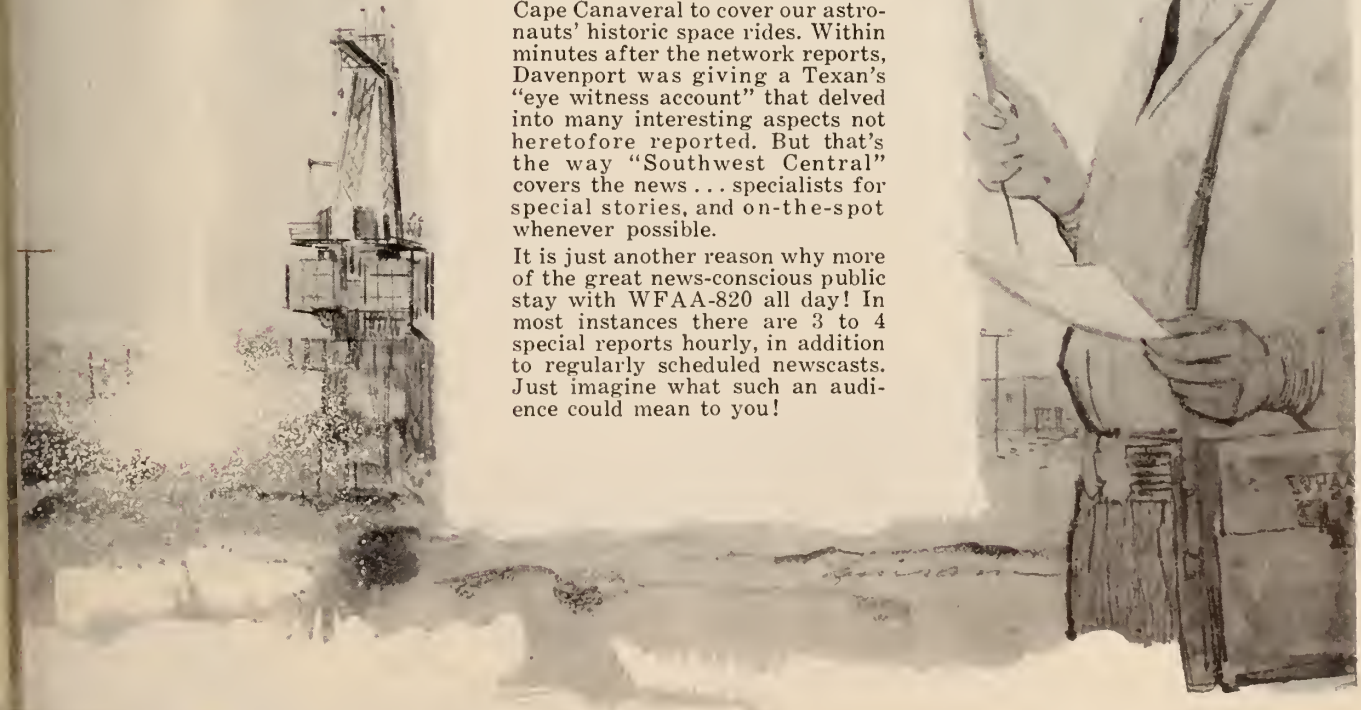
The 90-minute programs offers good old-fashioned American entertainment and features an all-star cast, includes Arkie the Arkansas Woodchopper, Bob Atcher, Red Blanchard, the Johnson Sisters, Dolph Hewitt, the Sage Riders, and WGN radio's farm service director, Orion Samuelson.

Dan Calibraro
manager of public relations
WGN Inc.
Chicago

AS USUAL...

WFAA RADIO WAS THERE!





John Davenport, WFAA-820's own Aerospace Reporter was sent to Cape Canaveral to cover our astronauts' historic space rides. Within minutes after the network reports, Davenport was giving a Texan's "eye witness account" that delved into many interesting aspects not heretofore reported. But that's the way "Southwest Central" covers the news . . . specialists for special stories, and on-the-spot whenever possible.

It is just another reason why more of the great news-conscious public stay with WFAA-820 all day! In most instances there are 3 to 4 special reports hourly, in addition to regularly scheduled newscasts. Just imagine what such an audience could mean to you!

WFAA—820

RADIO NBC DALLAS

Represented by Edward Petry & Co., Inc. The Original Station Representative



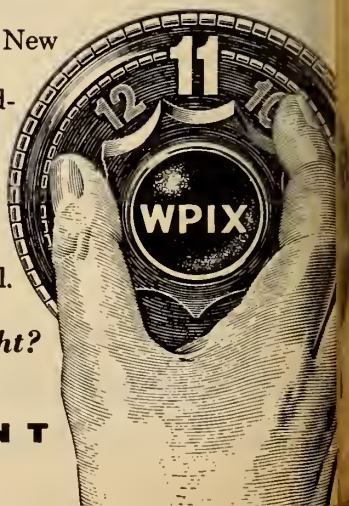
AT "Communications Center" DALLAS

WFAA • AM • FM • TV—THE DALLAS MORNING NEWS



We don't believe in hiding honors under a bushel. Particularly this one. WPIX is the *only* New York independent TV station qualified to display the National Association of Broadcasters' *Seal of Good Practice*. It's far from being an empty honor – it has real and valuable meaning for *you*, our advertisers. It is an assurance of *specific* higher standards of programming and commercial practices. WPIX is the only independent *with* the Seal.

Where are your 60-second commercials tonight?



NEW YORK'S PRESTIGE INDEPENDENT

Interpretation and commentary on most significant tv/radio and marketing news of the week

SPONSOR-SCOPE

4 SEPTEMBER 1961
Copyright 1961 SPONSOR PUBLICATIONS INC.

Probably the best news that befell spot radio the past week was the renewal by Esso (McCann-Erickson) of every one of its schedules and markets.

The Esso minute announcements are running on **187 stations in 50 markets, Friday, Saturday, Sunday and Monday at the rate of 12 to 70 a week,** depending on the size of the market. The extension is effective 8 October.

Are there signs of waning interest on the part of youngsters in early evening network westerns, that is, those on the air between 7:30 and 8:30?

Well, if you weigh the percentages of their preoccupation this year as against last year, **using the months of January and February as a base,** you might make a case for the affirmative.

Here's a Nielsen comparison of children viewing of early evening westerns in relation to the average percentage of the entire viewing audience for those months:

PROGRAM	1960 AVG. AUD.	1960 KID VIEWING	1961 AVG. AUD.	1961 KID VIEWING
Cheyenne	26.8%	25%	23.1%	22%
Laramie	21.1%	19%	21.6%	17%
Wagon Train	41.8%	22%	35.3%	19%
Rawhide	27.0%	22%	31.4%	17%
Maverick	24.9%	18%	21.9%	19%
Bonanza*	22.6%	24%	26.9%	28%

*This one is pitted against two adult leaning shows, Perry Mason, Roaring 20's.

It's become quite obvious that the segment trend in buying spot tv for the fall has been influenced by two factors: (1) the mushrooming of the network spot carrier and (2) the rate structure confusion stemming from the innovation of the 40-second chain-break.

The key point here is that the agencies, at least for the time being, have become strongly **minute commercial conscious,** with the result that the call for minutes has exceeded even the demand of last year, and this applies to **both day and night.**

This isn't to say that the flow of 20-second buying isn't up to snuff, but merely that the agencies appear to have got themselves in a curious frame of thinking: **let's beef up the required spot markets with the same commercials we are using in our network participation programs.**

Sales managers for the major station groups are of the opinion that **this mode of thinking,** which is believed to have had much to do with the hastened surge toward spot minutes, **will undergo a shift in 1962 when the pricing jumble created by the 40-second chain-break has shaken itself down to simplified working pattern for the buyer.**

One of these sales managers last week said he felt confident that within a short time **advertisers will return to a market-by-market concept for their brands and again ply their budgets in terms of the distinct functions performed by network, on one hand, and spot, on the other hand.** Theirs, for the moment, he added, is a blurred appraisal, but it's bound to be corrected.

(See Spot tv girds for battle with networks. page 27, 28 August SPONSOR.)

Spot radio will be getting some saturation business from Norelco (LaRoche during the three weekends prior to Christmas.

It'll be over **80 markets,** with a reminder announcement on the hour.

Incidentally, a **third of all electric shavers (6 million) are sold between Thanks giving and Christmas,** with the purchases adding up to a million the last two weeks of th span.

Norelco's supplementing of its spot tv blitz with radio brings to mind a com mentary that SPONSOR-SCOPE has picked up from time to time from agenc people.

The commentary: a seeming **unawareness on the part of radio sellers on the op portunities that might be found for the medium in the case of seasonal tv pro motions.**

Note these observes: strange it may seem, media planners must be reminded of the re minder factor, which is one of **radio's potent roles,** and it ought to be routine for spo radio sellers whenever they hear of a **breaking seasonal tv campaign** to get to the prope authority in the agency with a story on **how a radio schedule would lend a sense of ur gency for action to the basic campaign.**

Looks like Duncan Hines layercake (Compton) will be on a substantial spo tv spree, starting the middle of October.

Placement last week of spot tv schedules for the fall was not quite as heavy as it's bee since the latter part of July, but the reps nevertheless were kept pretty busy confirming flood of recent orders.

Newcomers out of New York included Jiffy Popcorn (Victor & Richards), tw flights of minutes in kid shows, adding up to 13 weeks, 4 September and 4 October; **Cor Products' Nu-Soft** (McCann-Erickson), day and night fringe minutes and night 20's, eigl weeks, starting 28 September; **Lever's Handy Pack all** (SSC&B); **Tidy House's Sprin Rain** and **Dexol** (McCann-Marschalk).

Out of Chicago: **Star Kist Tuna,** 25 markets; **Franco-American, Swanson Tv Din ners** and **Green Giant,** all Burnett.

As new custodian for **Schlitz** Burnett will be testing **new Schlitz copy,** etc., in souther markets shortly; JWT recommendations otherwise stay intact until New Years.

Y&R has prepared some 40-second commercials for Gulf Oil that it would lik to introduce in spot tv when the rate situation becomes propitious.

Apparently the agency thinks that it would be better to wait until the fall buying seaso is over before it decides to see **how closely what it considers a reasonable ratio fo 40's matches second-thought rate structure.**

Spot tv can expect some good tidings from the shampoo makers in the midwest according to reports.

Where the action will emanate:

Helene Curtis: a new brand will be tested in western tv markets through **Campbell Mithun, starting October.**

Alberto-Culver: has three shampoos for introduction, with the word out of JWT tha they'll shortly bow into spot tv with a **$3-million budget.** No availabilities, however, hav as yet been requested.

That sharp Duz (Compton) cutback in spot schedules was all according to plan —but it's only temporary.

It had been running at the rate of **15-20 spots a week** and is now down to **5-6 a week The schedules will be fattened back to the old weight this fall.**

For the tv network sales departments it's been the busiest August ever and it looks as though they'll all be in excess of 95% sellout for at least the last quarter.

The rush of **bargain-hunters** and **last-minute decision-makers** filled up many a **gaping hole in the nighttime schedules,** allaying, among other things, whatever qualms affiliates had about their network revenue outlook.

The big question network management is now asking itself: **will this surge of good business lap over into the first 1962 quarter?**

As of last week there were **slightly over 300 commercial minutes among the three networks unsold for the fourth quarter,** a drop from the **7000-odd minutes available at the beginning of August.**

A breakdown of the unsold commercial minutes by network per the fourth quarter:

NETWORK	SUN.	MON.	TUES.	WED.	THURS.	FRI.	SAT.	TOTAL
ABC TV	44	17	0	2	0	7	32	102
CBS TV	0	0	13	15	75	0	0	103
NBC TV	0	23	30	0	5	2	45	105
Total	**44**	**40**	**43**	**17**	**80**	**9**	**77**	**310**

General Motors is talking about getting on a line with some special tv projects—this separate from its divisions' regularly scheduled efforts—come 1962-63.

What it's looking forward to, rather wistfully, is having some one come up with **an idea of the magnitude and uniqueness of the late Wide Wide World.**

To GM's top management, apparently, **WWW is what Lux Theatre was to Lever.**

Revlon, contrary to the impression it gave a month or so ago, will buttress its Christmas push with a special, and probably the most expensive one of the season.

It'll be **Bob Hope on NBC TV.** The program's cost will come to **$425,000,** time to around **$120,000** and another **$50,000 will be** spent on spotlight ad promotion.

Network tv at the moment has a problem child that's making it more than tough on the people in the sales department who do the juggling of products.

It isn't so much a matter of conflicting products as making sure that **a product that's frowned by another isn't anywhere within pitching distance.**

Good case in point, as presented by the massive order by **Beech-Nut to NBC TV,** is **putting a gum to a cigarette.** It happens that there's a **cigarette account** in **virtually every NBC TV spot carrier which isn't sold out.**

Another factual angle that is without precedent in this fall's nighttime network tv programing: there'll be five time periods in which all three networks will have programs different from the previous season.

The periods: **Monday, 8:30-9; Tuesday, 9-9:30; Wednesday, 8:30-9; Thursday, 9:30-11; Friday, 10:30-11.**

Last season's tee-off showed but three such across-network replacements, even though the casualty level was around 60%. **It was higher for the 1960-61 season.**

About the only year-in-and-year-out trade group reliables in network tv are the American Gas Association and the American Dairy Association.

So far there's only one other set for the 1961-62 season and that's the **Douglas Fir Plywood Association,** which is underwriting **David Brinkley's Journal on NBC TV.** In fact, **all three of these associations, plus the Savings & Loan Foundation, are allied with that network.**

Program use by the **AGA, Selznick specials; ADA, Dinah Shore; S&LA, football.**

Among the missing: **Pan-American Coffee, U.S. Brewers Institute, Better Vision Institute, Watchmakers of Switzerland, Florists' Telegraph, Edison Electric Institute, Florida Citrus.**

Tv did quite well for itself in 1960, despite the fact that it ran into a recession and other media faltered.

FCC tv broadcast financial data for 1960 released last week contained these highlights:

- **Total industry revenues in 1960 were $1,268,600,000** as compared to $1,163,900,000 for 1959, an **increase of 9%.**
- Total **industry profits in 1960 were $244,100,000,** as compared to $222,300,000 for 1959, **an increase of 9.8%.**

(See SPONSOR-WEEK, page 7, for other $ details like **spot tv revenue by markets.**)

Dancer-Fitzgerald-Sample has had to limit its placement of Rocky & His Friends to 45 stations, because it's exhausted the budget allowed for the undertaking by General Mills.

The plan had been to get the cartoon strip into **at least 60 markets.**

This is the arrangement whereby **General Mills sponsors two-three quarters a week** and the **station has the privileges of selling the remainder of the strip elsewhere.**

The spotbuying cadre at Ogilvy, Benson & Mather had to go into a fast spin the past week to untangle itself from a flock of I.D. commitments it had made for Maxwell House regular on Rawhide.

The dilemma: after the **timebuying department had tied up the I.D.s** in Rawhide's middle chain-break, it discovered that the **OBM tv department had bought a minute participation** from the network (CBS TV) on the same show.

Substitute spots will be found with relative ease.

Spot radio can take some comfort from the fact that the margin of decrease in the second quarter's estimated billings as compared to the like quarter of 1960 was less than the comparative drop for the first quarter.

The estimated gross billings for the periods as supplied by the SRA:

PERIOD	1961	1960	DECREASE
First quarter	$40,324,000	$43,805,000	7.9%
Second quarter	49,320,000	50,255,000	1.9%
First half	**$89,644,000**	$94,060,000	4.7%

Note: The "adjusted" estimated gross billings by SRA for the first half of 1959 were $93,350,000.

Madison Avenue spot buyers may not get excited about it but there's a winter sport broadcast just this side of the border that produces the SRO sign as far as Canadian advertisers are concerned.

The sport: **curling contests** between American and Canadian teams, usually televised of a Sunday afternoon. **Stations such as KXMC-TV, Minot, N.D.,** line up the sponsors in the summer and then fill in the schedule.

If you're not acquainted with curling, it's **pushing cobblestones with brooms.**

For other news coverage in this issue: see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 52; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newmakers, page 64; and Film-Scope, page 56.

"I knew a fresh viewpoint would improve television..."



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NASHVILLE, TENNESSEE
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WBTW

Florence, South Carolina

Channel 8 • Maximum power • Maximum va
Represented nationally by Young Television Co



A Jefferson Standard station
affiliated with
WBT and WBTV, Charlotte



Viewers want more facts--CBS TV exec

Lawrence White, vice president, daytime programs, CBS TV, says day viewers want more information "and we will give it to them in 'Calendar!' " CBS TV daytime will be in the '61-'62 news vanguard

IORE NEWS FEATURES IN '61-'62

Daytime tv gets a face-lifting

Daytime program chieftains busy increasing schedles with additional news programs but the soapers stay

Daytime sales heads of all the tv networks report usiness ahead of last year and anticipate more revenue

More news and more editorial atures will be pumped into the daye fall television schedules of the ee networks. It's an auspicious p—one that will certainly raise no b with the FCC. It may, indeed, cording to some observers, proe merit badges from the regula- agency.

At CBS TV, NBC TV and ABC network news chieftains are sently huddling with their daye tv program vice presidents as the most effective means of infus- more news features beneath the ers of game shows and daytime serials. The coming season will undoubtedly see a considerable increase of news in daytime programing patterns.

In the past, daytime news programs on television have managed to chalk up modest-sized ratings, perhaps not overwhelming, but sufficient to merit their continuance. As a result, network execs don't anticipate any significant audience drops with the addition of more news to the fall schedule.

CBS TV, for one, is readying an ambitious 30-minute morning news show tagged *Calendar* which it will usher in Monday, 2 October, from 10 to 10:30 across-the-board. The network describes the program as embracing "the contemporary world of events, ideas and accomplishments." Should *Calendar* click it will be increased to 60 minutes. Meanwhile, the network is seeking a sponsor for the program.

"While we are aware that women make up a very large share of the daytime audience, the program will not treat women as though they are a peculiar sub-species of the human race." Richard S. Salant, president, CBS News Division said. "Rather, it will be a series for people—both men and women—who are interested in the world and what goes on around them. Its basic aim is to utilize television's unique ability to bring people and events dramatically to life."

NBC TV announced that one of its new news shows in the fall day-







Pencilled in for daytime viewing

This fall's lineup will include several proven properties, both live and on film. NBC TV will present (above) Burr Tillstrom's Kukla and Ollie with Fran Allison in 'Kuklapolitans' from 5 to 5:05 p.m. Mon. thru Fri., 'The Texan' (upper right) with Rory Calhoun and Laurie Nelson on ABC TV and 'I Love Lucy' (lower right) high octane Desilu series which CBS TV will offer once again, but on this occasion in a different time—half hour later than before

time lineup—4:55 to 5 p.m.—which will originate live from Washington, will be sponsored by the Mogen David Wine Corp. Sander Vanocur, White House correspondent for NBC, will do the new Monday-through-Friday program starting 2 October.

Otherwise, daytime tv in the fall will produce few bated breaths, few gasps of wonderment. There'll be a hefty carryover from spring and summer schedules—audience participation and gimmick shows. the eternal soaps, a Western here, a rousing comedy re-run there. But there'll be more news, indeed.

Unlike nighttime tv, as Giraud Chester. ABC vice president in charge of tv daytime programs told SPONSOR, daytime programing doesn't necessarily go through a violent wringer when the autumn leaves begin to fall.

A SPONSOR editor asked those in charge of daytime sales to comment on the business picture for the coming months. The collective answer: cash registers are assuredly ringing more merrily than last year at this time.

"Compared to last year, CBS TV daytime sales, notably 12 noon to 5 p.m., is running about five quarter hours more and overall daytime represents about $4 million to $5 million increase in billings," said Joseph N. Curl, CBS TV daytime sales manager.

Business at NBC TV is from five to 10% better than last year at this time, according to Robert McFadyen, manager of daytime sales. Daytime programs at NBC TV, McFadyen said boomingly, were almost two-thirds sold out.

At ABC TV, the tv picture for the coming months appears equally bright. Edward Bleier, vice president in charge of tv network daytime sales, reported that 91% of the fall programs were wrapped up sponsor-wise.

All agreed that daytime tv was getting more powerful as a merchandise mover but snaring sponsors was still a "competitive dog race."

Each web, it appears, also was racking up a flock of success stories with products that media buyers formerly hesitated to place on the tv channels. In other words, daytime television was proving itself an indestructable advertising medium. Its game shows and adult-woven soap operas plus its other entertainment features and expanded news schedules for the fall, according to predictions, would establish sales records for sponsors.

The overall CBS-TV daytime picture shapes up as follows: As in the past, *Captain Kangaroo* will be on from 8 to 9 a.m. followed by 60 minutes of local time. Then will come the new *Calendar* from 10 to 10:30 a.m. containing news and features with Harry Reasoner looking after the news and emcee chores. *I Love Lucy* switches from 10 to 10:30 a.m. There was talk originally of dropping *Lucy* but both program execs and sales execs decided to hold to the sturdy comedy series. "The series hasn't yet approached the saturation point," said Lawrence White, vice president in charge of daytime programs, CBS TV. "This is a unique piece of property. We're not going to take it off."

Double Exposure, a game show in the 11 to 11:30 a.m. spot is being dropped and *Video Village* will be moved up to 11 to 11:30 a.m. *Your Surprise Package* remains in the 11:30 to 11:55 a.m. niche. A news five-minute news feature will go into the 11:55 a.m.-12 noon slot. The afternoon lineup calls for new *The College of the Air* (1 to 1:30 p.m.) absorbing the five-minute 1 to 1:5 p.m. dropped by *Ron Cochran With the News*. Most stations will broadcast *The College of the Air* on a delayed basis. *As the World Turns* remains in the 1:30 to 2 p.m. period and *Face the Facts*, a game show that failed to get decent ratings in the 2 to 2:30 p.m. slot is banished. Its replacement is a game show tagged *Password*, a new Goodson-Todman production.

The third news show will go in

the 3:55 to 4 p.m. slot. Otherwise, the rest of the afternoon schedule stays the same with *Art Linkletter's House Party* and CBS TV power-packed array of serials. CBS' Morning Minute Plan according to Curl is off to a good start. The plan opens the web's 10 a.m.-12 noon segment Monday through Friday to what Curl describes as low-cost, rotating minute-participation sponsorship. Under the plan, advertisers rotate through all four of the programs in this two-hour span within a given day of the week. CBS TV sales also announced a plan which allows double cross-plugs to sponsors in the daytime schedule. NBC TV and ABC TV are also using similar devices to attract additional business from advertisers.

Curl said 57% of the 10 to noon period was already sold under the minute plan. Present advertisers in the minute participation setup include R. T. French, Best Foods, Armstrong, American Home, Uncle Ben's Rice, Curtis Pub., R. Hudnut-Fashion Quick, Thomas Leeming "Mani Magic," Chesebrough-Pond's, Spring cigarettes. Fruit of the Loom, Alberto Culver, Dow, S. C. Johnson-Klear, A. J. Siris Co., Standard Brands margarine, Morton pies, Tender Leaf tea and others.

In the 12 to 5 p.m. division, Curl said some 70% was sold for the fall. The daytime serials were all sold out, he noted. "A nice hunk of business came in from Kellogg's for September amounting to some $300,000," he said. This was in addition to what Kellogg was buying elsewhere on the schedule. Best Foods was increasing its budget, too. Among CBS TV's new daytime advertisers were Toni, with more than $2 million in business on a 52-week basis, and Alberto Culver with about $3 million over a 52-week period.

"I'm highly optimistic," Curl said. "about our fourth quarter business. And our first quarter of 1962 will be just as beautiful. The upswing is due to many factors—our program lineup, the acceptance of the morning minute plan, plus new flexibility of the double cross-plugs in the afternoon."

Curl concluded: "The way business has been coming in, I can't cry!"

Nor was daytime program chieftain White anything but upbeat. His remarks to a SPONSOR editor included the following:

- That the daytime audience wants more information, more news. CBS TV will give it to them via *Calendar* and the additional news segments on the fall schedule.
- That the American culture pattern is changing. People are more interested in the real world. Women want to know of the world around them. Much of daytime tv once consisted of escapist entertainment. This is no longer true. A balanced schedule is now presented.
- That television must avoid pomposity. One must always remember that you are always playing on that box to *one* person.
- That daytime serials today call for better acting, better concepts and are much more realistic. The conditions in which the leading characters find themselves are too true to real life. Moreover, the daytime tv audience is a strangely unique one. Women watch what is compelling. A woman who watches daytime tv has to give up something. Therefore programs must be compelling.

White also said that CBS TV daytime viewers would most likely get several specials in the upcoming months, among them a fashion show from Paris and the Mrs. America



Robert McFadyen
NBC TV manager of daytime sales



Joseph Curl
CBS TV daytime sales manager



Edward Bleier
ABC TV v.p. in charge, network daytime sales

SALES CHIEFS SEE SILVER LINING

Daytime television business will be ahead of last year, according to net sales chiefs. Robert McFadyen, NBC TV manager of daytime sales, reported that daytime business for the fall "is quite active and that many advertisers are using daytime television to supplement their nighttime purchases. Business is from five to 10% better than last year," McFadyen said. "Moreover, business today is extremely competitive and profits are not as great as in the past. Program costs are rising. But we're two-thirds sold out." Edward Bleier, ABC vice president in charge of television daytime sales predicted a 95% sell out for daytime programs by the end of the fourth quarter of this year, averaging about $1 million per week. Bleier also saluted NBC TV for its research findings on daytime television. Joseph Curl, CBS TV daytime sales manager, said CBS TV was approximately 57% sold out between 10 a.m. and 12 noon and will bill more by October. From 12 noon to 5 p.m., CBS TV is now approximately 70% sold.

MANY new daytime properties are now being readied for the spring presentation, according to Giraud Chester, ABC vice president in charge of tv net daytime programing



TENTATIVE NETWORK DAYTIME SCHEDULE, FALL 1961

Beginning	ABC	CBS	NBC
10 a.m.	Local	**Calendar**	Say When
10:30 a.m.	Local	**I Love Lucy**	Play Your Hunch
11 a.m.	**The Texan**	**Video Village**	The Price Is Right
11:30 a.m.	Love That Bob	Your Surprise Package **(11:55—CBS News)**	Concentration
12 noon	Camouflage	Love of Life	Truth Or Consequences
12:30 p.m.	**Make A Face**	Search For Tomorrow 12:45—Guiding Light	It Could Be You **(12:55—NBC News)**
1 p.m.	**Day In Court (1:25—ABC News)**	**College Of The Air**	Local
1:30 p.m.	Local	As The World Turns	Local
2 p.m.	**Number Please**	**Password**	The Jan Murray Show
2:30 p.m.	Seven Keys	House Party	The Loretta Young Theatre
3 p.m.	Queen For A Day	The Millionaire	Young Doctor Malone
3:30 p.m.	Who Do You Trust?	The Verdict Is Yours **(3:55—CBS News)**	From These Roots
4 p.m.	**American Bandstand**	Brighter Day 4:15—Secret Storm	Make Room For Daddy
4:30 p.m.	(News Program For Youth) **4:50 p.m.—American Newstand**	Edge Of Night	Here's Hollywood **(4:55—NBC News)**
5 p.m.	Local	Local	**Kuklapolitans (to 5:05 p.m.)**

(Bold face indicates program changes and shifts in daytime program schedule.)

pageant, both of which the web was confident would be sponsored.

"Many advertisers are using daytime tv to supplement their nighttime buys. NBC TV daytime sales manager," McFadyen said. Among NBC TV's nighttime sponsors getting their feet wet in the daytime tv pool are American Home Products which has bought into *Concentration, Jan Murray Show, From These Roots, Young Doctor Malone,* and *Here's Hollywood.* P&G has also purchased chunks of *Truth or Consequence, It Could Be You, Loretta Young Theater and Make Room for Daddy.* Other nighttime sponsors on the daytime schedule include Beechnut. Nabisco, Sterling Drug, Block Drug, General Mills, Mennen, Thomas Leeming and Miles Labs. McFadyen also noted that Green Giant peas was returning to daytime tv via NBC TV. McFadyen said that whatever business is around now is small in nature. "Very few big bundles are left," he said. "Most of the big money has been placed by this time."

Like CBS TV, daytime execs at 30 Rockefeller Plaza, are cognizant of the fact that daytime viewers want more news in a world of rising tensions and consequently are upping their news schedules considerably. But the overall program pattern is fundamentally the same with the game show and serials.

NBC TV also announced that effective 2 Oct. *Say When* (Monday-Friday 10-10:30 a.m.) and *Young Dr. Malone* (Monday-Friday 3-3:30 p.m.) will operate under the web's Daytime Incentive Dividend Plan, joining the *Jan Murray Show* (Monday-Friday 2-2:30), *From These Roots* (Monday-Friday 3:30-4) and *Make Room for Daddy* (Monday-Friday 4-4:30), all of which are already functioning under the plan. Additionally, *Make Room for Daddy* will go on the double cross-plug plan starting 2 Oct. NBC TV describes its plan as permitting an advertiser to designate one minute of commercial time within a specific quarter-hour as his "major" sponsorship and the remaining two minutes of commercial time are scheduled as cross-plugs on other days within the same program in two separate segments of a given fortnight.

In the revised setup for the fall, Miles Laboratories has purchased the new Monday-through-Friday series, *Burr Tillstrom's Kukla and Ollie* starting 25 September from 5 to 5:05 p.m. The order came through Wade Advertising. Speaking of *Kukla and Ollie*, John Green, manager of daytime operations for NBC TV, said this program appeals to both mothers and children and predicted an enthusiastic response to the feature.

Besides pointing out that NBC TV would up its news schedule, Green said the web was knee-deep in program development for daytime viewing. "We've discovered that the housewife wants something different from the nighttime pattern when she tunes in during the day," Green declared. "She wants programs designed specially for her. She won't seek out serials at night, but it is an entirely different story for her in the daytime. If we were to remove the serials, there would be an instant outcry from the women. It is also conceivable that daytime serials may be increased. It is one of the items considered in our program development plans but primarily we are concerned with creating something new —something which will capture the imagination of viewers — something

(*Please turn to page* 44)

FORECASTS FOR RADIO SPOT

Radio rep firm executives applaud new buying methods which include total station story and not ratings alone

Many anticipate a 'bullish' season with expanded budgets from old users and more brands of cigarettes

Radio specialists who have nurtured the medium through its ups and downs over the years are, for the most part, eyeing the fall buying season with optimism. Although there are a few who feel the overall scene is not so rosy, the majority share the opinion that radios faltering days are numbered; that, indeed, radio is fast making its way into a stabilized niche.

In most of the rep shops, there's much anticipation for a "bullish" season. They report new business from more cigarette brands, foreign autos, food products, and gasoline. Furthermore, they say, more big-budget tv advertisers are strengthening their efforts with spot radio and a number of old radio users are broadening out their reach with doubled — some even tripled — spot buys.

In an effort to present a fairly lucid picture of just what's happening in spot radio for the upcoming season, SPONSOR made a cross check of rep firms and talked the situation over with some of the top radio experts in the business. Their comments, presented here, cover more than just the direction in which the sales wheels are turning; many of the radio sellers also spoke up on developments in related areas of buying methods, programing, and rates.

At Adam Young, James F. O'Grady, the company's executive v.p. had this to say: "On the surface, the prospects for radio this fall seem favorable. National spot radio's billings will be up. But aside from the fact that a few of radio's former stalwarts like Continental Baking are back, the upsurge, unfortunately, will not be of radio's doing. Bluntly speaking, as I see it, the bullish outlook for this season is a function of

"Radio is caught in a two-way squeeze: as the national radio spot dollar diminishes, more new stations are established and the existing ones become more knowledgable. There is no priority on brains. As station management gets smarter, programs better and develops more understanding, the audience spread between stations will be closer. There will be few 'winners.' "

James F. O'Grady, executive v.p., Adam Young, Inc.





"Regarding buying trends: Agencies are giving buyers more responsibilities and a greater voice in the selection of radio stations. Buyers are quick to exercise this additional leeway. This new trend is good. It's healthy for the advertiser, the agency, the buyer, the well-managed stations, the creative salesman. It has led to many creative buys recently."

Carl L. Schuele, president, Broadcast Time Sales

two extraneous forces: principally the sharp upturn of the national economy, and secondarily, the establishment of a central billing bureau, when it gets working.

Central billing will help when established, claims O'Grady. It will enable agencies, he says, to make a fair profit on radio buying. "By making radio easier to buy, it will place the medium in a more competitive position with networks, where, for a multi-station buy, there is only one contract and one bill."

The overall picture, however, remarks O'Grady, is still bleak. "Let's face the facts," he said. "Radio is caught in a two-way squeeze: as the national radio spot dollar diminishes, more new stations are established and the existing ones become more knowledgeable. There is no priority on brains. As station management gets smarter, programs better, and develops more understanding, the audience spread between stations will become closer." There will be, says O'Grady, fewer 'winners.'

His suggestion for improving this situation: "An organization must come into being that will create more dollars and more advertising for spot radio—because the present limited dollar availabilities are being spread thinner among more stations in a market."

He adds: "Obviously what is needed is a bigger pie to cut. The present one is getting intolerably thin. So thin, in fact, that many more stations are resorting to rate cutting, possibly to survive." "I'm not condoning the practice" he says, "merely reporting on it."

As far as the local situation, "things are not much better," bluntly states O'Grady. He says: "Unless stations band together to create more



"This year, we're looking for a bullish last quarter. The business is coming not only from old standbys, but new products, and old clients coming back to radio. This is happening because radio is becoming more stabilized with a new progressive and realistic approach."

Max M. Friedman, eastern radio sales mgr., H-R

"If there are two new words in the vocabularies of agency people we've been talking to, they are 'demographic' and 'judgement.' Research is concentrating far more on who is listening than ever before. No longer are gross rating points an adequate measure of a radio buy."

Maurie Webster, v.p. and general mgr., CBS Radio Spot Sales





"Radio can be expected to show increases overall or at least maintain the 1960 level, but it is not likely that appreciable sales increases will be felt by smaller markets since a good portion of advertising monies is not specifically allocated for these markets. Instead, money left over from tv campaigns are used."

G. William Bolling, president, radio division, Bolling

"We find spot radio prospects for the fall to be excellent. The major fall activities may take place a little later than usual this fall and the biggest categories will be automotive, cigarettes, anti-freeze, cold remedies, including cough drops, and some major food product advertisers."

Ben Holmes, v.p. in charge of radio, Petry



local radio dollars and then take their chances on getting a fair share of them for themselves, it will become even more of a rate rat race. Sure, national spot radio billing will go up this fall." opines O'Grady, "but only to where it has been only too recently . . . unless we do something about it."

Carl L. Schuele, president of Broadcast Time Sales, however, is optimistic about fall sales. He anticipates his company will top its present 30% increase over last year for the first six months. "No question about it" he says. Where is the business coming from? "Increased budgets from standby confirmed spot users, plus accounts who fully appreciate the value of radio's flexibility," says Schuele.

The Broadcast Time Sales president is enthusiastically vocal in his praise of what he terms a healthy new trend in buying methods now quite apparent in the majority of agencies. Agencies, said Schuele, are giving buyers more responsibilities and a greater voice in the selection of radio stations. "Buyers," he reports, "are quick to exercise this additional leeway (more than they've had in the past five years!) to the benefit of their clients." The result? "They are carefully going over a station's full story and paying attention to special surveys, merchandising services, management's willingness to co-operate after the sale; in short, the complete opportunities (not merely ratings alone)."

This new trend, says Schuele, while young, is present in all sizes of agencies, in all parts of the country. "It's healthy for the advertiser, the agency, the buyer, the well-managed stations, the creative salesman. Numbers alone

(*Please turn to page 41*)

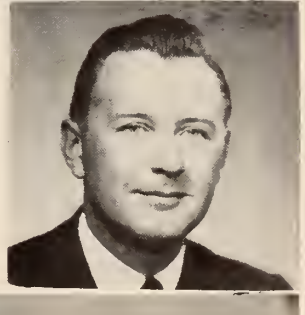


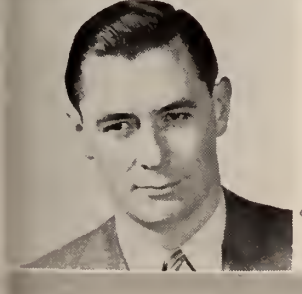
"We're optimistic because the American economy is showing healthy advances, and that will be good for media; we expect more big-budget advertisers who previously committed broadcast dollars almost entirely to tv to allocate monies to spot radio, to increase their reach, frequency and weight of impressions."

Martin Beck, assistant radio sales mgr., Katz

"Business for fall looks very good—quite bullish, as a matter of fact. It's due primarily to the new re-evaluation of the medium and to the way in which it's being talked up by people. Radio is in a more stable position now than in other years, and there's a lot more buying in daytime segments."

Robert Teter, v.p. in charge of radio, Peters, Griffin, Woodward





"Major advertisers are not only using more radio, but using it more creatively by tying in their commercial message more skillfully with the other media they employ. I have every confidence that the upward trend of radio buying will continue through the fall and winter of 1961-62."

Fred Lyons, director, NBC Radio Spot Sales

"The business outlook is excellent! Advertisers are buying heavily. Some of those who had been buying 10 or 15 spots per week are now spreading out their messages with 30, 40, or even 50 spots. There are more cigarette brands buying radio as well as foreign autos and cigar accounts."

Daren F. McGavren, pres., Daren F. McGavren Co.



YES, SHELL'S IN TV, VIA K&E

Half of Shell Oil's institutional budget, handled by K&E, will go to tv while product dollars remain in print

A Kenyon & Eckhardt-produced golf series, plus four concerts, are set for CBS TV next season by Shell

Most recent news about the Shell Oil account, since Ogilvy, Benson & Mather's announcement at last November's ANA convention that Shell would be a fee plan account using newspapers only has centered about Ogilvy's handling of the Shell *product* account.

Little if anything has been said of the multi-million dollar institutional account at K&E which has continued to plan ahead in television.

Shell's institutional advertising budget will run above that of last year, K&E senior vice president Victor Armstrong told SPONSOR. Although he wouldn't reveal the figures ("the new budget hasn't been completely tallied yet") he did say that K&E would be placing about 50% of the company's money on network tv.

The big news this year is a K&E-produced golf package, *Shell's Wonderful World of Golf*, which will be seen on eleven Sunday afternoons on CBS TV starting in January 1962. Shell will also continue to sponsor four *Leonard Bernstein Young People's Concerts*, also on that network on Sundays.

With both shows, K&E is aiming at the "self-selective upper strata audience," said Armstrong. As he put it: "we're not looking for vast nighttime ratings."

The program was conceived by Shell and K&E. Influential in the program development at Shell is Gordon Biggar, vice president, public relations, and at K&E, Armstrong.

Although the agency will probably announce shortly additional tv packages produced within the house, plans at press time were not revealed.

The golfing series centers around some of the most famous golf courses in the world. And the featured players are the world's finest golfers. In each of the eleven matches, an American golfer, such as Gary Player, Ken Venturi, Gene Littler, play the top golfer in the country in which the match is being held.

As Armstrong explained it, the match in itself is not the most important ingredient in Shell's treatment of golf. Narrator Gene Sarazen will explain to viewers the 'why' instead of just the 'how' of the sport. He will stop to explain why a particular pro uses a specific iron for a specific shot.

He will also explain why a particular course was selected for the match. If it is famous for a specific hole, he will give the history of the course and the hole. He will go into famous matches that have been played there in the past and talk about great shots or bad shots that were made on certain holes, that have subsequently made those holes a world-famous challenge.

The courses have been chosen be-

THE only American-played match in *Shell's Wonderful World of Golf* was held at Pine Valley, New Jersey. Shown with competitor Gene Littler (far right) are Shell vice president in charge of public relations Gordon Biggar, center, and K&E's senior vice president Victor Armstrong





Commercials for this season's *Young People's Concert*, also on CBS TV, will be similar to those used on the series last year. Shell's young scientists, such as William Quest Jr., are featured

cause they are very well known, but little played. The course chosen in the United States was Pine Valley, a New Jersey links which very few have played, but which is reputedly a very difficult course. At Pine Valley, Gene Littler faced Byron Nelson.

Working on the scripts and research for the series is golf authority Herbert Warren Wynne.

January-March was selected for showing the series because, as Armstrong put it, "this is the time of the year when most Americans can't get out to play golf themselves."

What about the commercials? At present none of the commercials for the show have been completed. In most instances they have been filmed, but the editing and final scripts remain to be finished.

Each show will have two one-minute commercials, both filmed in the country in which the golf match is taking place. For instance, for the Scotland show, the commercials will talk about Shell's facilities in that country.

In Paris, the commercials show a Shell barge cruising down the Seine, and although the emphasis is on travelog, the viewer is made aware of the Shell name and what Shell's Parisian facilities are.

"We're not trying to hit people over the head. We want to leave them with a nice friendly feeling," said Armstrong.

The commercials on the *Young People's Concerts* will be substantially the same as last year. However, this season there will be just one commercial per hour, instead of two, as last season.

In those commercials, Shell depicted its younger scientists and technicians at work in their laboratories or on the oil fields. The emphasis was on appeal to youngsters to get a good education.

"Theoretically we're talking to children, but we're also talking to parents through the children," said Armstrong. "We know," he said, "that most of the Concerts' audience is composed of adults. We're telling them not to be afraid of culture, and reminding them that the future of America is the well-rounded individual."

There is no product sell in any of K&E's commercials for Shell. That is strictly Ogilvy's job. "In such a highly competitive market as gas and gasoline products, the product differences are not all that significant," said Armstrong. "We want the public to like Shell." Liking the company, plus conveniently located gas stations, can make for good business, he said.

Meanwhile Shell spokesmen indicated that the company's product advertising will continue to be done strictly through newspapers, at least until well into 1962.

While Kenyon & Eckhardt produces the golf shows, CBS TV handles the Young People's Concerts. The latter program has been on the air for years, primarily sustaining.

Shell's Wonderful World of Golf is being filmed around the world by Filmways. On the shooting trips are key Filmways people, and the production staff of Shell and K&E people.

Shell is retaining all special use rights to the golf shows, so that they may be made available to the U. S. military installations as well as civic groups, men's clubs, etc.

While Shell's product advertising account was switched last year from J. Walter Thompson to Ogilvy, after a sizeable length of stay at JWT, the institutional end of the account has enjoyed the services of K&E for more than eight years.

It isn't K&E's job to hit anybody over the head on the octane attributes of Shell's oil and gas products, but rather to present the client "as a nice guy" so to speak. With this calmer, less competitive task in mind, K&E has come up with its new package of golf shows.

As the Shell advertising organization is set up, K&E works closely with the public relations department, OB&M with the advertising department. There was some indication at the client last week that the products account may re-enter television some time in 1962. But as for the upcoming season, "we will probably stick with what we have," SPONSOR was told.

Among the famous golf courses on which matches will be played for the series, are St. Cloud, Paris, Kasumigaseki, Japan; Royal Hong Kong, Jockey Club, Buenos Aires, Wentworth, London.

Shell's Biggar and K&E's Armstrong, strong amateur golfers themselves, selected the courses to be played, and put together the matches between American golfers and the top native star. For example, in Banff, Canada's Al Balding will play Jack Burke Jr., and at the Royal Hong Kong, Bob Rosburg will play native Ching Chen-Po.

TIME BILLINGS IN SPOT TV BY INDUSTRY

Agriculture	$ 376,000	Household equipment—appliances	$ 839,000
Ale, beer & wine	14,788,000	Household furnishings	559,000
Amusements, entertainment	425,000	Household laundry products	12,971,000
Automotive	4,555,000	Household paper products	1,492,000
Bld'g material, equip. fixtures, paints	742,000	Household, general	1,697,000
Clothing, furnishings, accessories	3,074,000	Notions	83,000
Confections & soft drinks	9,721,000	Pet products	2,038,000
Consumer services	5,006,000	Publications	555,000
Cosmetics & toiletries	16,703,000	Sporting goods, bicycles, toys	586,000
Dental products	4,330,000	Stationery, office equipment	67,000
Drug products	7,146,000	Tv, radio, phono, musical instruments	36,000
Food & grocery products	44,392,000	Tobacco products & supplies	8,316,000
Garden supplies & equipment	408,000	Transportation & travel	1,338,000
Gasoline & lubricants	6,858,000	Watches jewelry, cameras	725,000
Hotels, resorts, restaurants	157,000	Miscellaneous	1,977,000
Household cleaners, cleansers, waxes	8,639,000	**TOTAL**	**$160,599,000**

Early evening spot tv dollars up

TvB-Rorabaugh tally for second quarter shows time billings overall no greater than 1960 in same period

However, most major industry categories and nearly all top 10 clients register increases over last year

An increase in early evening buys and a decrease in daytime purchases highlighted spot tv ad patterns during the second quarter of the year.

This was disclosed by TvB today (4 Sept.) in releasing its tally of spot video gross time billings based on N. C. Rorabaugh computations.

The past three-month period is the first quarter in which comparisons can be made with the previous year (without special tabulations) since Rorabaugh changed its methods of keeping score on billings. The changeover, which took effect during the second quarter of 1960, involved the addition of separate early evening breakdowns.

Previously, billings were broken down by (1) daytime, (2) nighttime, and (3) late night. Currently, the categories of time are (1) daytime, (2) early evening, (3) prime time, and (4) late night.

The effect of adding the early evening category is to reduce the billings total since that category used to be figured at prime time rates.

Total spot tv billings for the second quarter came to $160,599,000. This represents data from 338 stations.

By comparing figures from 314 stations which reported in both the second quarter of 1960 and 1961, TvB found this year's billings were a mere .04% above 1960's April-May-June period.

Daytime accounted for 25% of all spot tv billings during this year's second quarter. This compares to a 28.9% share last year. On the other hand early evening jumped from 16.9% to 21.7% in share of billings. The shares of prime time and late night remained relatively stable.

In the type-of-buy area, there was remarkably little change in the ratios of announcements, I.D.'s and programs. Announcements accounted for 75.9% of all spot tv billings (in terms of dollars), I.D.'s accounted for 11.8% and programs, 12.3%.

Though total spot billings changed little, most of the major industry cate-

ories showed increases. Food and rocery products, invariably the lead-, jumped 7.2% over last year and egistered a total of $44,392,000. The o. Two category, cosmetics and iletries, went up a slight 1.7%. The e, beer and wine group did best of l, percentage-wise, among the ma-r industries, zooming up 10.4%. ousehold laundry products were iore active and showed a jump of .5%, while confections and soft rinks rose a hefty 10.1%.

The next two categories showed eclines. Household cleaners, cleans-s, polishes and waxes dipped notice-bly (10.1%) while tobacco prod-cts slid off 2.6%.

Here is a 1960-61 comparison of ie other important industry catego-ies (in alphabetical order):

Automotive: down from $6.4 mil-on in 1960 to $4.6 million this year.

Clothing, etc.: down from $3.8 mil-on last year to $3.1 million during iis year's second quarter.

Consumer services: up to over $5 illion from $4.3 million in '60.

Dental products: way up from $2.7 illion to $4.3 million.

Drug products: down from $8.1 illion to $7.1 million.

Gasoline and lubricants: down rom $7.5 to $6.9 million.

Household paper products: down rom $1.7 to $1.5 million.

Household, general: down from $3 o $1.7 million.

Pet products: down from $2.4 to 2 million.

Transportation and travel: up from 1.1 to $1.4 million.

Watches, jewelry, cameras: down rom $1.2 million to $725,000.

As in the case of the leading indus-ry categories, the leading spot tv lients were up, some of them con-iderably. Among the top 10 spot tv lients for the quarter, only one lropped in time billings.

P&G was up in the neighborhood f 15%: Colgate almost doubled its illings; Lever Bros. went up almost 1 million; Coca Cola and its bottlers uadrupled their billings; Continen-al Baking went up more than five imes; Standard Brands was up two nd a half times.

TOP 100 CLIENTS IN SPOT TV

1.	Procter & Gamble	$16,419,700
2.	Colgate-Palmolive	4,736,000
3.	Lever Bros.	4,268,800
4.	Coca-Cola Co./bottlers	3,661,300
5.	General Foods	3,527,200
6.	Continental Baking	3,337,500
7.	Wrigley	2,700,700
8.	Standard Brands	2,252,500
9.	P. Lorillard	2,212,600
10.	American Home Prod.	1,914,700
11.	Bristol-Myers	1,836,800
12.	Philip Morris	1,797,600
13.	Lestoil Products	1,588,500
14.	Hunt Foods	1,556,600
15.	Kellogg	1,554,900
16.	Simoniz	1,483,800
17.	Miles Laboratories	1,475,500
18.	International Latex	1,438,500
19.	Corn Products	1,368,300
20.	Anheuser-Busch	1,311,000
21.	Nestle	1,291,400
22.	Pepsi Cola Co./bottlers	1,285,200
23.	Quaker Oats	1,246,000
24.	Alberto-Culver	1,185,000
25.	Carter Products	1,171,700
26.	American Tobacco	1,168,800
27.	Brown & Williamson	1,129,600
28.	Gillette	1,115,300
29.	General Mills	1,018,700
30.	Schlitz	998,900
31.	Folger	950,400
32.	Pabst	948,100
33.	General Motors dealers	922,500
34.	Standard Oil (N.J.)	921,000
35.	United Vintners	898,200
36.	Avon Products	880,600
37.	Carling	832,300
38.	Ford Motor Co. dealers	822,700
39.	Ward Baking	772,800
40.	Sterling Drug	763,900
41.	Hill Bros.	761,200
42.	Food mfrs.	759,600
43.	Warner-Lambert	738,500
44.	Consolidated Cigar	730,500
45.	American Oil	728,800
46.	Sears Roebuck	721,000
47.	Pharma-Craft	713,900
48.	R. J. Reynolds	712,600
49.	Falstaff	703,400
50.	Maybelline	696,300
51.	N. Amer. Phillips	$674,600
52.	U. S. Borax	673,300
53.	Vic Tanny	631,500
54.	American Chicle	630,000
55.	Norwich Pharmacal	625,700
56.	Gallo	616,400
57.	Carnation	588,500
58.	Swift	581,000
59.	Hamm Brewing	571,100
60.	Ralston-Purina	564,700
61.	S. C. Johnson	551,000
62.	Welch	545,400
63.	Phillips Petroleum	544,300
64.	John Morrell	534,000
65.	National Biscuit	517,500
66.	Jergens	509,000
67.	Helene Curtis	500,600
68.	Campbell	487,700
69.	Liebmann Breweries	481,000
70.	Sun Oil	471,100
71.	Lanolin Plus	465,400
72.	Piel Bros.	464,300
73.	Atlantic Refining	454,200
74.	Interstate Bakeries	451,300
75.	Pacific Tel. & Tel.	448,800
76.	Amer. Sugar Ref.	447,900
77.	C. Schmidt & Sons	446,100
78.	National Dairy Prod.	443,600
79.	Scott Paper	438,500
80.	Hertz	438,200
81.	Atlantis Sales	437,600
82.	Chock-Full-O-Nuts	432,100
83.	Phillips-Van Heusen	428,400
84.	U. S. Rubber	425,700
85.	Eversharp	418,900
86.	Socony-Mobil	418,700
87.	Standard Oil (Calif.)	414,400
88.	Beech-Nut Life Savers	412,100
89.	Block Drug	409,900
90.	Cities Service	388,500
91.	Pure Oil	379,900
92.	General Motors	373,400
93.	Greyhound	363,400
94.	J. Nelson Prewitt	357,300
95.	Calif. Spray Chemical	354,500
96.	Goetz Brewing	353,600
97.	Schaefer Brewing	351,500
98.	Coffee Gr'w's, Columbia	350,800
99.	Goodrich	350,700
100.	Quality Bakers	347,700

Have You Thought of Using Radio? — Part Three

IF RIVALS "OWN" OTHER MEDIA-

Cream of Wheat's total immersion in this strategy furnishes classic example of the rewards to be gained

Johns Bargain Stores, Brooks Foods, N. Y. Coke also have reaped the benefits of this approach to radio

Looking for an antidote to competition that appears to dominate tv or print? A number of advertisers, backed by war chests of varying size, have bounced back with a big noise in radio.

One way or another, an advertiser must make a "big noise" these days to gain notice among the myriad commercial messages issued forth via all of the media. In this cause, frequency is a weapon of infinite value, and there is no argument but that it can be achieved economically in radio. The large advertiser can make the big noise in radio, and have plenty of money left over for forays into other media; the smaller advertiser concentrating on radio likewise is in position to make a big noise.

Probably no advertiser has demonstrated so vividly as Cream of Wheat cereal the rewards this strategy can produce. Currently readying a dazzling fall lineup of 300 stations in 120 markets, Cream of Wheat heads into its third consecutive year of radio-induced sales increases. Ad budget stands at $1.5 million, virtually all in radio. Based on the sales rate thus far (or even allowing for some drop-off), expectations are for the biggest volume in the company's history in '61.

But things weren't quite so rosy for this advertiser three or four years back. Historically a print user, with some radio and subsequently tv, Cream of Wheat had been sitting pretty until new competition in the form of Maypo and General Mills' Protein Plus began carving away at its empire in 1958 and 1959.

Maypo launched its now legendar spot tv thrust in the East and by '5 opened a western front via the sam medium. The Protein Plus attac flowed in the opposite direction, wit heavy print exposure plus period boosts from the General Mills ne work tv emplacements.

"Although our television and mag azine advertising had been doin fairly well for us, the combinatio was not strong enough to offset th inroads that had been made by th new competition," points out BBDO Minneapolis. group head Georg Alarik. "About this time we grev more interested in spot radio."

It started gradually in '58-59, witl radio subjected to more and mor extensive tests. By the fall of '59 Cream of Wheat had shifted its t money to radio, while holding ont the print schedule. "By mid-winte '59-60 we had definite sales increase in our radio markets and no evidenc that print was contributing to th cause," relates Alarik, "so we moved all of our money into radio."

Taking advantage of traditiona

What $500,000 will buy in spot radio, compared to other media

	Spot radio	Nighttime tv (net min.)	Mags (full page, four color)
No. of ads	**250**	14	11
Average no. of homes per ad (000)	**1,000**	9,400	6,700
% unduplicated homes reached	**57.0**	72.0	30.0
Homes reached (000)	**30,210**	38,160	15,900
Average frequency	**8.3**	3.4	4.6

SPOT RADIO's frequency was far ahead, while its reach approached net tv's; magazines were well back. This comparative analysis was put together by a leading agency media man in response to a client query

GO RADIO

etailer penchant for newspaper ad-ertising, Johns Bargain Stores, a hain rapidly spreading through East nd South, hits its rivals where they in't — radio. The chain utilizes a co-fold radio attack: a regular spot hedule in key markets, with heavi-st weight in the 6:30-10 a.m. period, opy urging listeners to "come right own" to Johns; one-week blitzes of 00 spots or more in conjunction with penings of new stores, and those ew stores seem to be popping up all ver the lot, week after week.

As of the latest count, Johns' em-ire encompasses 184 outlets, com-ared to 24 just six years ago. That gure may hit 200 before the year is ut. Volume is up from $10 million hen to about $36 million last year, nd Johns' advertising director Ted loyce notes that sales thus far this ear point toward totals well ahead f last year.

One observation Royce has made in ollowing the progress of the radio ampaign is the "fantastic success ith which radio reaches Negro penders." He feels that for this roup, "radio outdraws newspapers five to one."



Bill Sherry



Bill Drutt

"Spots every 10 minutes round the clock"

BROOKS FOODS hit its key markets with 400 to 740 spots per week per station bought during six- to eight-week flights, four times a year. That's how the advertiser fends off competition the likes of Heinz, Del Monte, etc. Shown above are two architects of this strategy from Brooks' agency, S. E. Zubrow, Philadelphia. They are Bill Sherry, media direcor, and Bill Drutt, v.p. and account executive.

Another advertiser high on the list of those who fend off competitors heavy in other media by making a big noise in radio is Brooks Foods. And to say "big noise" is putting it mildly. Four times a year, six to eight weeks per flight, in Chicago, Indianapolis, St. Louis, Cleveland, and Detroit. Brooks airs from 400 to 740 spots per week (mostly shorties) on one or two stations per market on behalf of its catsup, barbeque sauce, and chili hot beans.

"When you're competing for sales with giants like Heinz, Hunt's, Del Monte, who can go all out in all media, you've got to do some fast thinking," points out Bill Drutt, v.p.-account executive at Brooks' agency, S. E. Zubrow, Philadelphia.

(Please turn to page 63)

What would it cost you to make a "big noise" in spot radio?

Avg. no. spots/wk.	Per market No. of stations	Approx. rating points/wk.	All markets Weekly cost mins. 13 wks.	% metro homes (4 weeks) Homes reached	Times heard
Five Markets—One through five					
303	4	480	$71,000	74-79%	26.9
Seven Markets—Six through 12					
241	4	480	$31,260	78-84%	24.9
Eight Markets—13 through 20					
193	4	480	$37,250	74-80%	26.2
80 Markets—21 through 100					
208	4	480	$155,000	78-84%	24.0

"SPOT RADIO'S PENETRATION," a study developed by Peters, Griffin, Woodward and A. C. Nielsen furnishes these figures, for hypothetical campaigns spread over the total week. PGW v.p. Bob Teeter points out this is first measurement of number of unduplicated homes reached by a specific radio schedule at a specific cost.

SPONSOR ASKS:

WHAT'S AHEAD IN FM-STEREO FOR ADVERTISERS?

Those answering this week's question are:

- **James D. Secrest,** Electronic Industries Association, Washington, D. C.
- **Robert C. Victor,** WXFM, Elmwood Park, Ill.
- **Harvey Sheldon,** WUPY, Lynn, Mass.
- **John D. Tuttle,** International Good Music, Inc., Bellingham, Wash.
- **Joel B. Fairfax,** Fine Music Hi Fi Broadcasters, Inc., New York

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James D. Secrest, *exec. v.p., Electronic Industries Assn., Washington, D. C.*

Manufacturers and dealers all over the country are betting that radio listeners will prefer fm stereo. If they are right, radio advertisers also will prefer what is essentially a new art, as well as a new dimension, in radio broadcasting.

It was upon expectations of such a chain reaction of preferences that Edward R. Taylor, chairman of the EIA Consumer Products Division and executive vice president of Motorola Inc., based recent predictions that fm stereo would open up a "substantial market" for this new type of receiver.

Taylor's only qualification of his optimism for fm stereo was in the form of a caution to set manufac-



NAB survey shows 79 stations will go stereo by end of '61, 178 by end of '62

turers against "rushing on the market with unsatisfactory and untested products" which would alienate potential customers.

He echoed the belief of radio receiver manufacturers that fm stereo "will bring back home-listening for many persons who in recent years have largely confined radio reception to the auto and the portable set away from home." He also predicted that fm stereo broadcasting "doubtless will provide a new stimulus" for sales of stereo phonographs and recordings "just as radio spurred phonograph record sales by stimulating the public taste for music."

It is too early for figures on set sales to reflect the boost expected from fm stereo. But they do make it clear that stereo manufacturers start with rising interest in fm radio as a base. The latest statistics from the Electronic Industries Association's Marketing Data Department, covering the first six months of 1961, show sales of am-fm receivers at the factory level to be ahead of the same period last year. Further gains are expected during the remainder of 1961.

As a corollary, it can be pointed out that the number of fm stations in the country has increased sharply in recent years. Today about 1,070 fm stations either are broadcasting or under construction.

Fm stereo receivers are now available. Many more—and in greater variety—will be in dealer displays this fall and winter. Even so, we may be at least a year away from observing the full effect of stereo upon the radio manufacturing and distributing business.

Fm broadcasters are introducing stereo in new areas almost daily. A June survey by the National Association of Broadcasters disclosed that 79 fm stations would be broadcasting stereophonic programs by the end of this year and 178 by the end of 1962. Of about 300 broadcasters who replied to the NAB questionnaire, 185 reported they plan to start fm stereo eventually.

The ultimate number of fm stereo stations is anyone's guess, but it does seem certain that it will be sufficiently large to create substantial new business for manufacturers of stereo transmitting equipment as well as for receiver producers.

NAB has received a wide variety of advertiser reaction to fm stereo as a new medium. Some feel that it will have little effect, others that it w stimulate buyer interest in fm, b make little change in the character the fm audience which will rema a select, high-income group. The is, on the other hand, agency opini supporting our view that fm ster radio sound will have the acceptan of music reproduced by stereo phon graph and that this will be follow by an awakening of new advertis interest.

Robert C. Victor, *gen. mgr., WXF Elmwood Park, Ill.*

In fm stereo, as in monaural f Chicago broadcasters have taken t lead over other cities in the Unit States. Commercially, Chicago f



Two Chicago stations are now stereo; a number of others have placed orders

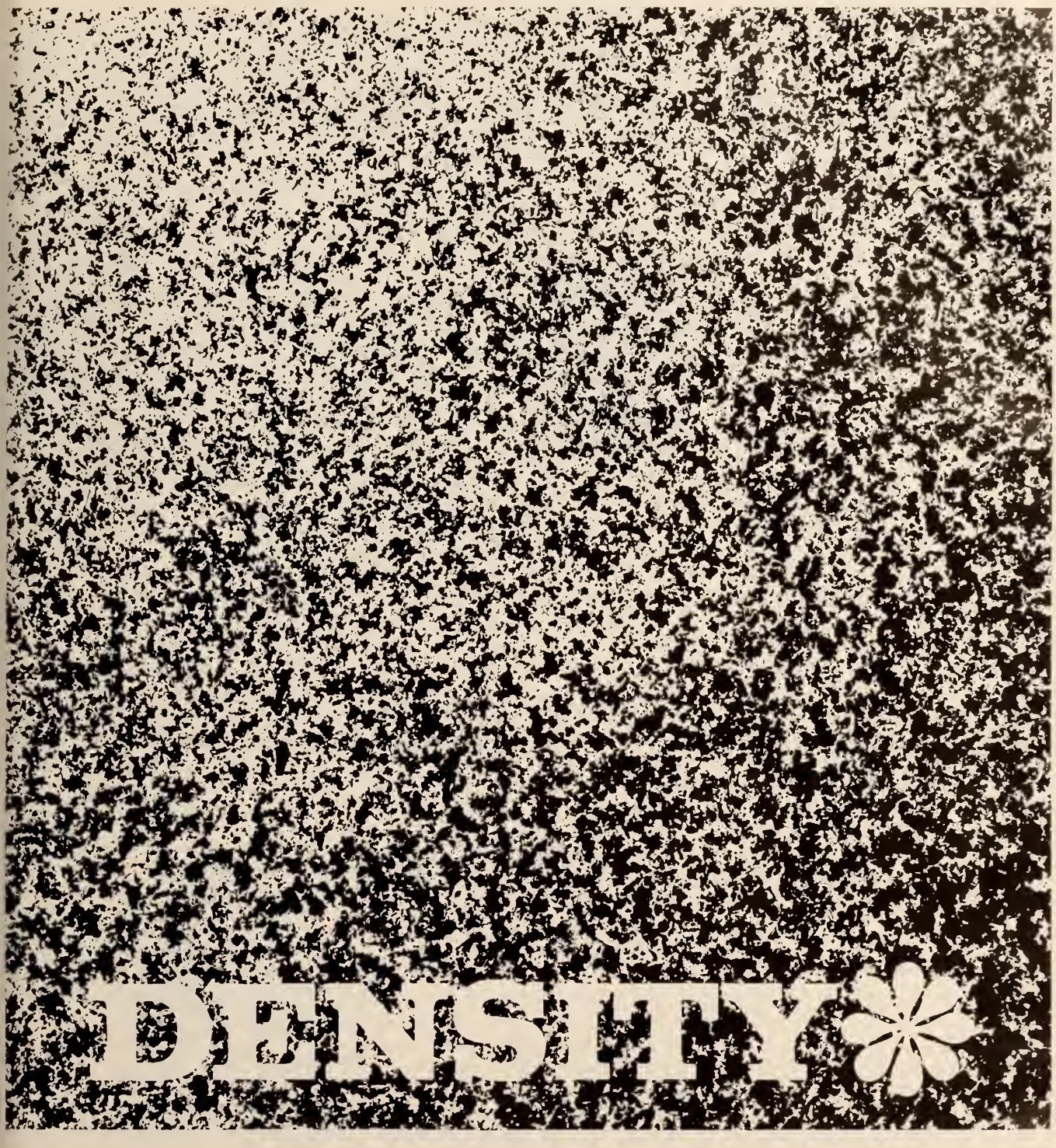
radio is farther advanced than th New York or Los Angeles market both served by more stations an possibly greater set-saturation tha Chicago. With all *B* channels in th Chicago market allocated, and wit 14 *B* stations operating commercial with non-duplicated am-fm program ing, it can be said that almost ever station is operating in the black.

Chicago is the first city to hav two fm stations broadcasting i stereo; Zenith's WEFM and Fran Kovas' WKFM. In addition, a num ber of other stations—particularly WFMF, WXFM, and WFMT—hav placed or are considering placing or ders for stereo equipment.

The reasons for fm's favorable showing in Chicago are:

1) Chicago has, in terms of proportionate population, fewer am stations than New York or Los Angeles, allowing room for greater fm headway.

2) Chicago has been a pioneer fm market, with the Zenith Radio Cor-



close, compact, crowded... Providence,
the "Must Buy" market responds most to the showmanship of WJAR-TV. Programmed to penetrate, WJAR-TV reaches the big "Must Buy" audience with the best of NBC-ABC plus prime feature films...a harvest of sales power from continuing market leadership.

ARB 1960 TV Homes

WJAR-TV **NBC** **ABC** Represented by Edward Petry & Co. Inc.

poration pretty much leading the way with their station. WEFM.

3) The development and active growth of program guides, such as WFMT's Fine Arts Guide which carries the listings of one station exclusively, or a multiple-station-listing guide like *Chicago Fm Guide*, has done much to keep the radio-listening public informed of the fine quality programing available in a wide range of artistic fields and levels on fm radio. Inherent in this point in the programing itself; Chicago broadcasters, whether because of high personal standards or competitive pressure, are putting forth excellent programs of serious concert music, complete operas, ballets, discussion and information programs, sessions of folk music and jazz, intelligent foreign-language programs, and other specialty programs only rarely available to the am radio listener.

The latest, and one of the most significant in terms of audience interest and intelligence—which usually complement purchasing-power—development is the formation in Chicago of a committee to advocate conversion of the Board of Education station, WBEZ, into a combination educational-and-civic station patterned after New York's WNYC. This idea has already gained much momentum, and it is possible that the idea will be effected in the future.

Fm stereo has directed great consumer attention to fm radio in general. While stereo broadcasting is at present temporarily limited in quantity, it still means an immediately increased fm audience. This is what advertisers have been clamoring for in fm—a mass audience far greater than the one-or-two-percent hi fi "bug" group.

Fm radio is rapidly coming to the fore as the quality mass-medium. This year, more than ever before, advertisers are looking into and buying fm radio time.

Harvey Sheldon, *president, WUPY, Lynn, Mass.*

Stereo fm radio, in itself, will not produce any direct advantages to the advertiser. For stereo fm is not comparable to television broadcasting through which added sensory appeal can be made by visual display. Unlike television, fm stereo is a technological advancement of an existing medium and not a new method of more communicaiton.

But if all the foregoing is true, what will account for the entirely reasonable expectation of a dramatic growth in fm stereo broadcasting—and reception? The answer to this question can be made by two points: one as basic as the sense of hearing; the other a function of created demand in an economy geared to an ever increasing level of consumption.



A rich market; listeners ipso facto prove they respond to new, better product

The public will soon acknowledge and express a decided preference for fm stereo broadcasting because of its ability to reproduce more precisely, through a basically artificial means, sounds that can be compared in fidelity to actual live pressure hearing. This truer hearing experience through radio speakers can be attributed to both the fm and stereo performance of fm stereo broadcasting. Certainly fm radio has already proven its listening superiority compared to am radio. The addition of stereo depth to this superior method of sound transference will convince even the casual listener that the sounds emanating from his fm stereo radio come much closer to "in person" hearing than anything he has previously experienced.

All of this might be interesting to an advertiser, but any substantial benefit from mass radio communication must come from heavy stereo on the "mass." A devoted group of radio connoisseurs assembled around a tangle of wires and tubes that are one step removed from an electronic laboratory might be enjoying finer radio sounds but by no means can be considered a mass market. What then, at least on the onset of fm stereo broadcasting, is going to convince people that they should own fm stereo radios?

People in ever increasing numbers will buy fm stereo sets because radio manufacturers, backed by powerful and extensive advertising campaigns, will push this new product for all that it is worth. To radio manufacturers this is a period of golden opportunity. Am radio production has settled into a replacement market category, and a highly competitive one at best. The advent of fm stereo radio offers the advantages of a fresh market for a worthwhile new product, with the added bonus of being able to utilize already existing production lines without much change-over investment and at the same time provide an outlet for their transistor output.

The advertiser alerted to this change in public listening preferences will soon realize that fm stereo listeners represent a selected market that, by the mere fact of owning a fm stereo receiver, prove their ability to respond to a new and better product. The purchase of an fm stereo radio immediately identifies the new owner as being flexible in his buying habits and responsive to advertising.

If further proof is needed of the importance of fm stereo radio as an advertising medium, the advertiser himself will provide it by listening to fm stereo broadcasting in his own home by the end of 1961.

John D. Tuttle, *administrative v.p., International Good Music, Inc., Bellingham, Washington*

It already is obvious that fm, from a commercial standpoint, has something very solid in stereo. Our reps and station managers tell us that



Stereo will give fm commercial stature, something tangible to sell client

agency people are showing a great deal of interest, and are buying.

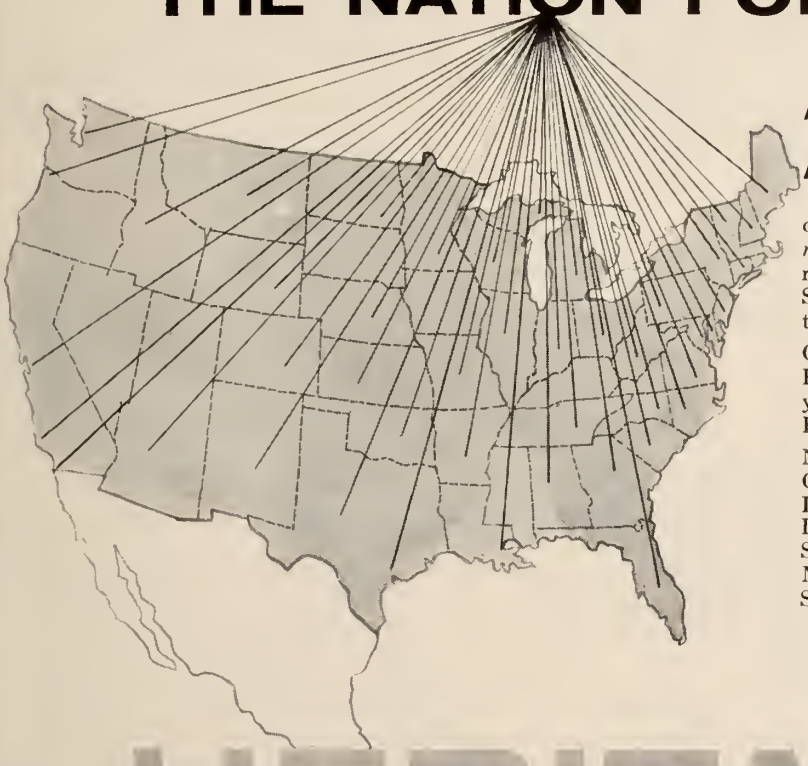
In Los Angeles, where our KFMU is broadcasting stereo, we have upped our billing so far, *because* of stereo, by $11,000. We expect much the same situation in San Francisco, when we begin stereo over KBAY.

The reaction of agency people so far is very gratifying. They have often looked on fm as "just a different kind of radio." But now, with stereo, fm is "different," period! For stereo, too, the agencies seem to be thinking in terms of accounts we have not had on the air previously.

The availability of two channels into the home certainly will bring about changes in production of radio

(*Please turn to page* 48)

THE NATION FOR SALE



by Heritage Representatives...

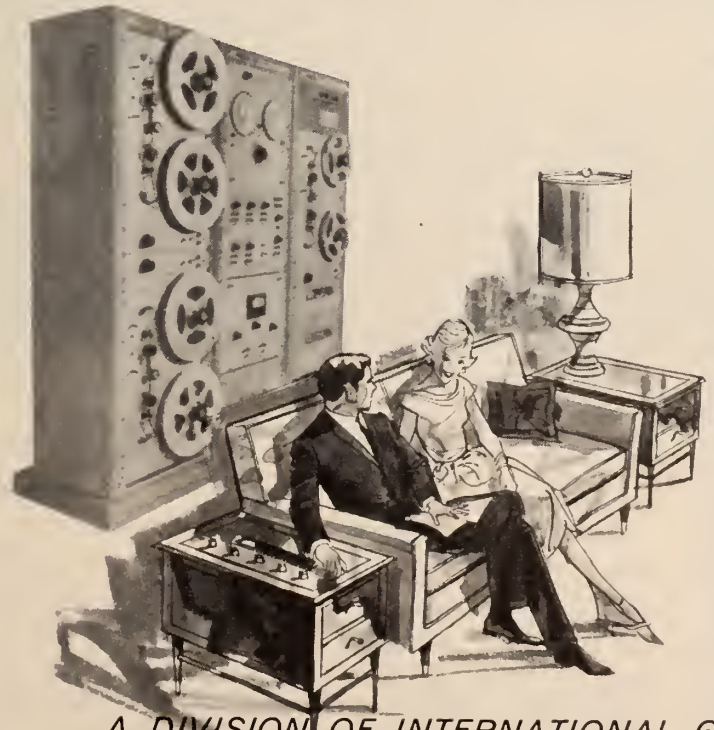
offering the dramatically burgeoning *national FM listening audience* . . . representing the most prominent FM Stations in every important market area throughout the country!

Get more information on the *National* Heritage FM audience . . . call or wire your nearest Heritage Stations Representative in:

NEW YORK — LO 3-2942
CHICAGO — ST 2-5466
DETROIT — WO 2-6265
LOS ANGELES — DU 5-6401
SAN FRANCISCO — EX 7-2682
MINNEAPOLIS — FE 8-7017
SEATTLE — MA 3-0620

HERITAGE

SIMPLIMATION



Modern listening by Heritage

a combination of masterful programming and faultless reproduction that brings an unprecedented selection of fine musical entertainment TO THE NATIONS LARGEST CAPTIVE FM AUDIENCE . . . HERITAGE LISTENERS!

From the renowned Heritage Library of International performances . . . great orchestral and instrumental work . . . Opera . . . light concert music . . . masterpieces of song . . . jazz . . . and selections from outstanding shows . . . produced and aired in true high fidelity using faultless automation techniques.

Heritage opens the door to better listening . . . and better living!

A DIVISION OF INTERNATIONAL GOOD MUSIC, INC.
GENERAL OFFICES: 1151 ELLIS STREET, BELLINGHAM, WASHINGTON

WTRF-TV STORY BOARD



T. R Effic!

MONROE AND BARDOT! If the medical profession can report Marilyn Monroe has acute gall bladder, we think the plumbing industry should report Brigitte Bardot as the world's best-designed towel rack!

wtrf-tv Wheeling

GOING HOLLYWOOD! This is the season when the flies go all out to make screen tests.

Wheeling wirf-tv

MONKEY BUSINESS! A monkey was negotiating for a consignment of coconuts with another monkey known as a shrewd trader. They were far apart on price and the prospective buyer was spacing around in the treetops wondering if he should increase his offer. "Now look, Cyril," said his wife, finally. "You go down there and you stick to your original figure. If he haggles, tell him he's wasting his breath. Be firm, Cyril. Don't let him make a man outa you."

wtrf-tv Wheeling

OLD TIMER? Someone who can remember when you could promise a child the moon without having to buy him a space suit.

Wheeling wirf-tv

BUDGET DIRECTORS underlined "Glum and Frugal Corps" in the WTReffigy Series could also have been appropriately underlined "Excess Prophets," "Scrutiny on the Bounty," "Overhead Shrinkers" or "Price Slaughterhouse." (Hope you've written for your set of WTReffigies, our ad-world close-ups!)

wtrf-tv Wheeling

A BONUS MERCHANDISING plan is available to alert advertisers who have scheduled spot campaigns over WTRF-TV. Ask George P. Hollingbery for all the details on how you can get the Wheeling-Steubenville TV audience thru WTRF-TV.

CHANNEL SEVEN NBC WHEELING, WEST VIRGINIA

D. P. Brother is really plugging in Providence!

Seems like everybody in Providence owns a car and/or a motorboat and/or a power lawn mower. What a market for spark plugs! Just ask the brains at the D. P. Brother Agency in Detroit.

And ask them what radio station they use to spark sales in this area. WICE gets the nod, naturally. WICE is the live wire station, the favorite of people on the go go go. WICE offers the perfect mix of music, news and public service programming.

Got a product you want to plug in Providence? Let WICE help you start a fire with live wire radio.

WICE
PROVIDENCE
AN ELLIOT STATION
Representatives: Avery-Knodel

National and regional buys in work now or recently completed

SPOT BUYS

RADIO BUYS

Union Carbide, New York, is about to be in full swing in a campaign for two of its products. The promotion for Prestone had its initial start 28 August in a few markets the starting and future dates scattered for the other markets, about 140 all-told. This is planned as a six-week flight using prime minutes and weekend time on two to three stations per market. The other campaign is for Eveready batteries and has the same set-up, except for a scheduled flight of four weeks. Agency: Esty, New York. Buyer: Jack Fennell.

The Nestle Co., Inc., White Plains, N. Y., will begin its third flight this year for Nescafe. Starting date is 11 September and it will continue for an eight-week flight. Some 75 markets will be covered, two to three stations per market. The client will use minutes and 30's from 9 a.m. to noon during the week and on Saturdays. Frequencies will range from 5 to 100 per week, according to the market involved. Agency: Esty, New York. Buyer: Phil McGibbon.

Campbell Soup, Camden, N. J., will open a spot promotion for soups on 18 September. This will go into more than 60 markets and will use three to four stations per market. The first flight is expected to run nine weeks and probably is to be followed up with additions. The buys are for minutes. Frequency will probably be about 12 spots per station weekly. Agency: BBDO, New York. Buyer: Hal Davis.

TV BUYS

Mennen Food Products, Inc., La Porte, Ind., has a promotion coming up for its Jiffy popcorn. There are two flights planned for this, one to start 4 September and the other 4 October, both to run for a duration of 13 weeks. This will use minutes in and around kid shows. There are 40 markets on the schedule, which calls for one station per market. Frequency will be six to 10 or 20 spots per week, depending upon the market. Agency: Victor & Richard, New York. Buyers: Lucille Widener and Victor D. Lindeman, Jr.

Corn Products, New York, has campaigns on the way for two of its products. The first is Mazola oil which is scheduled to start 6 September. Stations can look forward to a four-week flight. Time periods: early and late night minutes. Probably 30 ot 40 markets will be involved. Agency: L&N, New York. Buyer: Mary Jane Hoey.

The second campaign out of Corn Products is for Knorr soup. In this case the schedule calls for day and night minutes and chain-breaks if the minutes are not available. The starting date is 24 September and it will continue through 16 December. There will be some 60 to 75 markets involved in this buy. Agency: D-F-S, New York. Buyer: Bill Willis.



"Well, we decided one thing, anyhow:
we include Charleston-Huntington and WSAZ-TELEVISION."

n the 72-county, 4-state Charleston-Huntington market, WSAZ-TELEVISION is the *only* television station een everywhere. No other single television station even approaches this exclusive coverage. Reason? The market as *created* by WSAZ-TELEVISION, through its power and programming. Pick Charleston-Huntington and /SAZ-TELEVISION . . . reach two million people earning $4 billion year in the heart of the "American Ruhr" region of the great hio Valley. Your Katz Agency man can tell you more about this ewest Goodwill Station, and why it belongs on your must-buy list.

WSAZ TELEVISION
CHANNEL 3 CHARLESTON - HUNTINGTON
DIVISION: THE GOODWILL STATIONS, INC.

DAYTIME TV

(*Continued from page 28*)

like *Here's Hollywood* which certainly has endeared itself to a vast audience."

Green said the program development sector of NBC TV was at work on more daytime specials, more documentaries of concern to women and children. There's also need for a good half-hour music show on daytime tv. Green said. "Why shouldn't there be? It's a popular idiom. It is one of the areas where something should be done. Moreover, our programs have to be fascinating, entertaining, flexible—if they are to be viewed five days a week."

Green agreed with Lawrence that today's video serials are infinitely better written, better produced, better acted than those on the radio airlanes of yesteryear.

In connection with daytime specials, Purex Corp. is upping its network budget this coming season and in addition to its sponsorship of eight evening specials, plans a similar number of daytime specials and more quarter-hour participations in regular daytime shows on *NBC TV*. The Purex specials between 4 and 5 p.m. will be realistic, honest and come to grips with life's problems in a mature manner, Green predicted. The intelligence of the daytime viewer cannot be overestimated, he said.

NBC TV, like CBS TV, speaks of the soaps with considerable reverence. It has been pointing out in its promotional campaigns that the American people no longer poke fun at "Soviet science, Mickey Mantle's bubble-gum chewing and daytime drama on television." Daytime tv drama has matured to "where they do almost as much for drama as they do for soap," an NBC copywriter pontificated recently. When daytime serials occupied the radio airlanes, they were distinguished for what James Thurber described as their "glacial" slowness. As Thurber said, it took a man nearly four days to finish a shave in a radio soaper. In a recent ad extolling daytime tv drama, the copywriter exclaimed: "More than one dramatist will tell you that the daytime serial is one of the best media of all for talented writers, since it allows so much more time to explore a dramatic situation than a single full-hour offering."

In the fall ABC TV daytime will be going into its fourth year—and indications are that it will be a booming period. By the end of the fourth quarter of '61, ABC TV daytime will have racked up in the vicinity of a 95% sellout which represents about $13 million. Similar to the other webs, insofar as rate card incentives are concerned, it is currently offering one bonus minute for every four purchased.

Also, ABC TV is increasing its news coverage by putting a five-minute news wrapup in the 1:25 to 1:30 p.m. spot and cutting the *American Bandstand* from 60 to 50 minutes. Starting at 4:50 p.m. it will present what is tentatively titled the "American Newsstand" a 10-minute program which James Hagerty, ABC vice president in charge of news, public service and special events, told SPONSOR the program would be geared toward the younger people of America; in fact, toward teen agers as well as oldsters in the audience. Hagerty pointed out that virtually all the people involved in the presentation of the *American Newsstand* will possess a more youthful outlook. It will, in the main, concentrate on the type of news not handled during the 6 p.m. and 11 p.m. presentations.

"This program will have profiles of the news-making people of the day, profiles of countries in the news, news of the draft, the reserve, news of sports, news of education, and Hollywood community news (and what's wrong with Hollywood news?)," Hagerty told SPONSOR. "This will be a legitimate news program for the younger people without talking down to them. We think *American Newsstand* can be done intelligently."

Another revision in its daytime schedule is the return of *The Texan* but in a new spot, 11 to 11:30 a.m., displacing the *Gale Storm Show*. Rory Calhoun stars in this successful Western which originally was a top-rated CBS TV nighttime attraction. Because of *The Texan's* previous score card on ABC TV, program execs decided to bring it back. It'll stay in this niche until sometime next spring when ABC TV expects to come up with a new program idea.

ABC TV daytime execs are firm believers in making program revisions all-year round, rather than in the fall of the year. Giraud Chester, ABC vice president in charge of tv network daytime programs, said th consequently "we don't have dras upheavals in the fourth quarter the year." "We have new properti which will be added to the sched as we go along," Chester said. "Da time tv is an all-year-round matt Furthermore, my hunch is that O tober isn't best time of the year make program changes."

Chester told SPONSOR that ABC T had a score of "splendid propertie it planned to unveil within the ne six months, mostly in the spring '62. Among the properties will *Window Shopping* with Bob Ke nedy as master of ceremonies; *You For A Song* with Bert Parks: *Te nessee Ernie*, and reruns of *Fath Knows Best*.

The fact that both CBS TV a NBC TV possess virtually all the da time serials on the airlanes, doesn bother ABC TV too much becau the latter has been concentrating o other aspects of daytime programin and, in its opinion, doing astoun ing well. Why ABC TV doesn't hav any serials was more than adequat ly explained by Chester: "The oth networks got in ahead of us." h said, frankly. Consequently, we a busy developing loyal audiences wit other types of daytime progra ing."

RADIO SPECIALTIES

(*Continued from page 31*)

are not the answer—and surprisingl enough the first to admit this is th professional station owner who back up a buy with meaningful extra and then produces an evidence repo suitable for the client's eyes."

This new buying trend, which en dows the buyer with more expressio has, according to BTS's Schuele, le to many creative buys recently. A an example he cites this: Buyer who are no longer told to buy onl traffic hours are finding they ca reach many more prospects with day night combinations which add bot frequency and reach to their sched ules. Automotive accounts are an ex ample.

At H-R Representatives, easter radio sales manager Max M. Fried man looks "for a bullish last quar ter." Business, he says, is com ing not only from old standbys, but from new products, and old clients who are coming back to radio. This is happening, says Friedman, because

OIN B P A • JOIN B P A • JOIN B P A • JOIN B P A • JOIN B P A • JOIN B P A • JOIN B P A • JOIN

very important persons will meet on the sidewalks of New York during the...



BROADCASTERS' PROMOTION ASSOCIATION

6th ANNUAL CONVENTION

WALDORF ASTORIA

November 6-7-8

NEW YORK, N.Y.





• B P A • JOIN B P A • JOIN B P A • JOIN B P A • JOIN B P A • JOIN B P A • JOIN B P A • JOIN

"radio is becoming more stabilized with a new progressive and realistic approach." He adds that the year 1961 will be "as good or better than 1960." He feels that the last quarter of 1961 will recapture the loss in radio business which they had experienced during the first half.

There are a few new methods in buying, the H-R radio specialist told SPONSOR. "Stations are being bought by timebuyers today because of their image, diversified programing, and the new approach to public service."

In programing, there is, he says, a definite new trend. "Many stations are leaving the old rock 'n' roll formula and are becoming more concerned with bigger and better newscasts, public service programing, and programs of interest other than music. He adds, "Although this is tending toward the old-time radio, it is nevertheless going to be a more vitalized type than old-time radio, keyed to a faster pace."

NBC Spot Radio Sales is also looking at the fall season with optimism, according to the company's director, Fred Lyons. "It is my belief," he says, "that major advertisers are not only using more radio, but using it more creatively by tying in their commercial messages more skillfully with the other media they employ." He adds that advertisers are becoming more discerning in the manner in which they buy. Lyons forsees more discussion and editorial programs. "If these are done skillfully," he says, "stations will find an even greater audience acceptance."

G. William Bolling, president radio division of The Bolling Co. is not too happy over the prospects for small market stations. He sizes up the situation like this: "according to figures released last month, spot radio in the first quarter of this year was down several percentage points over a year ago and the second quarter was spotty. This especially affects the medium to small radio markets for radio buying patterns, over the last years, have been predominantly favorable towards major markets, namely the top 10 or 20. If account activity already scheduled for the fourth quarter of this year continues at its present growth level, radio can be expected to show increases overall, or at least maintain the 1960 level. It is not likely, however, that appreciable sales increases will be felt by the smaller markets."

The flow of spot radio money, according to Bill Bolling, is influenc[ed] by these facts: 1) the scarcity [of] long-term commitments by major [ac]counts and reliance on the sh[ort] flight; and those accounts using [13] week schedules are primarily slott[ed] in the major markets; 2) the app[eal] of television as the glamour mediu[m]

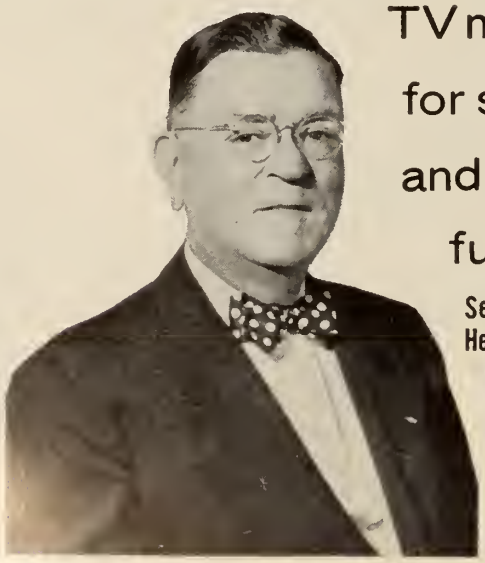
At Katz, there's high-geared [op]timism for the fall season. Here, [ac]cording to Martin Beck, Katz' assi[st]ant radio sales manager are so[me] of the reasons why: "1) the Ame[ri]can economy is showing very healt[hy] advances, and that will be good f[or] media in general; 2) we expect m[ore] big-budget advertisers, who previou[sly] committed their broadcast dolla[rs] almost entirely to television, to all[o]cate monies to spot radio to increa[se] their reach, frequency and weight [of] impression; 3) more advertisers wh[o] are going the television network pa[r]ticipation route will want to strengt[h]en their efforts with greater frequen[cy] via the spot medium, in both sp[ot] radio and spot tv. in selected marke[ts] of greatest potential to them; 4[)] more small and medium budget a[d]vertisers will look to spot radio [as] the only medium that can do an effe[c]tive job for comparatively limited a[d]vertising dollars."

At Petry, the prospects for sp[ot] radio this fall are bright, accordi[ng] to Ben Holmes the company's v.p. [in] charge of radio. He predicts, hov[w]ever, that the major fall activiti[es] may take place a little later than usu[al] this year, but when it happens, h[e] says, "it will be big." He adds, "som[e] agencies have asked about earl[y] placement of orders for a late fa[ll] start. This indicates there is a ge[n]eral awareness that availabilities wi[ll] be in short supply in several impo[r]tant parts of the day."

Who will be buying? "The bigge[st] categories for fall business," say[s] Holmes, "will be automotive, ciga[r]rettes, anti-freeze, cold remedies, in[-]cluding cough drops, and some ma[-]jor food product advertisers."

Daren F. McGavren, president [of] the rep firm which bears his name[,] shares Holmes' opinion in regard t[o] station rates. He says "there's [a] steady increase in rates in the majo[r] markets." McGavren is also opti[-]mistic about fall sales. "There ar[e] more cigarette brands advertising [-] cigar accounts also," he says. Mc[-]Gavren said that buying in general [is] is much heavier—advertisers wh[o]

"Look South for new economic strength... look at the Jackson TV market area for solid growth and a sound future."



Served, 1954-1957, as Head of Largest World-wide Masonic Organization (Royal Arch Masons)

TOM Q. ELLIS

Clerk, Supreme Court of Mississippi

WLBT Hollingbery 3 | WJTV Katz 12

Serving the Jackson, Miss., Television Area

ve previously bought 10 or 15 ots per week, now spreading out th 30, 40, and even 50 spots. For- gn automotives are also buying avier this year, he adds.

Maurie Webster, v.p. and general anager, CBS Radio Spot Sales re- rts that fall prospects are good and at business for the early part of xt year is "particularly strong." e adds "we see added spot radio dgets coming from three sources:

"Tv advertisers who are con- nted with steadily rising costs for ne and production. Many have rec- nized that the great 'visual impact' television isn't worth the cost— d in some cases that it actually re- lts in their commercials looking like eir competitors! The profit squeeze all companies makes the cost of vertising and its real results sub- t to close study."

2) "We are finding long-time agazine advertisers taking a new ok at radio and realizing that it ay be a virgin territory for them. any people just don't pay attention print advertising, and for those ents radio's great creative oppor- nities are an exciting change—with od promise of more sales."

3) "Confirmed traffic-time adver- ers in radio who recognize that her time periods (daytime, night- ne, weekends) offer a chance to ach greater total audiences and to k to them when they are more re- ced."

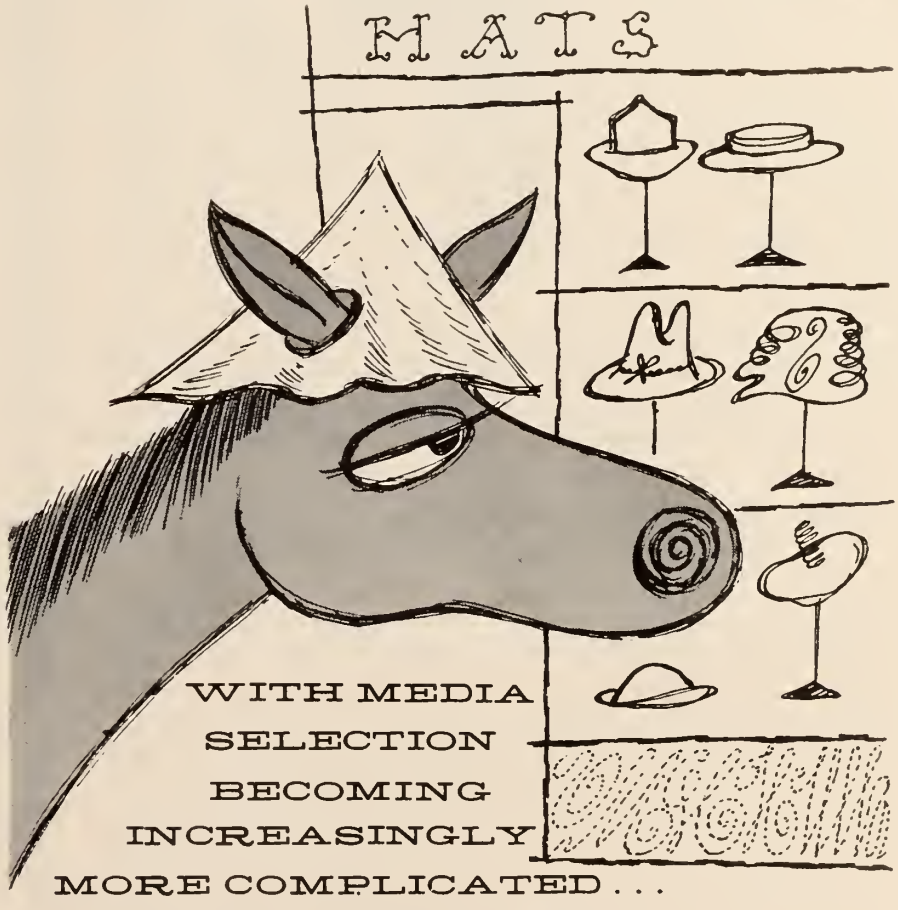
Robert Teter, Peters, Griffin, Wood- ard v.p. in charge of radio, says siness is "very good, quite bullish, a matter of fact." The increase in siness, says Teter, is due to the new evaluation of the medium and to e way in which radio is being talked by people. More business is coming from cigarettes, automotive and soline companies. There's also ex- nded budgets from old radio users, ys the PGW man, who points out at more advertisers are buying into time segments.

"Radio," declares Teter, "is in a ore stable position now than in ner years."

John J. Tormey, v.p. Avery-Knodel s this to say about the fall season: Most of the regular users of the edium are back, fatter saleswise th another year's use under their lts. Sure, we've lost an account re and there but we've gained oth- s . . . from television, network radio and other media, plus "swaddlings" eager to win a competitive nich with a limited budget through the sales medium that delivers maximum mile- age per buck spent."

Who is buying? Tormey says "To- baccos again are big. Foods, beers, are digging in for their new sales drives. Automotive looks promising. Many other categories are coming in. Campaigns are longer."

Speaking about buying patterns, the Avery-Knodel executive says: "emerging from buying patterns of spot radio users this fall appears a trend toward an awareness of the need to reach different segments of the listening audience. Mass medi- um that it is, spot radio is again be- ing used to deliver the bulk of the markets' customer potential, with the top "numbers" stations given a ma- jor portion of the responsibility. However, today many advertisers don't stop there. They appropriate more to reach further. The good mu- sic station is bought. The rural areas are sold through the station with the big "outside" reach and good farm programing. And so it goes."



YOUR NO. 1 BUY IS STILL

KEWB national representatives: The Katz Agency, Inc.

Month after month in San Francisco, KEWB confirms the judgment of advertisers, many entering their third consecutive year with our call letters. In this, one of the most active radio markets – where changes in letters as well as numbers are common – the KEWB beacon burns brightly. You still get the same low cost per thousand the 11th week you bought the first!

CROWELL-COLLIER BROADCASTING CORPORATION

A SOUND CITIZEN OF THE BAY AREA

Sponsor backstage (*Continued from page 12*)

games. *Go Get 'Em Braves* is being distributed through bars, restaurants and other retail establishments which sell Miller's High Life beer. Gillespie's sponsor.

Maybe the best record buy made by any advertiser in recent years is that made by Ballantine, when they bought the *Mitch Miller Sing-Along* show. While Mitch hasn't made an album for Ballantine, they've oriented some of their newer commercials to the sing-along idea. The smart net result of this, I think, is to create an automatic reminder of Ballantine in the minds of the millions of people who have bought the bearded choirmaster's many sing-along LPs, every time any of those folk put one of the LPs on their turntable.

But coming out in a week or so, is a 12" LP album which constitutes the happiest hunk of free promotion any deserving group of advertisers and their agencies ever fell into. One of the most successful of the society dance bands on records has been and is Lester Lanin on Epic. Lester took 58 of the most famous radio and television jingles: he arranged and recorded them into his latest LP, called *Lester Lanin and His Orchestra Play The Madison Avenue Beat.* Each of the ditties has been orchestrated in the eminently danceable style for which the Lanin band is so deservedly famous. The instrumentation of the band will perhaps give you the best idea of how completely professionally and elaborately these melodies are done in this package. There are three trumpets, three trombones, five saxophones, each of which doubles on woodwinds, two pianos, three guitars, bass, tuba, drums and additional percussion.

Lanin plugs advertisers with dance music

The tempi, as in any fine dance program, are extremely varied, and include foxtrots, rhumbas, cha chas and sambas. Gilbert Millstein of *The New York Times*, in his line notes, says: ". . . They (these songs treated in the Lanin style) may very well leave an indelible mark on, for example, the course of love. Is it beyond the realm of possibility, is it wild conjecture only to conjure up the vision of a tanned giant in a dinner jacket murmuring to the tiny ingenue (blonde, fresh and shining in her assiduous application of all the products intended to make her that way), "Darling, don't put bananas in the refrigerator," as they circle the dance floor?

The banana people and Gillette are not the only advertisers represented, as I've said. Others are, alphabetically: Anheuser-Busch, Barbasol, Beecham Products, Beech-Nut Life Savers, Bon Ami, Bristol-Myers, Carling Brewing, Cities Service, Colgate-Palmolive, Duffy-Mott, Dutch Masters, Eastman Kodak, Ford Motor, General Mills, Grove Laboratories, Kellogg, KLM Royal Dutch Airlines, Lestoil, Lever Bros., Liggett & Myers, P. Lorillard, Merkel, National Federation of Coffee Growers of Colombia, Northwest Orient Airlines, Pabst Brewing, Philip Morris, Pillsbury, Potter Drug and Chemical, Procter & Gamble, Renfield Importers, Harold F. Ritchie, River Brand Rice, Robert Hall Clothes, Joseph Schlitz Brewing, Shulton, Standard Brands, Tetley Tea, Toni, Trans-World Airlines, United Fruit, Warner-Lambert Pharmaceutical, and Wrigley's.

I think any advertising or broadcasting man will get a kick out of this album and enjoy dancing to it. And, as Epic suggests, you might even have your guests try to identify the jingles in a guessing game.

SPONSOR ASKS

(*Continued from page 40*)

commercials. Creative producers ... going to take great advantage ... stereo possibilities. Even the less ... aginative will be able to "ping-pon ... the message from left to right. F... the most part, however, stereo w... tend to raise the quality of the co... mercial message.

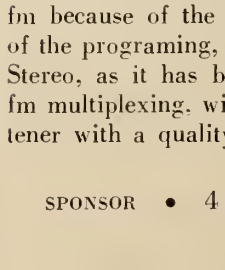
Because we feel stereo impro... the saleability of fm on a solid bas... we are moving into stereo as rapi... as possible. All IGM-owned stati... will be stereo as soon as the excit... are available; and we are urging t... more than 30 IGM-programed s... tions (Heritage Music) to move ... the same direction, even though th... eventually will make obsolete abo... $100,000 in monaural recordings ... now use to make Heritage progra... tapes.

Stereo is giving fm its first chan... in a long time to grow in commerci... stature, to sell something not so i... tangible as the quality of the aud... ence. And with am technically n... adaptable to multiplexing, it cann... compete in stereo.

It should not be too long befo... stereo will move a considerable po... tion of the total radio budget into th... fm books.

Joel B. Fairfax, *vice president, Fi... Music Hi Fi Broadcasters, Inc., New Yo...*

Fm's audience is primarily adul... demanding a wider range of good... and services than the teen age grou... It is better educated and finds em... ployment in professional and execu...



Wide open market for sta... tions, set dealers and cl... ents who cross promoted

tive capacity, thus can be appealed... to with strong logical and intelligen... sales messages. In addition, because... of these characteristics it is frequent... ly a pace setting group whose actions... are emulated by those in the lowe... socio-economic category.

This distinctive audience listens to... fm because of the quality, not only... of the programing, but of the sound... Stereo, as it has been developed in... fm multiplexing, will provide the lis... tener with a quality of reception he...

unable to obtain in any other way. nce the current fm listener is at- ned to quality broadcasting it nat- ally follows that he will obtain ereo equipment as soon as possible. is also worth noting that many po- ntial listeners have waited until the C approved of a stereo system be- re purchasing fm receivers of any pe. This means that as stereo re- ivers and adapters come on the arket the already large fm audi- ce will increase extensively.

This will not happen overnight, it will be a process of steady owth. At the present time there e available sets priced at less than e hundred dollars by three manu- cturers. There are also adapters nich can convert monaural fm sets to stereo where the manufacturers ve made provision for the change er.

The development of a stereo audi- ce in each market to a point where is valuable to the advertiser will be gely the job of the station. Sta- ns should plan campaigns to ac- aint the public with the facts of reo, and should have tie-ins with alers to further the sale of stereo ceivers.

In our group of Fine Music Sta- ns one is already on the air with mmercial stereo. The station is ing a stupendous job of promot- g, and expects the sale of sets to ach over 25,000 in three months in eir market.

For the advertiser, imagination is quired to fully utilize the potential stereo broadcasting. Because it new, the possibilities of merchan- sing are unlimited. There is also e prestige to be gained by being st over competition to use this dia. For those advertisers of sical instruments, radios, and rec- ds fm stereos offers the opportu- y to demonstrate the product in a y far superior to any other media.

Moreover, because of its higher elity of reception more people will ten more frequently and for longer ervals, thus the advertiser will ip the benefits by being able to esent his sales message to an at- tive audience who are potential rs of his product or service.

Fm stereo, like all media, must be ed intelligently by the advertiser. d if it is, it will provide him with sults more than justifying his ex- nditures.



"And they bought WSBT-TV schedules and lived happily ever after!"

Advertising people learn early that WSBT-TV produces story book results in the South Bend market. The latest Nielsen Survey* shows why: in this 3-station market WSBT-TV has an average of 41% share of sets in use, sign-on to sign-off . . . carries 36 of the areas 50 most popular shows! It's accomplished with a full schedule of CBS programs and popular local shows.

WSBT-TV also covers the rich market of northern Indiana and southern Michigan. This 15-county area has a population of 915,000; buying income of $1.7 billion. And right in the midst of it is the South Bend Metro Area with a per household income of $7987 . . . highest in Indiana!** Get complete market and coverage details from your Raymer man or this station.

* Feb 20-March 19, 1961 ** S.M.'s 1961 Survey of Buying Power

WSBT-TV
SOUTH BEND, INDIANA
Channel 22

CBS TELEVISION NETWORK

ONE OF CBS' HIGHEST-RATED STATIONS

Paul H. Raymer, Inc., National Representative

Capsule case histories of successful local and regional television campa

TV RESULTS

HAIR PRODUCTS

SPONSOR: Luwane Products Co. AGENCY: Direct

Capsule case history: After using nine spots per week on XETV in San Diego for three weeks, Luwane Products realized a movement of 720 dozen Magic Turbans, an attractive hat type hair net for women. Sale was a record for Luwane, and a previous schedule over an extended period in another, much larger market with a considerably higher budget produced a fraction of this volume. Tests of its XETV advertising indicated penetration of specific commercials within four days and a wide range of types and compositions of audiences were reached with the nine spots per week. Consequently what had originally begun as a 10-week contract was extended to four months, and Luwane is now preparing resumption of schedule. "The retail outlet acceptance of XETV, as well as the wholesale level, is excellent," reported Wayne Sayer, Luwane's vice president. "All the market facilities in San Diego place great confidence in XETV as an advertising medium for a tremendous range of products."

XETV, San Diego Announcements

COOKING WARE

SPONSOR: Saladmaster AGENCY: Direct

Capsule case history: There never has been a happier mixing of talent and product than Saladmaster's sponsorship of *Big Time Wrestling* on WMTW-TV, 7-7:30 p.m. on Saturdays, according to its New England divisional manager, Chris Nahatis. Until two years ago when Saladmaster bought the "mat monsters" program, the manufacturer had done most of its advertising via spot pitches. But the combination of spot and sponsorship have proved to be the most effective selling. Nahatis said: "We close on an average of eight out 10 leads provided by the show." This is most unusual, since Saladmaster is not selling a one or two dollar item, but a $299.95 set of stainless steel cooking utensils. "We never would have been able to grow as we have," he added, "had it not been for the coverage that WMTW-TV has given us. In this section of New England Saladmaster is a by-word. We're almost as popular as Coca-Cola, and lot more expensive. Only television could sell with this great impact."

WMTW-TV, Poland Spring, Me. Program

FURNITURE

SPONSOR: Big Red Warhouse AGENCY: Di

Capsule case history: Big Red Warehouse, a large fu ture store in Tulsa, has been a consistent user of televis But its sales results during June surprised even them, renewed the firm's confidence in the value of televis During June it relied on television alone, and the lar slice of their ad budget was placed on KOTV, Tulsa. Tak advantage of a variety of nighttime movies, Big Red's en KOTV schedule was bought in or immediately preced these features. It purchased 24 one-minute and six t second spots, for a total of 30 spots for the month. A B-R's June business registered the largest net profit montl has had in the past two-and-a-half years. This increase sales came from a geographic area coinciding almost exac with KOTV's coverage reach. Big Red found it necessary double delivery truck schedules in suburban Tulsa a northeastern Oklahoma. Because of these results, Big R has considerably increased its schedule on this Tulsa stati

KOTV, Tulsa, Okla. Announceme

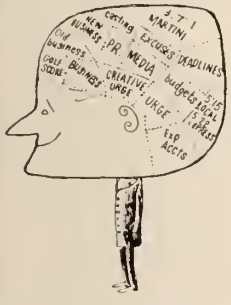
MATTRESSES

SPONSOR: Brin's Furniture store AGENCY: Dir

Capsule case history: Two advertising campaigns we run in Iowa at the same time, with drastically different sults. Brin's Furniture, in Webster City, purchased a pac age of 60 run-of-schedule announcements on WOI-TV, D Moines. These spot announcements were equally distribut over a three-week period, and among the many items adv tised during the campaign were Englander mattresses a matching box springs. During this same three-week perio a leading furniture store in the state's largest city advertis the same Englander mattress sets at the same price with double spread in Iowa's largest newspaper. Brin's took o ders for 247 Englander mattress and spring sets as a resu of their WOI-TV campaign; the other furniture store so only 24 sets. Brin's store manager said of their televisi campaign, "I am sold on WOI-TV as a sales medium an will continue to use it." Brin's has since renewed sp schedules on WOI-TV several times for special promotion

WOI-TV, Des Moines Announcemen

Heads Examined While You Wait



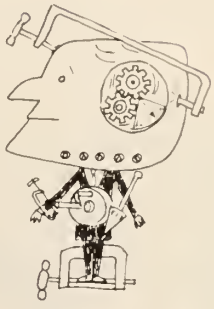
Once upon a time there was an advertising agency executive who had never been through analysis.



The traumatic experiences of his youth were sublimated.



His psychic wages were adequate. He liked his work and did a conscientious job. The only time his secretary sat on his lap was when they posed for a gag picture.



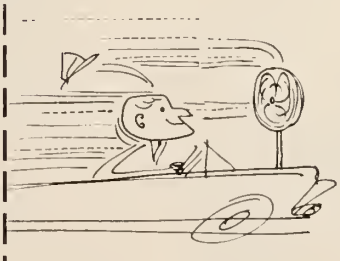
Looking at his entire working and home life, he was well-adjusted, just like other normal human beings.



He walked the tightrope between income and outgo with consummate skill, just like other normal human beings.



He'd lose an account and go home and kick the dog, just like any red-blooded American male.



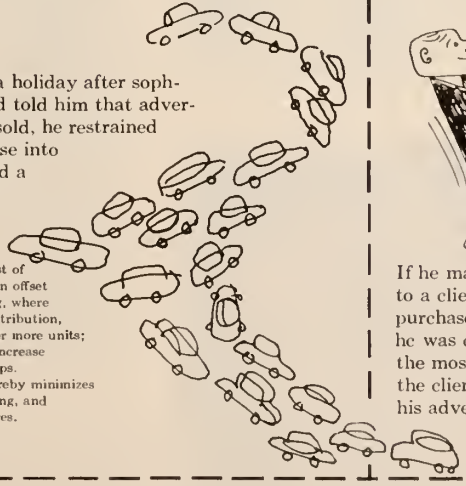
When he bought a convertible, he bought it because he liked fresh air, not because he subconsciously regarded a convertible as a mistress symbol.



When Deep Thinkers attacked advertising at cocktail parties ("It makes people buy things they don't need*") ("Television commercials—ads in papers—I never look at 'em") he patiently tried to point out the contradiction.

*No amount of advertising can force any product on the public in large enough quantities to make it pay for the advertiser. And who's to say that our needs are the same as those of a Congolese? Khrushchev?

When his niece came home for a holiday after sophomoric exposure to Econ 1A and told him that advertising raised the price of goods sold, he restrained his impulse to knock a little sense into her head and patiently explained a couple of business syllogisms.*



*Advertising unquestionably adds to the cost of a product. These costs are usually more than offset by savings in other areas: In manufacturing, where large-volume production lowers costs; in distribution, where higher volume spreads sales costs over more units; at the retail level, where advertising helps increase rapidity of turnover, allowing lower mark-ups. Advertising helps stabilize demand and thereby minimizes costly peaks and valleys in sales, warehousing, and inventory. The net result is *lower* retail prices.



If he made a recommendation to a client about a media purchase, he made it because he was convinced it was the most efficient way the client could invest his advertising budget.

WHERE IS THE PARAGON NOW?

Hard at work: for agencies, for advertisers, for media, for you—proud of his part in helping Americans enjoy their high standard of living—and well aware that he can't make you read anything you don't want to read, listen to anything you don't want to hear, watch anything you don't want to watch, or buy anything you don't want to buy.

Henry J. Kaufman & Associates, *Advertising & Public Relations,* Washington, D. C.

SPONSOR WEEK WRAP-UP

LABOR DAY LABORERS. Despite the holiday, Labor Day, the new 'Carol Burnett-Richard Hayes Show' will get under way Monday, 4 September, over CBS Radio. The musical variety program is starring this talented team of comedienne Carol Burnett, clowning here with the well known singer Richard Hayes. They will be heard nightly on CBS between 7:10 to 7:30 p.m., EDT





Advertisers

Downyflake Foods, a division of DCA Food Industries, has revealed a jump in sales of almost 100% for the 1960-61 period.

The rise is attributed to the impact of concentrated advertising, as a result of which the company will spend $1 million for the coming year, 50% more than the past period.

This year, adult tv and radio programs as well as kid shows, will be utilized.

Campaigns:

- **Kool-Aid** started a 2-month home movie contest promotion 1 September. Prizes are worth a total of $60,000, including cash as well as cameras, screens, etc. The campaign will be supported by radio and tv as well as other media.
- **Campbell Soup** (Burnett) will repeat its "Silver Dollar" consumer offer on Swanson "TV" brand dinners. The refund offer enables con-



HOLDING-UP latest, inconspicuous mike compared with 30-year-old mike is publisher Richard Amberg, 'St. Louis Globe-Democrat.' In a speech before the Conference of Chief Justices, 2 August, he upheld radio's right to broadcast live, direct from courtroom

TOUGH QUESTION—Only three Philadelphians (one of whom is shown standing beside car he won) could identify WIBG's 'Sound of the Times,' a specially recorded sound, out of 3,472 who sent in postcards in two-day period

sumers to receive a free silver dollar when they submit proof of purchase from any 4 kinds of Swanson dinners. The offer is limited to one refund per family. The new promotion takes place during the months of September and October.

Testing: P. Lorillard is test marketing a new cigarette called York, Imperial size. It's a non-filter cigarette in a new size and sells at popular prices. The two markets involved are Rochester, N. Y., and Milwaukee, Wis.

PEOPLE ON THE MOVE: Harry Heltzer has been made v.p. of Minnesota Mining and Manufacturing Co.

Agencies

Agency appointments: Aarbern Pharmacal, Chicago, to **Geyer, MM&B** . . . Goodyear Tire and Rubber for its shoe products division to Kudner . . . Alfa Romeo to **Black-Russell-Morris,** Newark, N. J.

PEOPLE ON THE MOVE: Martin Ryan to assistant media director of North Advertising from media research supervisor at the same agency . . . **George Allison** to media director at NL&B, Hollywood, from media director at Y&R. L. A. . . . **Morton Zieve** to director of tv and radio at Simons-Michelson. Detroit, from director-producer at WXYZ-TV, Detroit . . . **Frank Hefter** to director of public relations at Fletcher R, C&H . . . **Russell R. Anspach** to Norman, Craig & Kummell as account executive on the Hertz account from account executive at Mc-E. . . . **Juichi Odani** to resident v.p. for american operations of Dentsu Advertising, Japan . . . **George W. Craigie** and **Thomas B. Grimshaw,** both assistant v.p.'s and account executives for Food Manufacturers, Inc., to v.p.'s at Bates . . . **James H. Marshall** to consultant on super market distribution at Kudner.

New agency: Joseph B. Neiser has announced the formation of a new agency to be called **J. B Neiser & Co.** in San Diego, Cal. The new organization will specialize in advertising, sales promotion and public relations consultation.

New V.P.'s: Paul Moseley and **Arnold J. Deutschman** have been elected v.p.'s at Ted Bates.

Stations on the Move

The agreement made for the sale of WGMS and WGMS-FM, Bethesda, Maryland, between RKO General and Crowell-Collier Broadcasting has been terminated.

TOTAL STATIONS ON THE AIR
(as of 1 August 1961)
AM: 3,609
FM: 896
TV: 545

(Please turn to page 60)

HAPPY BIRTHDAY. Proclamation of 'Channel 2 Week' to celebrate seventh birthday of WGAR-TV, Buffalo, was given to Van Beuren W. DeVries, (l), v.p. Transcontinent Tv Corp., gen. mgr. WGAR by Mayor Frank Sedita

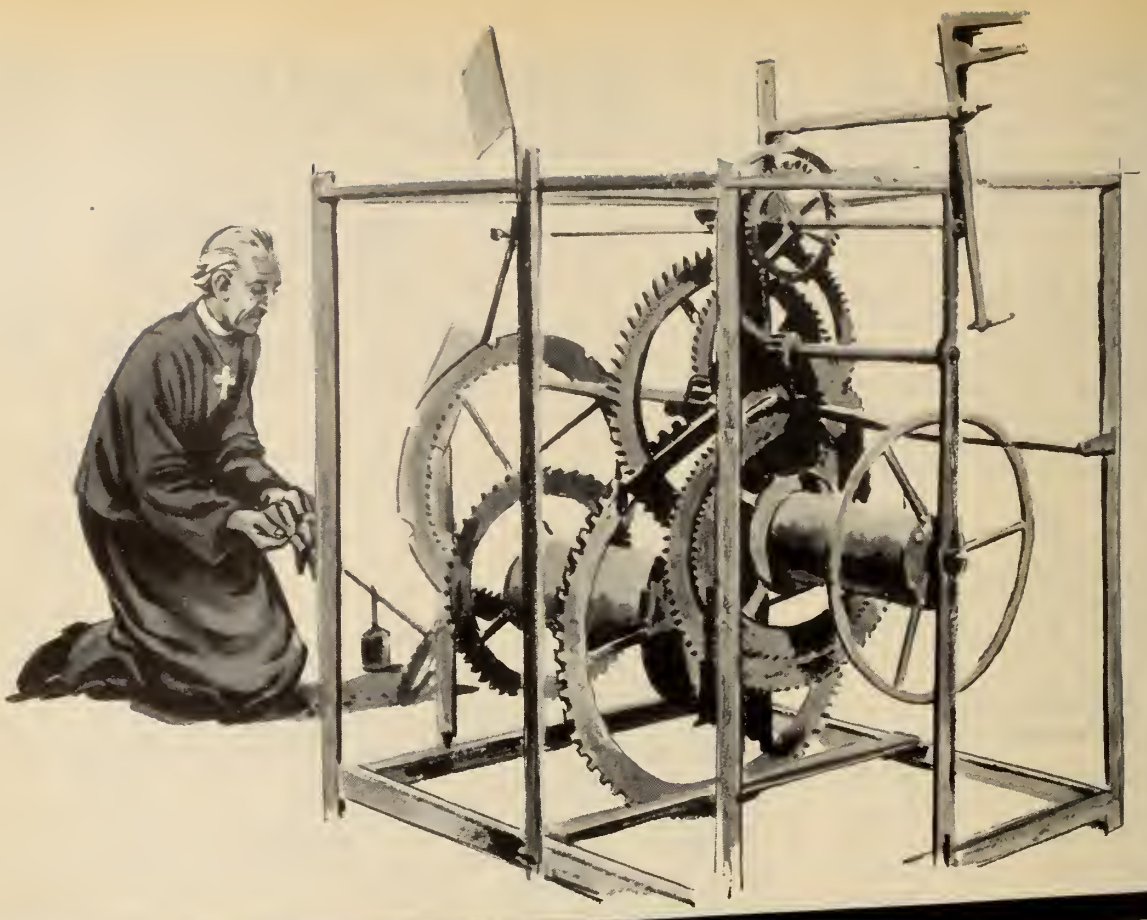




YOGI BEAR AND FRIENDS. Greeting Ken Eddy (l), associate media supvr., Leo Burnett, are Kellogg's cartoon characters who have recently moved to WTVT, Tampa-St. Petersburg. Hiding behind Yogi disguise is WTVT national sales rep Bob Fowler, Katz Agency's Tag Simlar, WTVT asst. mgr., John Haberland, as Cindy Bear and (as himself) Gene Dodson, mgr., WTVT



TEE GIRL is shown starting another foursome in Dayton Advertising Club stag which was sponsored by WING, Dayton radio station and was largest in the club's history



YOU MAY NEVER SEE THIS OLDEST CLOCK*—

BUT... WKZO Radio Gets Results Day and Night in Greater Western Michigan!

7-COUNTY PULSE REPORT

KALAMAZOO-BATTLE CREEK AREA — JULY, 1960

SHARE OF AUDIENCE — MONDAY-FRIDAY

	WKZO	Station "B"	Station "C"
6 A.M. - 12 NOON	29	19	9
12 NOON - 6 P.M.	28	17	8
6 P.M. - 12 MIDNIGHT	32	17	8

**The world's oldest working clock is in Salisbury Cathedral, England. It dates to 1386.*

You needn't be a clock watcher to find lots of top-rated segments on WKZO Radio for Kalamazoo-Battle Creek and Greater Western Michigan.

WKZO Radio consistently reaches the largest share of the area's radio audience. Pulse (see left) gives WKZO Radio an average of *73% more listeners* than Station 'B' during 360 quarter hours surveyed, 6 a. m.-Midnight, Monday through Friday.

Take advantage of WKZO Radio's superior *around-the-clock* coverage of the fast-growing Kalamazoo-Battle Creek and Greater Western Michigan area. Avery-Knodel can give you all the facts.

AM - TV - FM

The Fetzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
WWTV — CADILLAC-TRAVERSE CITY
KOLN-TV — LINCOLN, NEBRASKA

WKZO

CBS RADIO FOR KALAMAZOO-BATTLE CREEK AND GREATER WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives

What's happening in U. S. Government that affects sponsors, agencies, stations

WASHINGTON WEEK

4 SEPTEMBER 1961
Copyright 1961 SPONSOR PUBLICATIONS INC.

A bill to give the FTC power to force yanking of challenged advertising almost immediately, pending disposition of complaints, seems to be buried for a long time to come.

One reason was that the bill would also give cease-and-desist powers with respect to other business practices. Another was that the measure was in a package with a bill to outlaw below-cost sales when such sales are for the purpose of putting competitors out of business.

There was actually no single mention of advertising at the hearings, so enmeshed were the bills with questions considered more opponent by the proponents. Advertising Federation of America was in fact prepared to testify, but failed to get the chance to oppose the whole idea.

The House Commerce Committee held the hearings, since the bills were aimed at amending the Federal Trade Commission Act. Measures were introduced by members of the House Small Business Committee, which held hearings of its own, but is not empowered to consider legislation.

Important fact is that the **measures were aimed mostly at practices of national food companies, dairies, retail chains, etc. Though advertisers would have been affected by the proposed cease-and-desist orders,** the thrust was elsewhere.

Proponents of the bills actually have a choice with respect to the pricing bill. There has been some talk, since the Commerce Committee was so cool, of rewriting the pricing bill to make it amend the antitrust laws. **This would send that measure to the Judiciary Committee, rather than Commerce.** And this, in turn, could mean that **the cease-and-desist measure would be lost in the shuffle.**

Advertisers were most unhappy about the prospect of cease-and-desist orders against ads challenged but not proven wrong by the FTC. Commerce committee hearings are now definitely off, except possibly to hear FTC chairman Paul Rand Dixon, at least until January. If the pricing bills are redrafted to go to Judiciary, there may not even be a resumption on cease-and-desist.

In brief, it appears that on this one front, advertisers have nothing to worry about as of now.

Senate and House Judiciary Committees are pushing along legislation to put the seal of approval on league tv pacts such as the CBS-National Football League contract tossed out by the courts.

Actually, the Senate subcommittee was unable to agree on a measure to this effect—or on others to spell out antitrust immunities for professional sports enterprises. One of the other bills, incidentally, would permit leagues to black out baseball tv within 75 miles of a town in which a home team is played. **The subcommittee kicked the bills along to the full Judiciary Committee for a decision.**

While the Senate subcommittee held no hearings and the full committee planned none, barring continued disagreement, the House Judiciary antitrust subcommittee listened for one day.

Only one bill, introduced by chairman Emanuel Celler (D., N.Y.), was under consideration. That would **permit leagues to dicker on tv rights for all teams, or a straight overruler of the courts in the CBS-NFL case.**

NAB, represented by government relations v.p. Vince Wasilewski, pleaded for defeat for the measure. NFL, rival AFL, and professional baseball all asked for passage. In so doing, they scattered so many commercials for the power and influence of tv that tv probably should have paid hearing costs.

(*Please turn to page* 57)

Significant news, trends in
- *Film*
- *Syndication*
- *Tape*
- *Commercials*

FILM-SCOPE

4 SEPTEMBER 1961
Copyright 1961
SPONSOR
PUBLICATIONS INC.

Station groups have come to the rescue of syndication lately as important mult market buyers of new shows.

At a time when a few large regional buyers dropped programs to go into straight spo the **emergence of group buying has been mighty welcome to the distributors.**

It's not unusual for a distributor to sell his new show to one or more of the followin groups: Storer, Westinghouse, Metropolitan, Crosley, RKO, Triangle, Corinthian, etc.

For example, Filmaster's Beachcomber revealed three such multiple sales this week: t Washington Post's WTOP-TV, Washington, and WJXT, Jacksonville; Crosley's WLW-T, Cir cinnati, and WLW-C, Columbus, and Time Inc.'s KLZ-TV, Denver, and WFBM-TV, Indianapc lis. Besides that it made single-market sales to Storer, Corinthian, and Hearst, and NBC sta tions. (For details on Beachcomber, now sold in 107 markets, see FILM WRAP-UP, p. 62.

Four Star has been buying up interests in network shows—an indication it ma have syndication distribution in mind.

Latest is of 90 episodes of Danny Thomas' **Make Room For Daddy,** bought fro Marterto. Previously it acquired Marterto's interests in 146 episodes of **Real McCoys.**

It's Ziv-UA's experience that foods, tobaccos, and auto-automotives are its lead ing syndication advertisers, in that order.

The three groups accounted for 26%, 17%, and 14%, respectively, of **first-run market of the syndicator's current product.**

Beyond the three other groups were: brewers, retailers, banks-loans-insurance, drug building and builders, and utilities.

An important vote of confidence for national syndication came from Budweise (D'Arcy) in its renewal this week of NTA's Third Man for a second year in abou 100 markets.

Besides its very good ratings, the show pleased Anheuser-Busch by retaining commercia identity for it in the face of sponsor splintering affecting most syndicated and network show today.

Here are June ARB's for Third Man:

MARKET	RATING	SHARE
Albany-Schenectady-Troy	25.0	64.1
Buffalo	21.0	44.7
Cleveland	21.0	36.5
Columbus, O.	23.5	57.3
New Orleans	18.5	43.5
New York	25.0	36.5
Norfolk	19.0	51.4
Providence	20.0	36.7
Syracuse	19.0	70.4
Tulsa	22.0	48.9

Videotape Productions of New York moves into leased NBC studios at 67th Street and Columbus Avenue in mid-September.

A $1 million expansion also involves equipment and personnel as well as the new studio space.

Videotape Productions reports that its **national client list has doubled in the past year.** Its last ???? orders came from Westinghouse, Smith-Corona, All, Liebmann, Pan American Coffee, Tandem, Fedders, Gerber, Lestoil, Lipton, Goodman's and El Producto.

John Lanigan, v.p. and general manager, attributes the need for the expansion to **advertisers' switches from film to tape commercials.**

Meanwhile **Tele-Tape Productions,** another company whose mobile services are used extensively by Videotape, **switches its headquarters from Chicago to New York on 5 September.**

T-T's mobile cruisers are said to be the only ones in the East equipped with Marconi cameras.

Music Makers' latest technical advancement is Tele-Mix.

It's a closed circuit system of tv monitors for both musicians and engineers for use in post-scoring commercials.

WASHINGTON WEEK

(*Continued from page* 55)

It was already well known that the **new AFL survived only because of tv money.** But the well-established NFL also needed it, according to Commissioner Rozelle. He said only four of fourteen teams in the old league were able to cite profits without taking tv money into account.

Wasilewski revealed that the industry is split on the bill. ABC is in favor, NBC is opposed, and CBS takes no position, he told the subcommittee. It was the CBS contract which would be made legal by the measure. Answering questions, Wasilewski conceded there had been no vote among NAB members.

The NAB position was to the effect that **viewers would lose football games, and also that in matters of such importance to the public the antitrust laws should continue to apply.**

Celler managed to inject his old foe BMI, with no more than this opening. He said **NAB doesn't always appear to worry about antitrust laws, since its members continue to own BMI.** Wasilewski responded that BMI is completely under antitrust laws.

Point of the football leagues was that their weak teams needed a league-wide contract, or they would fail to get the tv exposure to popularize them with the fans, and the tv money to permit them to buy players to compete on equal terms.

The subcommittee appeared definitely to be sympathetic. However, all members agreed on the need for changes in the simple measure introduced by Celler, including Celler, himself.

It was agreed that there **should be safeguards for college football, safeguards to prevent one league's contracting with all networks so as to ruin a competing league, safeguards against a total tv blackout, etc.**

Celler said that the bill would be pushed, but with amendments, and the other members appeared to agree with him. However, the end of the session is not too far off, so disagreements on amendments as well as disagreements in the Senate Committee would have to be smoothed over very quickly, if there is to be any hope of passage this session.

SPONSOR HEARS

4 SEPTEMBER 1961
Copyright 1961
SPONSOR
PUBLICATIONS INC.

ARB thinks that a better comparison ought to be cited to establish statistic validity between its tv homes estimates vs. ARF-census figures.

The one it prefers: in January 1961 it projected the homes as **47.88 million (90 saturation)**, while the May 1961 ARF-census sampling jut the total at **47.72 milli homes (89.4% saturation).**

But the census bureau's April preliminary figure was **46.28 million homes (86.7 saturation).**

Is an agency at its strongest when its roster is loaded with growth companie

J. Walter Thompson is one agency that puts a lot of accent to the affirmative of th question in its philosophy of pitching for new business.

The list of growthers it points to with pride: Kraft, Scott Paper, R. T. Frenc Kodak, Lever, Ford. They're seething consistently with new products.

Three fall newcomers that a lot of people in the trade will be contemplatin with deep interest: Calvin & the Colonel, Alvin & the Chipmunks and Top Cat.

Reason: the report that a couple of these cartoon series are running into **no sma amount of script difficulty,** primarily due to a dearth of **experienced cartoon writer**

It's also said that the producers involved have been resorting to **old radio scripts f** their plots and dialogue.

Say the experts of The Flintstones, which started the jump to adult cartoon series: **he the producers had a credible gimmick, the Honeymooners and modern living tran ported to the Stone Age.**

It's got so in spot radio that even those modest little seasonals, like 6-12 I sect Repellant (Mathes), for instance, can't be counted on each summer.

To bolster its tv network scatter plan budget for the warm spell, Union Carbide thre everything into the pot, including not only 6-12 but its Poe bug killer.

These corporate dragnets are getting **more and more common**—to spot's dismay.

NBC TV sought last week to make publicity mileage by calling attention to th fact that CBS TV was playing hop-scotch with it on a program change.

As NBC TV put it: We moved our **Ziegfeld Touch special to October 29** and CB put off its **Power and the Glory** (also a special) **to the same date.** The Ziegfeld Touc was skipped forward to 17 December and CBS did the same thing right on our heels.

Tut-ted CBS: it was all just a coincidence.

If Garry Moore is looking for a personal item on 'I've Got a Secret,' let hi dig up somebody who repped KWK, St. Louis, back there when he was m.c.'in a variety show on that station.

The guest could testify that he and his associates peddled him among agencies, but the **couldn't even give him away.** His boss at the time: **Bob Convey.** Rep: **Raymer.**


REACH
MORE
SHIPPING
EXECUTIVES
IN THE
TEXAS
HOT SPOT
No white collar, no ivy league jacket . . . but this stevedore is a valuable executive in the shipping industry. In the Beaumont-Port Arthur-Orange market, over 20,000 people are directly connected with the shipping industry. Their average effective buying income is over $6,800. You sell them and over 700,000 other prosperous Texans and Louisianans in this shipping, petroleum, petro-chemical, agricultural, lumbering and manufacturing Hot Spot only through KFDM-TV.
Peters-Griffin
-Woodward
KFDM-TV
CHANNEL 6 RADIO 560
BEAUMONT · PORT ARTHUR · ORANGE

WRAP-UP

(*Continued from page 53*)

BOUGHT/SOLD/APPROVED

Sold: WKNB, Hartford, Conn., to Hartford County Broadcasting Corp., Louis A. Sodokoff, president and sole stockholder, from Beacon Broadcasting Company. The price: $270,000. Metropolitan Television Company, owner of KOA, KOA-FM, and KOA-TV, Denver, Colo., has signed a contract to purchase all of the stock of Star Broadcasting, owner of KCSJ and KCSJ-TV, Pueblo, Colo. The price: $1,250,000.

Associations

The Connecticut Broadcasters' Association has announced its decision to have the Association take an editorialized stand (not necessarily on the air).

The association has a membership covering virtually 100% of the state's radio and tv broadcasters.

They will take positions on vital industry, statewide community and nationally related issues.

WRGB
puts your
MESSAGE
WHERE
THE SALE
BEGINS

The number 1 voice and picture in Northeastern New York and Western New England. 992-11

WRGB 6
CHANNEL
A GENERAL ELECTRIC STATION
ALBANY • SCHENECTADY • TROY

PEOPLE ON THE MOVE: The Oregon Association of Broadcasters has a new general manager, Karl J. Nestvold. He replaces Robert Monaghan.

Tv Stations

The Tv Information Office sent its 150 sponsors two sections of a four part slide-illustrated presentation describing the functions and objectives of U.S. commercial tv.

The project is designed to help TIO sponsors to inform interested community groups about the industry's operations.

The four sections are called: Dimensions; Programing; Advertising; and In the Public Interest.

Zenith has announced a new line of color tv receivers as the company's entry into the color tv business.

The new line presents ten models with a simplified system of color demodulating.

Ideas at work:

• The latest instance of a group of tv stations to coordinate a promotion for their market took place 27 August when the three Tidewater tv stations in Norfolk, Va., **WVEC-TV, WAVY-TV and WTAR-TV,** simultaneously ran a program entitled *Picture of Progress.* It was a part of the current joint campaign of the stations to call attention to the present and future of Tidewater.

• **WXYZ-TV,** Detroit, is adding 200 prominent Detroiters to its staff each month. The station's president John F. Pival sends a letter each month, with a return postcard, to leading citizens in the field of education, clergy, business, industry and labor, and asks them to contribute their ideas to the station's consideration of community problems. Each one is asked to list the most pressing issue of the day, local or national.

• **CBS television stations** ran an independent study via ARB for KNXT, L.A. The purpose was to correlate tv viewing in L.A. with consumer purchasing habits. The result of the study is a brochure entitled Prime Prospects showing that one-third of the nation's second largest market is responsible for two-thirds or more of most food and drug purchases. The study also shows how advertisers can best reach these prospects.

• **Two teenage high school students,** Susan Brown of Greenwich, Conn., and Davis Gingold of White Plains, N. Y., have been named winners of the **WABC-TV,** New York Youth Tv Writers script competition and have been retained by Channel 7 for the summer months to develop their entries into a tv program for young people.

PEOPLE ON THE MOVE: Robert L. Bryan has been appointed sales manager of WJZ-TV, Baltimore. He has been an account executive in the New York office of TvAR since its organization two years ago . . . **Robert M. Adams** elected president of Tv Academy's Washington Chapter. He is director of promotion at WTOP-TV, Washington, D. C. . . . **Albert J. Gillen** named general sales manager at WPRO-TV, Providence, R. I. . . . **Aubrey L. Moore** to station manager at WBRZ-TV, Baton Rouge, La. . . . David Gregory to sales staffer at WBZ-TV, Boston.

Thisa 'n' data: WWLP, Springfield, Mass., has a new mobile tv and videotape cruiser which amounts to a tv station on wheels.

New quarters: WTOL, Toledo, Ohio, has announced the opening of new studios at 604 Jackson St.

A lively debate on the subject of tv violence took place on New York's WINS' Barry Farber Show the other night.

It was G. William Bolling of the Bolling Company against Jack Kuney of NBC TV on that current subject and triggered by Bolling's article which appeared in SPONSOR's 17 July issue.

Kuney, producer of the new children's show slotted for the 1961-62 season, attempted to establish a relationship between television violence and juvenile delinquency. Bolling pointed out, referring to Governor LeRoy Collins' statement before the Dodd Committee investigating this very subject, that there is little or no proof substantiating such a charge and it would take years and huge

sums of money to attempt an investigation.

Between Kuney's remarks on "dialectical materialism" and "totality of experience," he argued, using Dr. Wertham's chimerical theory, that television is conditioning the American public to violence with the purpose of conditioning them for atomic war—a viewpoint thta presumes program creators are masterminding an insidious plot to dupe the television audience.

At the outset of the program Bolling established his viewpoint on violence when he stated that he neither believes in "violence for violence sake" nor believes "violence should be necessarily construed to mean evil, or they are not synonymous."

"Television programs, violence, action or otherwise, remain because of viewer preference," Bolling pointed out. "The viewing public has every opportunity to watch other programming if they so desire."

UHF station operators from every part of the country met at their own version of "summit" conference atop Provin mountain, the home of WWLP, Springfield, Mass.

The station operators, members of the Committee for Competitive Television, spent a day-long session in laying plans for "successful implementation of the FCC proposal for deintermixture."

Members joined in an outline of proposed plans for the operators. The decisions reached amounted to: each would file comments on their own in support of deintermixture. Each will launch grass roots campaigns aimed at legislatures, civic leaders and the public in each area to correct inaccuracies and innuendos of pro-vhf forces.

Radio Stations

The RAB, in an audience "difference" survey, found that adults who listen to nighttime radio have a higher income than those who do not listen at night.

This is one of the facts reported in a study of nighttime radio released by the RAB. Other information brought out includes:

- The nighttime audience is more heavily male than female.
- Nighttime listeners spend less time with tv than non-listeners.
- In an average night 45 million adults listen to radio, with a much higher figure if this were projected to cover an average week.
- 20% of all Americans spend more time at night with radio than with tv.

Radio and tv stations are quite active aeross the country this year in Back to School and Stay in School eampaigns.

In New York, WABC ran a Stay In School spectacular in the Coliseum, covered live by the radio station and ABC-TV news. All students who pledged to finish high school were admitted free as guests to the show which included stars from sports, radio, tv and the movies. Mayor Wagner declared 27 August to 3 September Stay In School Week.

WFLA in Tampa, Fla., ran a back to school campaign to encourage students to return to their classes and earn their diplomas. The broadcast day was saturated with messages for a full month.

Ideas at work:

- **WJET,** Erie, and Trask's department store have joined in a nationwide search for the young lady who will be crowned Miss Teenage America in Dallas 19 October.
- **KYW,** Cleveland, O., helped promote the city's Sandlot Benefit Ballgame between the Cleveland Indians and the Cincinnati Reds. This is the station's fifth consecutive year in the city's boost to amateur baseball.
- **WFDF,** Flint, Mich., used a 1923-model auto as the station's remote site for daily broadcasts during the city's Old Fashion Sidewalk days.
- **KIOA,** Des Moines, to promote its *Golden Sound of Popular Music* theme hid 200 bricks coated with gold glaze throughout the city and gave valuable gold prizes if presented at the station's studios.
- **CKLW,** Detroit, had its personalities ask their listeners address postcards to Go You Tigers to demonstrate to the Detroit Tigers that their loyal followers were with them all the way to a victory over the Yankees.
- **KXOK,** St. Louis, created its third annual iceberg at a shopping center in Jennings, Mo., The 75,000 lb. pyramid of ice lasted six days, 17 hours, 35 minutes, and 49 seconds.

PEOPLE ON THE MOVE: George A. Wagner to president and general manager, KFI, L. A. . . . **Oscar Cornejo** to director of sales for WRUL, international shortwave station . . . **Lee Butler,** KTRE news director, was elected president of the Texas Associated Press Broadcasters Association . . . **J. Walter Carroll** to station manager from commercial manager, and Martin L. Dinkins to commercial manager from senior account executive, both at KSAN, San Francisco . . . **J. Richard Turner** to managing director of WCOP-FM, Boston . . . **Phil Evans** to director of farm programs and sales at WDAF, Kansas City, Mo. . . . **Richard Morrison** to v.p. of Richard H. Ullman, Inc.

- **KOMO (AM-FM-TV),** Seattle, celebrated Hawaii's second anniversary of statehood with a day-long feature of the melodies of the islands.

New quarters: KRUX, Phoenix, Ariz., moved into its new offices and studios in the Coronet Hotel, 1001 N. Central Avenue, Phoenix.

Fm

WHFS-FM, Bethesda, Md., disagrees with the reeent FCC proposals relating to ehanges in the rules governing fm broadcasting.

The station has made its own proposals aimed at the continuing growth of fm since they make possible the following:

1) Protection of existing stations in order to remove the worst interference cases now existing.

2) Some reassignment of present stations in order to remove the worst interference cases now existing.

3) The assignment of new adequate coverage stations to areas now receiving little or no fm service.

4) The assignment of wide area coverage, highly protected stations to serve sparsely populated areas.

5) The assignment of local coverage stations to provide local facilities in

small and medium sized communities.

Houston fm station KQUE has filed an application with the FCC for an increase in power.

If granted, the station will have 279,000 watts as compared to its present 64,240. The increase will make it one of the most powerful fm stations in the country.

Networks

NBC TV has sold sponsorship of the Tournament of Roses Parade, Pasadena, Cal., to the Minute Maid division of the Coca-Cola Company.

The annual event, which will be broadcast 1 January, precedes the playing of the Rose Bowl football classic. Except for the opening 15 minutes the two and one-quarter hour parade will be telecast in color.

This marks the eighth straight year that Minute Maid has sponsored the tv coverage of this colorful pageant.

Tv sales: NBC TV has the following new sponsors to report: The Quaker Oats Company has taken the new NBC news series for children, *1.2.3—Go*: starting date: 8 October. Helena Rubinstein has purchased sponsorship in *Update*, the NBC news program for high and junior high school students; starting date: 16 September. Mogen David Wine has taken NBC News *Afternoon Report*, the new Monday through Friday daytime strip; starting date: 2 October. . . . John H. Breck has taken co-sponsorship on **CBS TV's** two-hour video drama scheduled for 29 October. It's called *The Power and The Glory*. The same sponsor has option on **CBS TV's** *Noah and The Flood*. This is the first commissioned work of Igor Stravinsky and will feature the Choreography of the New York City Ballet Corps under the direction of George Balanchine. Date: 12 December.

New Affiliate: KPAL, Palm Springs, Cal., has become the 388th affiliate of ABC Radio.

Representatives

Two New England rep firms, New England Spot Sales and the Boston office of Walker-Rewalt, have merged.

The new firm is to go by the name of New England Spot Sales, Inc., and will continue to represent the same stations as the previous individual firms.

PEOPLE ON THE MOVE: Peter S. LaBruzzo to the radio sales staff of Adam Young, Chicago, from WJJD, Chicago . . . **John R. Callow** to account executive at Storer Television Sales from sales staffer at CBS Radio Network . . . **Bill Meyer** to sales staffer at Torbet, Allen & Crane, L. A.

Rep appointments: WWOK, Charlotte, N. C., to **Forjoe & Company** as national rep, from Weed . . . WAIR, Winston-Salem, N. C., and KGGF, Coffeyville, Kan., to **Weed** . . . WPAW, Providence, R. I., to **Nona Kirby Company** as regional rep . . . WAME, Miami, to **Venard, Rintoul & McConnell** as national sales rep. . . . KXYZ, Houston, and WWOM, New Orleans, to **Adam Young** as national rep.

New quarters: Jack Masla & Company is expanding for the third time since the company was organized three years ago. This move is to 57 Madison Ave., New York.

Film

Although most tv stations just buy feature film packages as put together by the distributors there's still some important buying on an individual title-by-title basis.

For instance, WCBS-TV, New York just bought 22 titles from UAA, of which 22 are post-'48s, most of them released since 1956.

All of these are first runs; in addition the station bought three New York re-runs and two other first-runs, all five pre-1948s.

The station's rights start in 196[illegible] for seven years.

An oddity that continues to crop up in the current film market is that quite a few shows are being sold ouside the U. S. before they obtain domestic sales.

Latest example is ABC Films' *Ben Casey*, sold in Canada to Ford Motor and Colgate-Palmolive on a national selective basis.

Agencies are Vickers & Benson and Spitzer, Mills and Bates.

Incidentally, earlier this year ABC Films made a national selective sale to P&G for Real McCoys in 38 markets.

The BBC arm here, BBC-TV Promotions, has expanded greatly as a program distributor, co-producer, and buyer.

It's now selling these in the U. S. *An Age of Kings — Shakespeare*, *Wind of Change* and on *Call to a Nation*—documentaries, and *Lifeline*, a sociological series.

They've also co-produced *Third Man* with NTA and *R.C.M.P.* with CBC, and are going into *Zero One* with MGM.

In the Far East and Australia Joe Joel has been appointed sales supervisor for Screen Gems.

Meanwhile, across the world in the United Kingdom, Vernon Burns has resigned from NTA there to devote more time to production.

WRGB
puts your
MESSAGE
WHERE
THE SALE
BEGINS

The number 1 voice and picture in Northeastern New York and Western New England. 992-11

WRGB CHANNEL 6
A GENERAL ELECTRIC STATION
ALBANY • SCHENECTADY • TROY

A program in international distri-ution, PAT's *Rocky and His Friends*, ; being dubbed into Spanish and arts in Venezuela this fall. The eries has already begun in Australia nd will start this year in Japan, anada, and England.

lickey Sillerman has left PTI to trike out on his own as a tv pro-ram and sales consultant.

Two phases of his activities will be eveloping properties and promoting olor tv film.

Harold L. Hackett, former presi-ent of Official Films, succeeds Siller-an as PTI v.p. in charge of national nd syndication sales.

VFAA-TV, Dallas, has obtained nother package of top feature iovies.

The station has added the United rtists post-1952 lineup to its out-anding repertoire of films.

ew quarters: The Film Pro-ucers Association of New York nnounces a move into new offices at 55 West 46th St. . . . **Jayark Films** as a new address at 733 Third Ave., ew York.

ales: Seven Arts' feature film and artoon sales are moving along right rough the summer. This week Vol-me II of *Films of the 50's* added our more stations to bring its total 43, and two more stations signed r 191 *Looney Tunes* cartoons. uying the features were WNBC-V, New York; WTVJ, Miami; LOS-TV, Asheville, and WWL-TV, ew Orleans. The two latest stations sign for the cartoons are KBAK-V, Bakersfield, and KCPX-TV, Salt ake City . . . **Filmaster** has an-ounced its *Beachcomber* has gone to e following new markets: WRCV-V (NBC o&o) Philadelphia; WAGA-V (Storer), Atlanta; KXTV (Corin-ian), Sacramento; WBAL-TV Hearst), Baltimore. In addition: TOL-TV, Toledo; KTNT-TV, Seat-e-Tacoma; KOGO-TV, San Diego; ATU-TV, Portland, Ore.; WWL-TV, ew Orleans; WLBW-TV, Miami; AST-TV, Albany; WFLA-TV, ampa; WVEC-TV Norfolk; WRVA-V, Richmond, Va.; WSM-TV, Nash-lle; WHEC-TV, Rochester; WBRE-V, Wilkes-Barre; WSLS-TV, Roa-noke; KHQ-TV, Spokane; KTAL-TV, Shreveport; WALW-TV, Mobile; WDEF-TV, Chattanooga; WKJG-TV, Fort Wayne; WDBO-TV, Orlando; WIBW-TV, Topeka; WCSH-TV, Portland, Me.; WBRZ-TV, Baton Rouge, La.; WTOC-TV, Savannah.

Public Service

WCKY, Cincinnati, was host to joint press conference between Teamster general president James Hoffa and James Luken, leader of four dissident Teamster locals in Cincinnati.

The four local teamster unions have broken away from the Teamsters International and Hoffa came into Cincinnati to have a live free-for-all press conference with Luken, their leader.

WCKY threw the meeting open to all representatives of radio and tv and fed the broadcast to other stations and networks.

Public service in action:

• **WFUN,** Miami, has given a helping hand to the problem of survival with a promotion called "It's Fun To Stay Alive." Via a series of broadcasts, the station manages to stir up community interest which brought about a public demonstration of a shelter with a station personality within.

• **KTTV,** L. A., presented four full evening sessions of the Southern California School of Anti-Communism. The special series is sponsored by a committee of 3,000 leading citizens.

• **WGR (AM-TV),** Buffalo, N. Y., is using its mobile equipment to tour the grounds of the Canadian National Exhibition to provide film coverage for its viewers.

• **WOOD-TV,** Grand Rapids, Mich., has prepared a thirty-minute documentary program dealing with the city's readiness for survival. The station is a proud member of the growing group of broadcasters who are acutely aware of this urgent need.

PEOPLE ON THE MOVE: Robert Knox, who joined the WIBG announcing staff in 1936, was named to the newly created post of director of broadcast standards and public affairs at that station in Philadelphia.

HAVE YOU THOUGHT

(*Continued from page* 37)

"After selecting radio as the best buy for Brooks, we decided we would completely dominate those stations we'd use," adds media director Bill Sherry. "In some cases we were on every 10 minutes, round-the-clock, on a given station."

Sales were running some 20% ahead of the previous year at the end of the first year of this ultra-heavy radio concentration. In Brooks' other markets, some of which receive the radio commercials though on a much smaller scale, sales were up about 10%.

The Coca-Cola Bottling Co. of New York for a number of years has reaped the benefits of heavy investment in spot radio. The advertiser maintains a 40-station lineup in the city and neighboring New Jersey, Long Island, upstate New York, and Connecticut communities.

Additional indication of how effective this approach has been comes this year when, due to a reduction in budget, N. Y. Coke has given up some of its spots (though radio's allotment is nearly 100% of the new budget). Rival Pepsi has heavied up its area radio outlay, taking advantage of newly released avails formerly bottled up by Coke. In other words, Coke's big noise in radio evidently bothered Pepsi, which was concentrating on other media, so that the latter moved considerable money to radio, which medium now looms as the main battlefield for the N. Y. soft drink giants.

Here's a bird's-eye view of the Cream of Wheat spot radio tactics that, in George Alarik's words, have "successfully turned back the new competition, and has the company on the way to its biggest year."

Breakfast time (6:30-8 a.m.) gets the entire spot thrust. Cream of Wheat buys 10 spots per week per station, utilizing anywhere from one to 11 stations per market. Of the 10 spots, five are fixed, five "bulk," i.e. held in readiness until the announcer feels weather conditions are appropriate. (The copy theme is "Cream of Wheat weather" and the spots are launched on "nasty" days.)

Cream of Wheat uses 20- and 30-second announcements, which Alarik considers the best length for early morning.



PETER GUNN
114 HALF HOURS

Mr. Lucky
34 HALF HOURS

Yancy Derringer
34 HALF HOURS

WIRE SERVICE
39 ONE HOURS

Call for a screening

OFFICIAL FILMS, INC.
724 Fifth Avenue, New York 19, N. Y. • PLaza 7-0100

WRGB
puts your
MESSAGE
WHERE
THE SALE
BEGINS

The number 1 voice and picture in Northeastern New York and Western New England. 992-11

WRGB CHANNEL 6
A GENERAL ELECTRIC STATION
ALBANY • SCHENECTADY • TROY

Tv and radio NEWSMAKERS



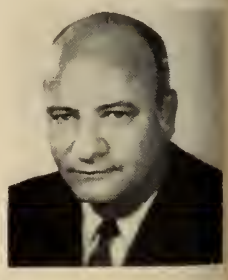
Donald G. McGlatherty, sales manage at A. C. Nielsen Co., has been made a v.p He has been with Nielsen for the past te years. His former position with the com pany was that of an account executive i the broadcast area. In his present capacit he is involved in the planning, developmen and sales of the Nielsen Media Service McGlatherty was born in Media, Pa., an was graduated from the University of Maryland Graduate School During World War II, he served as a Lieutenant j.g. in the Pacific



Philip Leopold has been made director of sales development and advertising at WABC, New York. He comes to WABC after spending three years as an account executive at WINS, New York, where he worked on both local and national accounts. In his new position he will be responsible for the development of all areas, including research and promotion. A native New Yorker, Leopold attended New York University where he receive his B.A., and then served with the U. S. Army Corps of Engineers He lives in Riverdale, New York, with his wife, Beverly.



Paul L. Farber has been appointed assist ant advertising manager of the Moge David Wine Corp. He was most recentl an account executive with the Stern, Wal ters & Simmons advertising agency in Chi cago and before that he was associate with Young & Rubicam and Van Sant Dugdale, New York and Baltimore agen cies, respectively. Farber attended the Uni versity of Maryland and Johns Hopkins University. For the past fiv years he has made his home in Chicago with his wife and daughter



J. Michael Early, New Orleans labor-management expert, was named acting manager of WWL-TV, New Orleans. The tv station and WWL Radio are owned and operated by Loyola University. Early has had an intimate association with these broadcast operations for the last 20 years and has had a particularly important insight into the relationship between the tv station and the community it serves. He has been a consultant and advisor to the stations and has had complete charge of the labor relations of both the tv and radio outlets.

The seller's viewpoint

John M. McGorrill, national sales manager, WMTW-FM, Portland-Poland Spring, Me. He urges timebuyers to keep pace "with the changing developments in the growth of the fm industry." Says McGorrill, "The idea that fm is for big ticket quality items only is as ridiculous as assuming that it costs more money to watch the New York Yankees than it does the Philadelphia Phillies. . . . Certainly fm has a quality audience but the people that make up this audience certainly smoke cigarettes, wash their hands, put gas in their cars, feed their children, clean their clothes, and feed their dogs."



Timebuyers, take heed of fm

In this day of continual change, supersonic speeds and outer space exploration, it is frustrating to find that many ad agency timebuyers have not kept pace with the changes that are effecting their own industry.

In particular, I feel this head-in-the-sand attitude applies to those timebuyers who have not kept pace with the changing developments in the growth of the fm industry and still use outmoded standards to guide their present day buying procedures.

I often wonder whether timebuyers are really interested in securing the best market and media buys for their client's products or whether they are just interested in bargains. High ratings at little cost and little results rather than selective buying of adult audiences with proven buying power. I have always felt that advertising was a means to create sales but sometimes I feel that time buyers use a "discount-house" approach to their buying policies, particularly where radio is concerned.

In the past few years the fm industry has opened new vistas for advertisers. Not just for high quality, big ticket advertisers, but for advertisers with mass appeal products. The steady growth of fm listening and the ever-widening of the fm audience base calls for a change in agency buying procedures. A change, which if not instituted by the agencies themselves, may well be initiated by the advertisers looking for the best results for their products.

The old concept of fm radio—the so-called "Cadillac" concept, is no longer valid. In 1961, nearly every am manufacturer had an fm line for distribution. With fm prices fairly close to am receivers and with the fm set sales continually on the increase as they have been for some time, it is becoming fairly obvious that either tv or am radio, or both, are losing listeners to the fm stations.

The changing sales patterns of fm receivers has brought a changing audience to fm but the blindly stubborn reluctance of many agency timebuyers to alter their long held concept of fm is obviously depriving their advertisers of a new, expanding and an extremely vital sales area.

Certainly fm has a quality audience. But the people that make up this audience certainly smoke cigarettes, wash their hands, put gas in their cars, feed their children, clean their clothes, and feed their dogs. The idea that fm is for big ticket quality items only is as ridiculous as assuming that it costs more money to watch the New York Yankees than it does the Philadelphia Phillies. They're both in the same league but there the difference ends as it does between fm and am performances.

For far too long agency timebuyers have been brainwashed by the am salesmen with their accent on numbers. I think its time some one applied the common denominator of results to radio buys.

However, cracks are beginning to show on the hidden wall that has kept the fm salesmen at bay for so long. In the Boston area, for example a growing feeling of interest and enlightenment concerning fm and its potential has been shown by such agencies as John C. Dowd, Ingalls Associates, Harold Cabot, and others. These stations are buying time on fm for many of their clients.

The John C. Dowd Agency for instance has bought a 52-week schedule on WMTW-FM for its client, First National Stores. They bought it not for its "numbers" but for its proven results demonstrated on other ad campaigns on the station and for coverage provided by WMTW-FM.

Their buying concept was simple . . . people, all sorts of people, listen to WMTW-FM. These same people shop at the First National Stores in the three-state area covered by WMTW-FM; these same people have shown an exceptional loyalty to support the programming offered by the station: i.e. . . . these same people will buy products offered on WMTW-FM.

A simple concept, true . . . a concept that follows the rule that advertising is used to create sales. It is surprising that many ad agencies have gotten away from this basic principle which was their original *raison d'etre.*

SPONSOR SPEAKS

No stampede, no trend

The recent news that RKO General and the ABC TV owned stations have followed the lead of Storer and Westinghouse in establishing their own national representation firms has led to all sorts of industry speculation.

Some generally reliable industry figures has professed to see a trend, some have even referred to it as a stampede, in the direction of group-controlled rep firms. Rumors along the street have been a dime a dozen.

But SPONSOR, after long talks with many station managers, and with both independent and group-controlled reps, is convinced that this trend, if it can be so called, has just about run its course.

Both sense and economics are against it. Immense billings, are necessary before it becomes efficient and profitable for any group to establish its own representation—and that pretty much limits the candidates to big-billing stations in big markets. Furthermore, timebuyers and account men are already disturbed over the possibility that they won't be able to handle the increased traffic. They can't see everybody.

There will be no stampede. There will be no trend. This is our realistic view of the subject.

Dangers in the Magazine Concept

As net tv moves into the new season with an unprecedented number of spot carriers, more and more thoughtful members of the industry are growing concerned about the new trend.

They say that in accepting, by default, the "Magazine Concept," tv may well be throwing away one of its greatest competitive aspects.

Since earliest radio days, the close identification of sponsors with specific programs, and the emotional sales power which a personality can generate for a particular product have given the air media an edge over every other form of advertising.

"They're potent arguments which neither newspapers or magazines could ever use," says one veteran." I hate to see us drop them so carelessly."

Has the industry enough research on this vital subject?

10-SECOND SPOTS

What're you smoking?: Cerebra comedian Dick Gregory, while bein interviewed for an upcoming AB TV *Close-Up!* documentary, offere a cigarette to one of the cameramer He said he was smoking a new bran called "Censor." *"That's for the ma who wants to think for everybody.*

Keeping up with the Sarnoffs Did you hear about the status seek ing account exec who lost 22 pound this summer? Seems he drove aroun during those hot, humid days wit windows closed so everyone woul think his car was air conditioned.

La Ronde: Noting comedian-acto Red Buttons' success in films, includ ing expectations of another hit i the upcoming *Hatari,* N. Y. *Pos* columnist Earl Wilson made this drol observation: "Wouldn't it be remark able if Red, who first burst on mos of the American public as a tv star were to become so great in picture that they offered him his own tv shov —again?"

Chain reaction: A few weeks bacl we reported that our reader's servic dept. received a letter addressed t Miss Rita Sherbis. This inciden brought on a host of "same vein" type experiences.

A midwest station told us that re cently it staged an on-the-air Autc Survey to determine at what time its listeners were tuned in to thei car radios. "Help us out by address ing your replies on a postcard tc Auto Survey, Station XXXX," wa the plea. One reply was adressed to: Otto Survey, Station XXXX and i began . . . Dear Mr. Survey.

This brought to mind the one about Sarah Lawrence College and the N. Y. Telephone Co. Some years back, Sarah Lawrence had a special phone number installed for a fund raising drive. The bill for this extra number got lost in the shuffle, and eventually the college received a letter of reminder from the phone company which was addressed to Sarah Lawrence College, Rye, N. Y., . . . Dear Miss College.

Undaunted. the institution sent its check and a note to N. Y. Telephone Co., beginning with ". . . Dear Mr. Company." And did them one better signing it Sincerely, S. L. College.

1580 FOOT GIANT!!!

KTAL-TV, *now on the air with...*

- ★ The Tallest Tower in the South!
- ★ City grade service in Two Metro Markets!
- ★ Studios in Shreveport and Texarkana!
- ★ Widest coverage of the Ark-La-Tex!
- ★ Dominant NBC for 1¼ Million viewers!





GIANT . . . *in Power – Coverage – Service!*

KTAL-TV

Channel 6 — NBC for

SHREVEPORT

Texarkana and the Ark-La-Tex

Walter M. Windsor, General Manager

James S. Dugan, Sales Director

. . . for the full "Kay-Tall" story, get the facts from

BLAIR TELEVISION ASSOCIATES
National Representatives

The new KTAL-TV studios, largest and finest in the market, and Shreveport's only building designed especially for television.



WREX-TV REMOTE CAMERA ON TOP OF THE 18TH GREEN AS BETSY RAWLS CANS THE WINNING PUTT IN THE COSMOPOLITAN WOMAN'S PRO/AM TOURNAMENT

WREX-TV

abc 13 CBS

HR Television, Inc.

J. M. BAISCH Vice Pres. & Gen. Mgr.

Remarkable ROCKFORD, ILLINOIS

11 SEPTEMBER 1961
40¢ a copy • $8 a year
Part 1 of 2 Parts

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE



ITA

Quality

1 kw AM Transmitter

No other 1 kw AM transmitter can match the quality features that are built right in the ITA 1 kw AM transmitter • Silicon rectifiers • Automatic recycling • Tetrode PA tubes • Only 3 tube types • Regulated filament and plate power supplies • Built-in dummy load. Tuned and tested, this ITA unit will be installed with free supervision. Compare its features... AM's best 1 kw buy!

A Complete Broadcast Equipment Service

ELECTRONICS CORPORATION
DCAST DIVISION • LANSDOWNE, PENNSYLVANIA
ITA

WHERE IS NETWORK TV HEADING?

Broadcast execs see more spot carriers and specials, death of the 15-minute day program

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How spot radio corrals mariners for Pfizer drug

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The care and briefing of timebuyers

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Tv network specials are no gamble

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DIGEST ON PAGE 4

WPEN means PHILADELPHIA PERSONALITIES

SEVEN DAYS A WEEK



MAC McGUIRE
5:30 AM—10 AM
Seven Days A Week

PAT & JACK
10 AM—12 NOON
Seven Days A Week





RED BENSON
NEW ALL-TALK SHOW
12 NOON—2 PM
Seven Days A Week

LARRY BROWN
2 PM—4 PM
Seven Days A Week





JACK O'REILLY
4 PM—7 PM
Seven Days A Week

BUD BREES
7 PM—10 PM
Seven Nights A Week





TONY MARVIN
"MY TRUE STORY"
10 PM—11 PM
Seven Nights A Week

FRANK FORD
11 PM—2 AM
Seven Nights A Week



PLUS

EXCLUSIVE
HELICOPTER
TRAFFIC REPORTS

INTERESTING
VIGNETTES
25 DAILY

FIGHTING
EDITORIALS
FIRST IN PHILADELPHIA

MELODIC
MUSIC

REPRESENTED NATIONALLY BY **GILL-PERNA**

WPEN
PHILADELPHIA


buy St. Louis `a la card*
*KTVI rate card
your lowest
cost per thousand
TV buy
in St. Louis
KTVI
2
BLAIR TV
Represented
nationally by
BLAIR-TV
KTVI 2
abc
CHANNEL
ST. LOUIS

WHLi
"THE VOICE OF LONG ISLAND"

known by the companies we keep!

AUTO STORE SALES*
$450,424,000
SOME "BLUE CHIP" ADVERTISERS USING **WHLI** TO REACH BIG, RICH LONG ISLAND MARKET

Buick
Chrysler Corp.
Comet
Dodge
Dodge Trucks
Fisher Bodies
Ford
General Motors
Lincoln-Mercury
Plymouth
Prestone
Presto-Lite
Valiant

*Nassau-Suffolk, (Sales Management 1961)

Over 400 top advertisers chose WHLI in 1960-1961. Will you be on the "preferred" list in 1961-1962?

10,000 WATTS
WHLI AM 1100 FM 98.3
HEMPSTEAD LONG ISLAND, N. Y.
the voice of long island
Represented by Gill-Perna

© *Vol. 15, No. 37* • **11 SEPTEMBER 1961**

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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Administrative: office manager, *Fred Levine; George Becker, Michael Crocco, Syd Guttman, Irene Sulzbach, Geraldine Daych, Jo Ganci, Manuela Santalla, Andrea Shuman.*

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CAPITAL TYPES #10

THE KING-MAKER

Waits till dusk
when his wife makes him go
to laundromat. Cuts self shaving
every morning due to
fascination with
reflection in mirror.
Keeps sign on desk reading
"think big" . . . a needed
reminder. Needs no reminding,
however, to listen to
WTOP Radio, the station
important to people
in the Greater
Washington area.

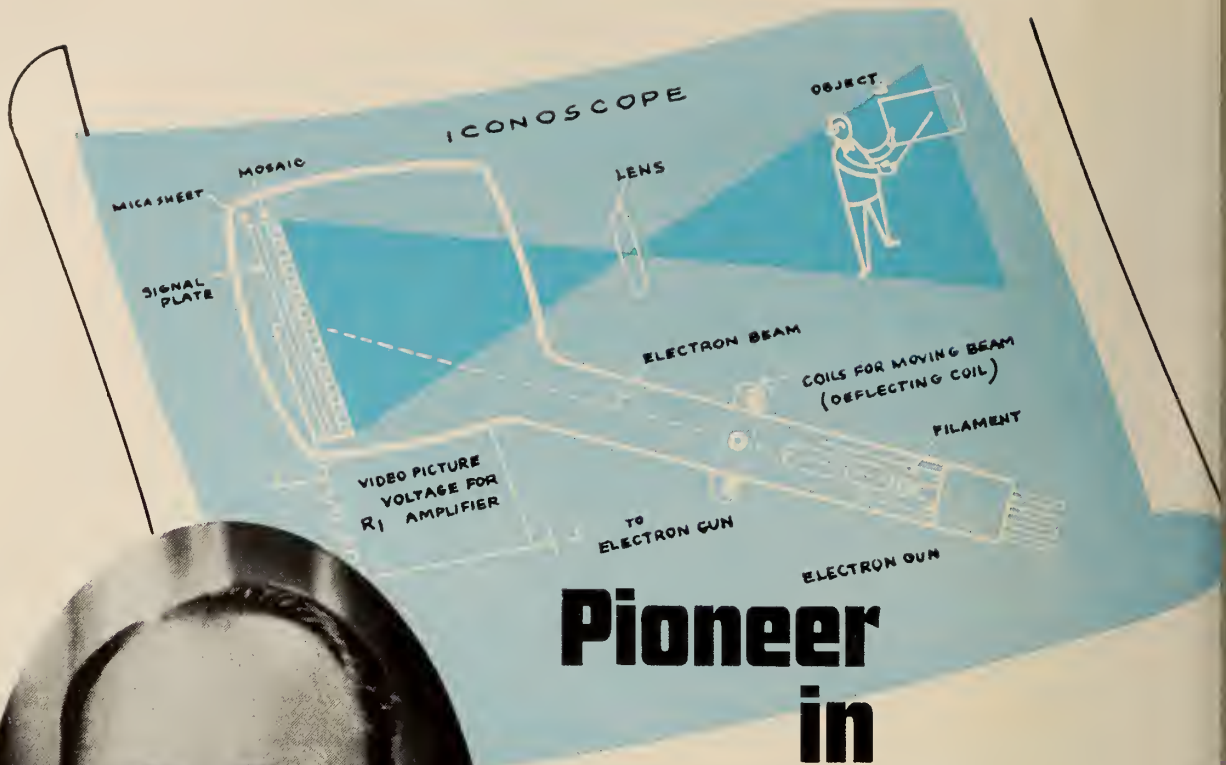


WTOP RADIO

Washington, D.C.

Represented by CBS Radio Spot Sales

POST-NEWSWEEK STATIONS A DIVISION OF THE WASHINGTON POST COMPANY





Pioneer in public service

Dr. Vladimir K. Zworykin spent long years of research that resulted in major television developments; among them the camera tube he named the iconoscope, for which he filed patent application in 1923, and the cathode ray or picture tube called the kinescope, which he first demonstrated in 1929.

WGAL · WGAL-FM · WGAL-TV have pioneered in the development of mass communications. Established in 1922, 1944, and 1949, respectively, these stations have been and are dedicated to serving all listeners in the cities and communities throughout their coverage areas.

WGAL-TV
Channel 8

Lancaster, Pa.
NBC and CBS
STEINMAN STATION
Clair McCollough, Pres.

Representative: The MEEKER Company, Inc. New York • Chicago • Los Angeles • San Francisco

Latest tv and radio developments of the week, briefed for busy readers

11 September 1961

SPONSOR-WEEK

TV SPECIALS EXPLOSION

Number of entertainment specials could near 200 as NBC TV, ABC TV, expand sales; drop seen at CBS TV

The number of network specials old for the 1961-62 season at its utset is almost as great as the total hat were sold during all of last eason.

Trade estimates are that there are 46 specials already sold on the hree networks for the new season. nd that doesn't include mid-season ales.

Last season there were 153 enter- ainment specials on the three net- orks, the majority of them on NBC V. Two seasons ago, in 1959-60, here were only 95 entertainment pecials on the three nets.

The outlay for specials in 1960-61 as about $46 million, compared to trade estimate of $32 million for 959-60. In the current 1961-62 sea- on a total of $50-55 million has een projected.

Here's what the networks have old for 1961-62: ABC TV has 20 spe- ials, plus seven half-hour Kovacs hows for Dutch Masters scheduled s specials. CBS TV has 24 specials. BC TV's schedule for the fourth uarter lists 46 specials, and trade stimates are that it has 1962 com- itments for 56 more, a total of 102, ot counting sales it may add dur- ig the season.

ABC TV will more than double its ntertainment specials. Last year it ad only eight. The new season will ring it 20 or 27, depending on hether half-hours are counted.

CBS TV seems to be easing away from specials. It had 38 last year. But as of the moment it only has 24 announced for the new season.

NBC TV will probably increase its number of entertainment specials this season. Last year it had 109, more than half of them sold after Labor Day. (See SPONSOR, 5 September 1960, p. 36.) This year's total is going at a rate that will probably exceed 1960-61.

The unsold special has become a rarity. In most cases they simply aren't scheduled until they're sold. Between the three networks there are only five unsold specials scheduled to January, three on ABC TV and one each on the other networks.

(Continued on page 10, col. 1)

TvAR backs 30-10 split in new breaks

TvAR executive v.p. Robert M. McGredy recommended the 30-10 formula as the solution to the 40-second station break.

He felt the 30 second commercial, 50% longer than the twenty, would be more than 50% more effective in sales impact.

Furthermore, the 30-10 split would protect the ID user.

This was probably the first commitment on the 40-second problem by any group.

TRIANGLE-BLAIR IN LONG RANGE PACT

Of major importance in station group - station representative relations is the signing, revealed today, of a long-term national representation contract between the Triangle Stations and the Blair Companies.

Blair-Triangle has been a combination since 1954. This week's new contract, announced jointly by Roger W. Clipp, v.p. and general manager of Triangle's broadcast division, and John Blair, head of the Blair organization, is for a lengthy additional period.

Blair-TV will continue to represent WFIL-TV, Philadelphia; WNHC-TV, Hartford-New Haven; WFBC-TV, Altoona-Johnstown; WNBF-TV, Binghamton, and KFRE-TV, Fresno.

WLHY-TV, Lebanon-Lancaster, will continue to be represented nationally by Blair Television Associates.

John Blair & Company, under the new contract, continues to handle Triangle stations WFIL, Philadelphia; WNBF, Binghamton, and KFRE, Fresno.



Roger W. Clipp

"To anyone familiar with broadcasting," stated Clipp, "the continuation of our association with Blair speaks for itself. From the start of 1954, we have been impressed by what Blairmen have done for our stations, and we want to keep them on our team."

ESTHER ANDERSON TO EARLE LUDGIN

(Chicago): Miss Esther Anderson has joined Earle Ludgin & Company as broadcast time buyer on the media department staff.



Esther Anderson

She was formerly chief time buyer at MacFarland Aveyard and Company.

Previously she was time buyer in Chicago for McCann-Erickson.

All L&M Brands under one JWT roof

Liggett & Myers appears to be following R. J. Reynolds' example in putting all its tobacco brands under one agency roof.

The company switched L&M brand cigarettes (estimated annual billings: $15 million) from D-F-S to JWT, which now has all the company's brands.

All the R. J. Reynolds brands are at Wm. Esty.

But Brown & Williamson isn't following such a trend. It already has brands at Bates and at KM&J, and this week appointed Compton to explore possibilities for new brands.

Building advertisers up 72% in net tv for 1961

Building materials advertisers 72.5% more in the first half of 1961 in network tv than in a comparable period in 1960, reports TvB.

Gross time billings for first half of 1961 were $2.5 million, compared with $1.4 million in first half of 1960.

Leading brands and their network billings were Du Pont paint, $1.4 million; Pittsburgh Plate Glass, $0.6 million, and Devoe and Reynolds paint, $0.1 million.

Spot contributions of cities ranked

SRA has estimated the percentages of cities from which national spot radio and tv business is placed.

In radio, they're New York, 54%; Chicago, 23%; Los Angeles, 6%; San Francisco, 4%; Detroit, 6%; St. Louis, 2%; Atlanta, 2%; Dallas, 1%, and Boston and Philadelphia, under 1% each.

In tv they are New York, 62%; Chicago, 19%; Los Angeles, 4%; San Francisco, 4%; Detroit, 2%; St. Louis. 3%; Atlanta, 3%, Dallas, 2%; Boston, 1%, and Philadelphia, 2%.

SPOT TV RATE RISE SLOWED IN 1960-61

Spot tv rates have been going up less lately than in previous seasons, reports The Katz Agency.

Based on a 50 market sample used since 1955, one-time daytime minutes went up 2.4% from July 1960 to July 1961, compared to 11% the previous year. Twelve-plan minutes up 1.3%; previous season, 12.3%.

Nighttime half hours went up 2%; previous season, 7.6%. Nighttime twenties, one-time, 6.3% compared to 8.6% previously.

WBC begins "selling price" marketing analyses

WBC just released its first marketing analysis based on consumer prices—not manufacturer's lists.

Initial study deals with car ownership and determined that half of U. S. car-owning families never own a new automobile.

Of new cars sold half are under $3,000 (actual selling price including any extras). Families earning over $7,500, only one-fourth of the population, account for 38% of all new car sales and 50% of all sales of $3,000-or-more cars.

SHELDON TO YOUNG M'WEST RADIO MGR

Roger Sheldon has been promote to the post of mid-western radi sales manager of Adam Youn

He has been with Young-TV fc three years and was previously o the sales staff of stations KFME TV, San Diego; KFMU-FM, Los Ar geles, and KGIL, Los Angeles.

In other appointments this wee Marvin Roslin was named researc director of Young-TV and Stanley Feinblatt was appointed research director of Adam Young Inc.



Roger Sheldon

Both new research directors have been with their respec tive Young divisions for the pas three years.

AMTS is new rep firm formed for Southwest

A new station representation firm to serve the Southwest is Air Media Time Sales, Inc., formed this week in Dallas.

AMTS will serve stations not al ready represented in the area. Pres ident is Wells Bruen, who has beer in the Southwest for a number o years and who was at one time with Hollingbery in New York.

NC&K's 3 media groups

NC&K has split its media buying department into three groups for print, broadcast and outdoor.

Each group is to be headed by an associate director who is also an assistant v.p. They are: Sheldon Boden, George Coleman and Murray Roffis.

Eugenie Stamler, a v.p., is in overall charge of media relations. Bruce Graves has been named media research department manager.



a statement of

WWLP & WRLP

SPRINGFIELD — MASS. — GREENFIELD

(Television in Western New England)

by William L. Putnam

There have been many anguished crys from within this industry about the new and somewhat more stringent policies being applied by our Federal Communication Commission and other similar bodies.

From our point of view it looks like it is about time—for far too long, too many of us have been erroneously posing as great defenders of the public interest. For just as long most of these people have not been kidding those who are smart enough to know the facts. It should be quite clear that we ought to know our weak spots and most of us within this industry know them only too well. That the broadcasting industry has been open to certain forms of attack is due only to our harboring those within our ranks that are no real credit to this, or perhaps to any other fraternity. We haven't always kept our standards high, so we are being helped. Like many forms of medicine the taste is not pleasant, but rather than risk serious disease and its attendant miseries we take our medicine.

That standards within this industry are not uniformly high is a tribute to several things . . .

1. We are all human.
2. The Federal Communication Commission has not been smart or consistent or strict in either its policies or its enforcement.
3. Too many of us have taken to confusing the public interest with private interest.
4. Commercial necessity has overwhelmed public convenience.

In the final analysis we should all note that we are not nearly as good as many of us like to say we are—but we are not nearly as bad as our critics in high and other places say we are, either.

Represented nationally by HOLLINGBERY

WBC WOULD ASSIST WUHF-TV, NEW YORK

Donald McGannon, Westinghouse Broadcasting Company president, has announced that WBC will participate in the Federal UHF experiment for New York City.

"WBC looks forward to the opportunity of cooperating with the FCC and the City of New York in this non-commercial and important broadcasting milestone," stated McGannon.

WBC would provide programs to WUHF, test station to be operated by city-owned WNYC.

Programs would include Reading Out Loud, Dimensions Three, Children and God, Reaction, Career, and possibly Man on the Moon, Decision, and Thinking Out Loud.

Reading Out Loud was previously seen in New York on WNTA-TV. WBC does not have a New York outlet.

(Continued from p. 7, col. 2)

ABC TV has sold five specials to Westinghouse, four to Timex, two to Timex shared with Motorola, and one each to Bryl-Creem, Mars, and Chun King. Two others have three or more sponsors.

CBS TV sold seven entertainment specials to Westinghouse, four to Shell, three to Ford, and one each to Pontiac, Chevrolet, General Motors, P&G, Dow, and the American Dental Association. Motorola shares one with Sara Lee and another with Breck.

Up to January NBC TV has sold and scheduled 13 DuPont specials, seven to Bell, five to Purex, four to American Dairy shared with S&H stamps, two to Hallmark, two to American Gas, and one each to Westinghouse, Union Life, Mohawk, P&G, Revlon, U. S. Steel, Coca-Cola, Remco, and Remco shared with Lionel.

How many specials NBC TV will have in the 1961-62 season after 1 January was not announced by the network, which is waiting to have sales before it makes its schedule public.

But it has been learned that there will be seasonal totals of 40 for DuPont and eight for Purex. It's probable that after 1 January Bell will have about 14 more, AD/S&H eight more and Hallmark four more.

Star specials are fading in popularity. ABC TV has one with Connie Francis and two with Bing Crosby. It will schedule Deborah Kerr and Jenifer Jones specials if they should be sold. CBS TV has Victor Borge, Jack Benny, Danny Kaye, and Judy Garland for one special each. NBC TV has only two Bob Hope specials sold. The most extensive star special series is that of Dinah Shore for S&H/AD, four of them set in 1961.

Most advertisers are using specials of a certain format identified with their products rather than the star. Examples are Westinghouse dramas, and Shell and Ford concerts, all on CBS TV. Others are the series for Purex, DuPont, Bell Telephone, Hallmark, and S&H and American Dairy, all on NBC TV.

Lanolin Plus merger

Although Lanolin Plus is indeed merging with Hazel Bishop sometime in October there won't be an agency shuffle as previously reported (SPONSOR WEEK, 4 September.)

Daniel & Charles and C. J. LaRoche will continue to handle the same Lanolin Plus products they now have—and North Advertising won't resign the Hazel Bishop business but will retain it all.

After stockholder approval Raymond Spector, Hazel Bishop chairman, will join the Lanolin Plus Board. Joseph Chira, present advertising director for Lanolin Plus will also take on Hazel Bishop products after the merger is final.

MILTON J. STEPHAN ELECTED B&J V.P.

Milton J. Stephan has been elected a v.p. of Bozell & Jacobs.

He joined the agency three years ago as an account executive. He also supervises the agency's Sioux City office.



Milton J. Stephan

Stephan also had 15 year's prior experience in the agency and broadcast fields.

He has also been active in the Omaha Advertising Club.

RCA predicts $200 mil. color tv rate in 1962

Nothing has dampened RCA's optimism about color tv.

Last week John L. Burns, RCA president, predicted the color tv industry would reach a $200 million annual rate in 1962, and $4.3 billion by 1970—the latter figure including set sales and service plus broadcast revenues.

For the same year a figure of $3.2 billion for black-and-white was predicted.

During 1960 the color tv industry was worth $100 million.

Mars headed for biggest ad push yet on ABC-TV

Mars, Incorporated, reports a successful summer outdoor advertising campaign during July and August and that it will use ABC TV heavily this fall.

Spearheading the fall tv campaign is the special Feathertop 19 October on ABC TV. The candy advertiser will also have spots on the same network in American Bandstand, Leave It to Beaver, The Hathaways, Cheyenne, and Bugs Bunny—the heaviest advertising campaign in the company's history.

More SPONSOR-WEEK continued on page 54

Why KMSP-TV bought Seven Arts' Vol. II

Says Don Swartz:

"Having the largest library of feature film in Upper Midwest, we felt that the addition of Volume II of Warner Bros. 'Films of the 50's' would

REJUVENATE OUR POSITION

in the presentation of motion pictures.

"Advertisers are quick to sense the strong audience appeal of these Seven Arts feature films. Three days after buying Volume II, we were over 50% sold out on 'Picture of the Week' which we're initiating September 8th on Friday evenings at 10:30 p.m."

DONALD SWARTZ, President and General Manager
KMSP-TV, Minneapolis-St. Paul



Warner's films of the 50's... Money makers of the 60's

SEVEN ARTS ASSOCIATED CORP.

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.

Motion Pictures—"Lolita", scheduled for Fall release...
Theatre—Tennessee Williams' "The Night of the Iguana"—Bette Davis, Margaret Leighton...
Television—Distribution of films for T.V., 20th Century Fox Films...
Literary Properties—"Disenchanted" by Budd Schulberg...
Real Estate—The Riviera of the Caribbean, Grand Bahama, in construction

NEW YORK: 270 Park Avenue YUkon 6-1717
CHICAGO: 8922-D N. La Crosse, Skokie, Ill. ORchard 4-5105
DALLAS: 5641 Charlestown Drive ADams 9-2855
L. A.: 232 So. Reeves Drive GRanite 6-1564—STate 8-8276

For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

KRIZ



blankets the Phoenix area

Latest PULSE* figures show

KRIZ #1

with more first-place quarter hours than any other station.

KRIZ—307	
X	— 90
Y	— 38
Ties	— 69
Total weekly quarter hours	504

*According to the March, 1961 Pulse Report.

KRIZ
phoenix
call robert e. eastman & co., inc.

by John E. McMillin

Commercial commentary

The Case Against Minowism



Last spring, when FCC Chairman Newton N. Minow stood like Casabianca on the NAB's burning deck and fired the shot heard round the tv Wasteland (to scramble a few allusions) the first reactions, particularly among broadcasters, were emotional and intuitive, rather than reasoned and logical.

I know that I myself lashed out at Mr. Minow in this column more because of what I sensed and felt about his speech than because of any carefully thought out objections to the programs and actions he proposed.

As a result it was almost inevitable that those of us who stood against the FCC Chairman would be somewhat misunderstood.

Mr. Minow himself wrote me that he wished his critics would pay "less attention to adjectives" and more to what he had actually said.

I was also accused by the media head of a prominent Chicago agency of seeking to defend "financially bloated station owners."

A leading New York rep firm executive called me "cheap and snide—but don't publish this letter." And one surprisingly worried gentleman wrote that I had no right to be so mean to "poor Mr. Kennedy who already has enough problems, what with the world situation and his family and his unfortunate appointments."

Gradually, however, it seems to be becoming apparent that those of us who strenuously oppose the Minow position are not all unmitigated heels, that we may have a perfectly respectable, honorable viewpoint, even if you don't agree with us, and that anti-Minowism may be a cause with important and profound implications.

I think this is a healthy development. And I think it may be healthy now to try to restate our case with a little more clarity and logic.

Little Sir Winston

Before we get into that, however, I can't resist reporting one amusing discovery I made while restudying the Wasteland speech.

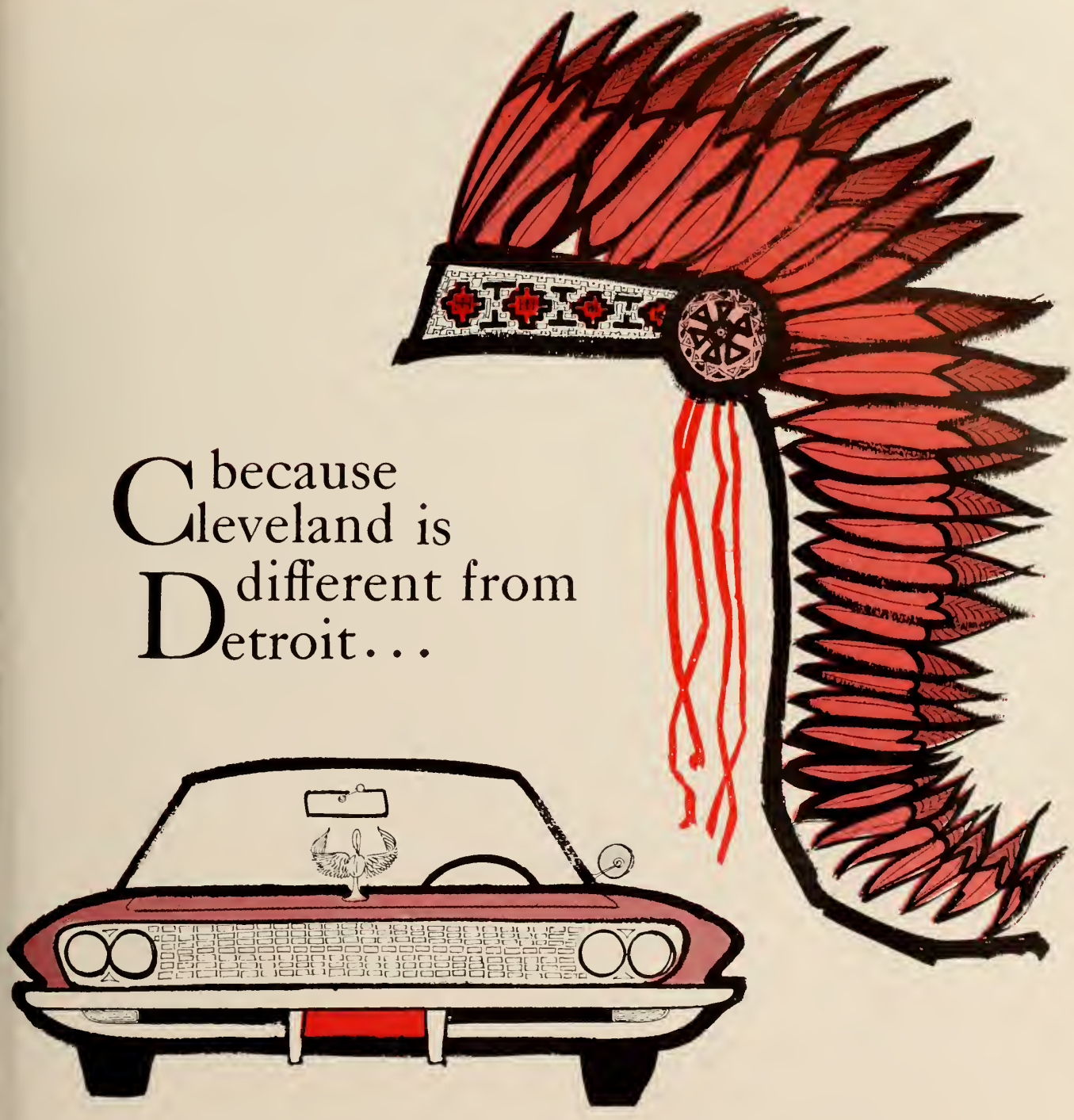
Mr. Minow is obviously in love with Sir Winston Churchill. His rhetoric resounds with sonorous Churchillian overtones.

"Never," says he, "have so few owed so much to so many." (Shades of the RAF!) And, "I did not come to Washington to idly observe the squandering of the public's airwaves." (Remember Churchill on the Empire?)

Perhaps this boyish identifying with the great British war leader is harmless. But frankly, if it gets more intense I am afraid Mr. Minow may appear before the next NAB Convention with a big cigar in his teeth, a slug of brandy under his belt, and the stern warning that he can promise us nothing but "blood, toil, tears, and sweat."

Let's pray that he can curb such florid self-dramatization.

(*Please turn to page* 42)



C because Cleveland is different from Detroit...

and because people are different in different markets . . . Storer programming is different! We put together a flexible format to fit the needs of each community . . . making it local in every respect. Result? WJW-TV now rates first* in Cleveland from sign-on to sign-off. WJBK-TV Detroit has the highest* share in any four station market . . . Further evidence that Storer quality-controlled, *local* programming is liked, watched and listened to. Storer Television Sales, Inc. has up-to-the-minute availabilities. ***Important Stations in Important Markets.***

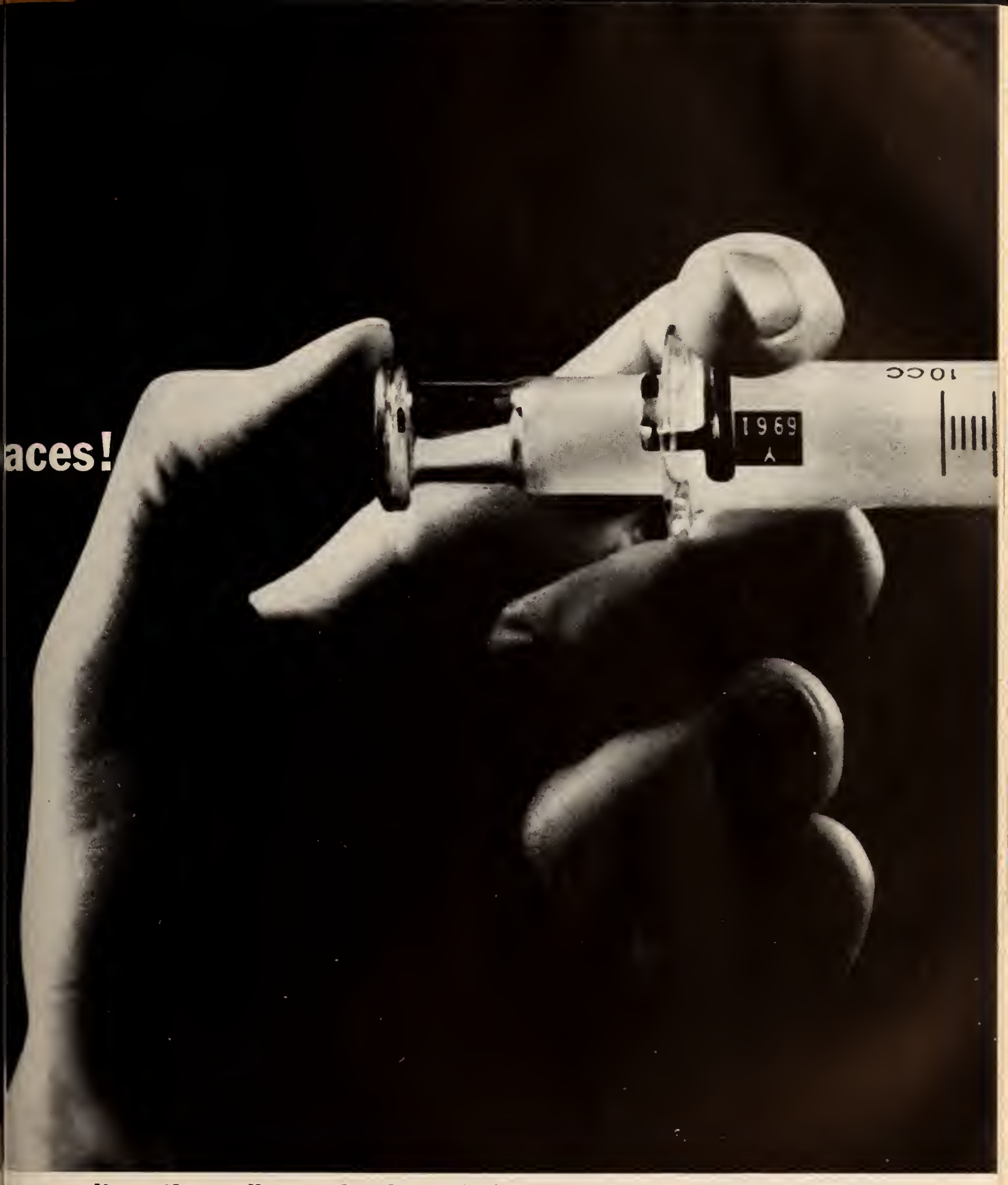
**ARB-July 1961*

LOS ANGELES KGBS	PHILADELPHIA WIBG	CLEVELAND WJW	WHEELING WWVA	TOLEDO WSPD	DETROIT WJBK	STORER BROADCASTING COMPANY
MIAMI WGBS	MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	TOLEDO WSPD-TV	DETROIT WJBK-TV	

they felt the needle in

(all 6 ABC owned radio stations starte

ABC acts to produce action! Every month a major pulic service effort on ABC owned radio stations reaches out o six of the nation's largest metropolitan areas—New Y Chicago, Pittsburgh, Detroit, Los Angeles and San Franci Each month a new stimulus to community action springs fr each city's most stimulating station. Recently a polio vacc tion campaign on ABC stations was spearheaded by appe from such "local" talent as Eleanor Roosevelt and He Fonda in New York, John Wayne and Red Buttons in Angeles, Pie Traynor and David MacDonald in Pittsburgh.



ommunity action polio-vaccination drive)

esult: action! The anti-polio drive is just the beginning. Month fter month these public service projects will reach ever-arger audiences in six of the nation's largest markets. This is ne kind of living radio that produces community action. This s the kind of living radio that produces action for the sponsor who knows where to find it—on ABC owned radio stations!

ABC OWNED RADIO STATIONS

WABC NEW YORK **WLS** CHICAGO **KGO** SAN FRANCISCO
KQV PITTSBURGH **WXYZ** DETROIT **KABC** LOS ANGELES

What they see on
WJAC-TV



THEY BUY!



In the Johnstown-Altoona market, the "hot" one is WJAC-TV! Happy sponsors say that WJAC-TV sells everything, and in large quantities, at that. It's easy to see why this is true. Both ARB and Nielsen rate WJAC-TV tops, month after month. And the people who watch WJAC-TV are people who buy. Why don't you cook up a great sales story by advertising your product on WJAC-TV?

For Complete Details, Contact:
HARRINGTON, RIGHTER AND PARSONS, INC.
New York Boston Chicago Detroit
Atlanta Los Angeles San Francisco

SERVING MILLIONS FROM ATOP THE ALLEGHENIES
WJAC-TV
JOHNSTOWN · CHANNEL 6

49th and Madison

EDITOR'S NOTE: *In the* 14 *August issue of* SPONSOR, *John E. Mcmillin, writing in COMMERCIAL COMMENTARY, disputed the comments of Henry Karpus, columnist for CANADIAN SPONSOR, on the comparison of admen today and yesterday. An open letter from Karpus, who is v.p. for radio/tv at the E. W. Reynolds agency, Toronto, follows:*

An open letter to John E. McMillin

Senior, you're too self-conscious.

You are correct. I did write that prior to World War II. The agency man of the day was usually a "flamboyant, cigar-smoking, table-thumping practitioner in the art of personal selling. He was the golden boy in the golden age of the super salesman." But for the life of me I cannot find anywhere in the piece where I suggest that these were *undesirable* traits for their time. I dare say, back in the 30's success and often mere survival depended on the flamboyatist, cigar-smokingist, table-thumpingist kind of characteristics not only for agency men, but for almost any businessman who wanted to stay alive.

If you think I was disrespectful of my elders, or I kicked Daddy in the head, you read me wrong, sir. All I said was that in the golden age of the super salesman, its golden boy had to get the lead out to do it.

While I'm at it, I hope you won't mind my taking issue with some of the opinions you express in comparing advertising today with that of the bygone 30's. Firstly, you talk about the "current impoverished and sterile state of the ad agency business," and infer that we are in a business we should be ashamed of. You are so wrong, Mr. McMillin. We young'uns are mighty proud to be in the midst of advertising today. We think it is as exciting, interesting and as stimulating as it ever was—perhaps more. Sure there are a few things wrong with it, but there are infinitely more things right with it. And by the time we're through, there will be a lot more things right with it.

In comparing the level of intellect of today's adman with his predecessor, you leave the impression that today's advertising minds are mental fleas. I don't know to which contemporary admen you are referring, but if it is to some of the Madison Avenue boys, I suggest you seek out the better and brighter ones, for they do exist in far greater numbers than you think.

Besides Madison Avenue, take a trip and meet some of the great admen of today that even you'd be proud to know in places like Chicago, San Francisco, Los Angeles and Toronto, and many other places, too. They may be the hinterland in geography, but they represent many a new frontier in advertising's intellect and thought.

No, the main stream of modern advertising is not infested with "sulking hucksters and grey-flannel suiters," as you put it. Today's adman is just as sincere and hard-working as the butcher, the baker, the candlestick maker. So have no fear, sir, the rosey apples in the reception room of today's agency will not be replaced by nuts. You seem to poohpooh the emergence of the specialist in today's advertising while you revel in the joy of the thought that in days gone by "it was absolutely essential for an agency man to be a well-rounded individual—with a working knowledge of a dozen different industries." Well, Mr. McMillin, a "working knowledge" may have been fine for the 30's, but it just isn't good enough today. And as for "specialists," take a look beyond advertising into industry—any industry—of the U.S.A. The "S" might as well stand for "specialist," because that's the best way to get things

(*Please turn to page* 65)

1
OCT. 1961

New RKO General National Sales Division will move you closer to the must-buy markets

Make a date—now—to meet a brand new authority on the nation's top markets...markets covered and nailed down by America's largest and most powerful independent radio-&-TV chain: RKO General.

This man-of-all-answers is your new RKO General National Sales Division sales executive. He was hand picked to work with you. He's been proven tops. And he's buzzing with the latest word on every corner of every county reached by the RKO General chain.

New York City: WOR-TV, WOR AM/FM
Boston: WNAC-TV, WNAC-AM, WRKO-FM
THE YANKEE NETWORK
Los Angeles: KHJ-TV, KHJ-AM/FM
Detroit-Windsor: CKLW-TV, CKLW-AM/FM
Memphis: WHBQ-TV, WHBQ-AM
San Francisco: KFRC-AM/FM
Washington, D.C.: WGMS-AM/FM

To learn more about the service, flexibility and data-in-depth that will help you make faster decisions, better decisions, and decisions that put more muscle into every dollar you spend...
call your local RKO General Station or nearest RKO General National Sales Division Office.

New York: 1440 Broadway, LOngacre 4-8000
Chicago: Tribune Tower, SUperior 7-5110
Hollywood: 1313 No. Vine, HOllywood 2-2133
San Francisco: 415 Bush Street, YUkon 2-9200



there is nothing harder to stop than a trend

ABC-TV, with 8 out of the top 15 shows, again shows the way in audience ratings.*

Where program popularity counts most... in the markets where they can watch all 3 networks . . . most homes continue to watch ABC. The latest 24-Market Nielsen also records some leading reasons for ABC's popular victory: *Adventures in Paradise, The Untouchables, Naked City, My Three Sons, 77 Sunset Strip, Lawman, The Flintstones, The Rebel*...8 shows, that is, in the top 15. More shows, that is, than Nets Y & Z combined. More grist for the trendmill.

ABC Television

*Source: Nielsen 24 Market TV Report, Average Audience, week ending August 20. All commercial programs, Monday through Sunday, 6:30-11:00 P M.

SPONSOR-SCOPE

11 SEPTEMBER 1961
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Labor Day week as a rule makes a good point of vantage to envision how fall business for air media will shape up and sort of put in focus some of the trends evinced by the recent buying.

As SPONSOR-SCOPE scans the picture it notes these standout features, according to the branches of each medium:

NETWORK TV: The sellout level for the three networks in terms of commercial minutes is **likely of record proportions,** but there's a question whether this will be reflected much in the net take because of the **"bargain-counter" climate** that prevailed during the August rush of last-minute customers.

SPOT TV: For the top markets, at least, it could by the end of this month come close to an **SRO situation for both prime and night fringe time.** Where the squeeze for late buyers will be felt sharply is **in the minute area,** where the demand has exceeded anything in the past. The night 20's have also been faring strongly. The fourth quarter looms as a potent swing upward for the spot sector, despite the mushrooming of the network minute carrier. Fly in the ointment: **market lists are getting less extensive.**

SPOT RADIO: The hustle and bustle of buying by national accounts **could have been much more invigorating** than it's been so far, but there could be this bit of comfort for the spot radio seller: a lot of advertisers have **deferred unloading their radio plans** until their tv needs have been wrapped up.

NETWORK RADIO: Could easily find itself in a **sell-out position for the fourth quarter,** what with far less time to dispose of than it had the year before.

Ford has put in its calls for radio availabilities via JWT, with the latter part of September the starting time.

Schedules will run three to four weeks, depending on the market.

Other spot radio action out of New York: General Mills Gold Medal brand (D-F-S) in small markets, 10 spots a week, starting this week; Ocean Spray cocktail juice (BBDO), 13 weeks, 2 October; My-T-Fine desserts (Grant), two flights, October and November.

It would be a stroke of irony if Compton, ranked ultra high among spot tv operators, were to find itself hard put to fill the requirements of its latest Duncan Hines campaign.

The request, which came on the eve of the Labor Day weekend, was for a **mass of fringe nighttime minutes,** ranging as high as 25 a week. And that's one area of fall spot tv **that's become quite tight.**

Other P&G brands contending for spots at the same time: **Zest, Cheer and Tide.**

Even though it's bought a batch of nighttime participations on NBC TV, International Latex (Reach McClinton) will be using spot tv, mainly for what it calls its family products.

The Latex campaign will run for 10 weeks, starting 1 October.

Other spot tv activity out of New York: General Foods' new bread mix (Y&R), minutes, four weeks, 25 September; Phillips Milk of Magnesia (D-F-S), minutes, 13 weeks, 2 October; American Chicle's Clorets (K&E), minutes, 13 weeks, 2 October; Jell-O pudding and pie fill (Y&R), minutes, six weeks, 4 October; Nabisco's shredded wheat, six weeks, 15 September; Hazel Bishop (North), two 10-day flights of minutes, the first starting 20 September.

It's the first time that Hazel Bishop, which is merging with Lanolin Plus, has been in spot in several years.

As a buying center of spot radio, New York has lost a goodly chunk of i dominance.

Chicago and other timebuying centers are delivering larger ratios of spot billin coming through radio reps.

In spot tv the national and regional billings in terms of buying-center shar haven't undergone much change during the past year. The only notable instance of hike is **Atlanta.**

Following is a comparative breakdown of billing shares updated by the Station Repr sentatives Association:

	TV			RADIO		
SOURCE	1961	1960	1959	1961	1960	1959
New York	62.11%	62.5%	63.3%	53.85%	59.0%	57.2%
Chicago	18.60	18.5	19.8	23.34	18.0	20.7
Los Angeles	4.25	3.5	3.6	5.50	3.4	6.5
San Francisco	3.63	4.8	3.4	4.35	3.4	6.1
Detroit	1.77	1.6	1.2	5.75	5.8	2.8
St. Louis	2.57	2.8	1.7	2.19	3.5	1.7
Atlanta	2.50	1.7	2.5	2.18	3.0	1.4
Dallas-Ft. Worth	1.57	1.2	0.3	1.26	1.3	0.5
Boston	1.10	1.3	1.0	0.47	0.4	0.3
Philadelphia	1.50	1.0	1.3	.80	1.0	1.4
Others	.40	2.1	1.8	.34	1.2	1.4
Total	**100.00%**	**100.0%**	**100.0%**	**100.00%**	**100.0%**	**100.0%**

If the U. S. Brewers Institute doesn't show up as a network tv specials sponso (it spends $1 million on two of them in 1960-61), it'll be because it's getting to difficult to please the group's membership.

Not the choice of show particularly, but on **how to compound the commercials.**

Many a brewer member has his **own conception of what the container or label use in the commercial should look like.** A brewer spots the artist's conception in one of th commercials and says to himself: **"That doesn't look anything like mine."**

Another reputed gripe: **Not enough emphasis is being put on the group's importan public relations objective**—educating beer users against the practice of **scattering con tainers in places where they shouldn't be.**

The Institute's advertising committee is scheduled to meet sometime this fall.

Network and spot tv, it turns out, have something in common that bugs them a trend among the **grocery suppliers to limit their brands to 6-8-week promotions.**

Another thing they don't like in common: **the disinclination of these corporation to buy consistently in daytime and nighttime combination,** thereby cashing in on th value of reaching users of the products on both ends of the day's spectrum.

One important spot tv agency that's been rather late in its fall buying is th New York office of Compton.

The recommendations are in, but the **action's been slow.**

Among the brands awaiting decision are **Schick Safety Razor** and **Lovera cigar.**

Deemed by some media researchers as one of the mysteries of nighttime view ing trends is the steady decline of sets-in-use between 10-10:30 p.m.

The big paradox here: the **sets-in-use after the network schedules have run thei course,** that is after 11 p.m., **has been either holding steady or increasing year to year.**

Here's a Nielsen three-year rundown of homes using tv 10-10:30 p.m., using January-February as base: **1961, 59.8; 1960, 60.8; 1959, 61.8.** Note: **the general nighttime viewing trend this year has been upward as compared to 1960.**

As some tv network sales operators see it, JWT is pointing at the wrong culprits (see 21 August SPONSOR-SCOPE) when it charges the networks with penalizing early buyers by allowing bargain prices to advertisers who do their shopping for fall needs in August.

Where the blame actually belongs, argue these network executives, is in the lap of **those agencies who hold off putting the client's budget into action until August,** figuring that the networks, to clear out their inventory, will be amenable to cut-rating.

Cited by them as a conspicuous case in point: **Y&R with its $7 million budget from Beech-Nut Lifesavers.** (In rebuttal to this, Y&R says that because of various client situations it wasn't free to move into network buying until August.)

Incidentally, **one network has already given thought to reducing its inventory** for the 1961-62 season, but, it reasons, this would have to be a three-network tactic. And that, they realize at the same time, is something legalities would strongly caution against.

NBC TV has put a price of $4,500 gross per program on its five-minute news strip following Here's Hollywood.

It has to be an alternate-day buy. Mogen David (Weiss) is already in.

Alcoa Wrap (F&S&R) has bought a package of minutes from CBS TV daytime.

The package includes participation in Calendar, the network forthcoming morning half-hour strip of news and service features.

Add ARB as another organization that would like to set up a central billing system.

However, ARB, which recently merged with CEIR, operator of digital computers, **would combine this with another wrinkle:** a clearing house for spot availabilities, which would be tied in with ARB ratings.

Apparently mentholated filter cigarettes have a solid stake in daytime tv: Spring, which has been using that side of the medium since April, has given ABC TV a renewal for the fall.

As some reps see it, CBS TV's slotting of Marshal Dillon (Gunsmoke re-runs) at 7:30-8 p.m. Tuesday for local sale may not turn out a boon for affiliates after all.

The reps' plaint: the show as priced by the network to the stations **is too high** and they're having trouble selling it.

CBS TV's rejoinder: we've been making adjustments on the co-op fee. Things can't be that tough because **75-80 stations have already sold it.**

The network's pricing explanation: **it's an involved formula,** based on the station's compensation, the going market for a syndicated film of similar status and a number of other factors.

The tv networks haven't done so well as far as fall nighttime is concerned in enticing customers away from the spot fold.

Only defector of importance is Mobiloil.

Don't be surprised if NBC TV daytime—at least, in the afternoon—converts from a double cross-plug plan to a scatter plan a la ABC TV.

The timing of the switch will depend a lot on the size of the daytime inventory when the new season is in full swing.

The beer industry is fastened with a paradox all its own, a fact underscored by data just released by the U. S. census bureau.

The paradox: **barrelage and advertising expenditures keep going up,** but **consumption per capita is less than it was 10 years ago.**

Says the bureau: in **1959** the per capita beer intake was **17.3 gallons,** while in **1960** it came to **15.5 gallons.**

Agency executives will readily admit that tv has had a tremendous impact on media departments in this respect: a continuing remolding of functions and shifting in importance of specific jobs.

In other words, **certain arms of a media department** are often in quick sequence **forced into subordinate roles,** while others take on added weight and necessity.

A case of diminished importance: the **coverage experts**—mainly because the addition of stations and change of transmitter sites has become stabilized. Also the **rating curves specialists,** because homes are pretty well at the saturation point and the differences between networks have been levelled out.

The experts that are on the upswing: (1) those keen on the **relative strengths and weakness of all media;** (2) those adept at discovering **new differences of practical value to an advertiser's marketing problems in published information and data;** able to find areas in research that closely relate the viewer or listener to his buying habits.

(For an undated directory of 20 top agencies' media departments, see 24 July SPONSOR, page 25.)

When the pinch in lineage is on you can expect one of the oldest and most respected daily newspapers in a community to start selling against local air media.

It's just happened with the **Hartford Courant.** A piece of promotion compared its **four-county promotion with the tv and radio stations servicing the same counties in the Connecticut Valley.**

To show it's not biased. the Courant does a **similar share-of-homes-reached job versus the mass, service** and **weekly news magazines.**

Some cheerful news for spot tv:

What looks like a strong September may balance out the limp showing for July and August, with the result that spot tv should come sailing through the third 1961 quarter with **gross billings as good, if not better than,** the like period of 1960.

That's the consensus of major station representatives spotchecked by SPONSOR-SCOPE last week.

The medium's been on the **minus side** the first six months.

If what you pick up around commercial-making studios these days is true, the watchers-out for the spurious at the FTC may find the gleanings in tv rather paltry.

People in those climes who work with agency producers report that few commercials indicate a **bending over backwards to make sure that the claims, statements or testimonials can be documented or supported by laboratory evidence.**

Even in cigarette commercials they're refraining from saying **they've always smoked that particular brand.** It's become a **discovery pitch** on how good they are.

For other news coverage in this issue: see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 54; Washington Week, page 57; SPONSOR Hears, page 60; Tv and Radio Newsmakers, page 66; and Film-Scope, page 58.



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"It's a great party, Mrs. Williams." The mother in the background is one of the nation's adults, who receive and control 98% of the U.S. income. In the WBT 48-county basic area, adults receive and control most of the $2,690,786,000 worth of spending money...and WBT radio has the largest number of adult listeners. Clearly, the radio station to use for more sales is the one that reaches more adults... **WBT RADIO CHARLOTTE.** Represented nationally by CBS Radio Spot Sales.

Jefferson Standard Broadcasting Company

Sources · U. S. Dept. of Commerce, Spring 1961, Area Pulse and Sales Management's Survey of Buying Power, 1960

A startling trend away from single sponsorship

SEGMENT TYPE SPONSORSHIP	1960-61 No. Hrs.	1960-61 Percent	1959-60 No. Hrs.	1959-60 Percent	1958-59 No. Hrs.	1958-59 Percent
SINGLE SPONSORSHIP	23	17	40	31	37.5	36
ALTERNATE SPONSORSHIP	51	38	36	28	33	32
MULTI SPONSORSHIP*	59.5	45	52	41	33.5	32
TOTAL	133.5	100	104	100	128	100

*Three or more sponsors per program. Source: Nielsen Television Index, First Jan. Report (SPONSOR SCOPE in 28 Aug. issue projected sponsor types for 1961-62 season thus: single sponsorship, 11½ hrs, 15%; alternate week, 18 hrs, 26%; multiple, 47 hrs, 59%. However, SPONSOR-SCOPE data are not completely comparable to Nielsen's).

Net tv—where is it headed?

Key web figures turn forecasters and predict greater volume of spot carriers, more specials and death of 15-min. day program

The future of network television is deed a perplexing one. It appears be going in divergent directions. ut about one thing broadcasters can e positive. The patterns of television ograming, buying, and selling are ndergoing more transmigrations an those of Betty Furness' hairdos. A SPONSOR editor last week sought out thoughtful industry executives and asked them to gaze into the crystal ball.

The question posed: "Network television: Where is it heading?"

In oracular style, they predicted numerous changes in trends and fashions for a harassed industry. Among their predictions:

- The death of the daytime 15-minute program and the disappearance of the half-hour dramatic form at night.
- More of an upswing in spot carriers at night and at the same time a growing trend for full sponsorship of specials.
- Sponsor resistance to news and

informational programs will be reduced considerably.

• Network television will find a middle ground between single sponsorship and multi-sponsorship—or between *identification* and *dispersion.*

In reply to the question of shifting directions in television selling patterns, Thomas B. McFadden, vice president, national sales, NBC TV Network, thought the trend toward participation sales would increase. Like others who forsaw more participation buys in prime time, the reasons were many for the switch from full, alternating and co-sponsorship deals. McFadden pointed out that spot carriers meant greater flexibility for the advertiser's message, a greater reach and different audiences. Also there was considerably less risk involved in going the spot carrier way, he said. "It is an opportunity for the advertiser to hedge his bet," McFadden observed.

But this didn't necessarily mean the abolition of the advertiser with sole sponsorship of programs—far from it, according to McFadden. He said there were giant advertisers, such as Chevrolet and Ford, who would require sole proprietorship of their programs in order to promote their images and their products.

There's a growing trend for full sponsorship of specials however in the upcoming video picture, according to McFadden, especially in the field of news and informational documentaries. Sponsors seeking to create an image—such as Union Central Life Insurance Co.—are making daring buys in specials. McFadden also predicted an upsurge in entertainment specials, adding that the upcoming Dinah Shore programs were more in the nature of specials.

This point was reinforced recently by Robert Sarnoff, chairman of the board of NBC, who spoke of the web's upcoming actuality and entertainment specials. In addition to some 40 actuality specials, NBC was planning in the region of 30 entertainment specials, "fewer than last season, because we want to be more selective in an effort to assure that each program be truly special," Sarnoff declared.

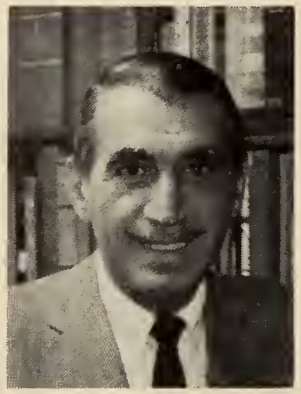
Tv's advertising picture in the future is indeed a glowing one, according to McFadden, who also expressed the opinion that NBC was becoming even more attractive in the eyes of advertisers. "Certainly, we are meeting the challenge," he said. "Our schedule for the new season proves it.

"The upcoming program schedule will appeal to all segments of our audience, especially the younger people and many of the programs we are gearing for the teen-agers were completed long before FCC chairman Minow spoke up." McFadden cited *Update*, a Saturday 12 to 12:30 p.m. program with Robert Abernathy, Washington correspondent, as presiding officer, and *1, 2, 3 Go!* a Sunday feature, both of which he was certain would bring kudos to the network. "The next few seasons would prove better air media years because of the quality and diversity of programming in store," he said. In fact, he was positive that there would be "more worthwhile excitement" on all three

Advertising agency executives confident of the future



Moratorium on pressure groups if webs are to do better, says Werner Michel, vp, tv/r, of Reach, McClinton & Company



Need for alliance among network, agency & producer, says Roland Martini, exec dir., r/tv, Gardner Advertising Co.



Steady use of tv to boost new product, says John Ennis, vp & media director, Fletcher Richards, Calkins & Holden

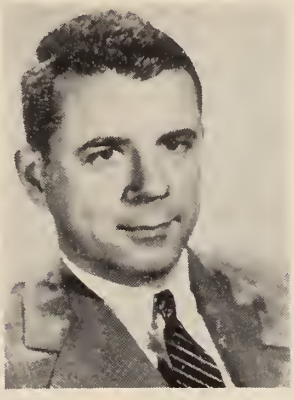


Sees return of tv shows backed by single sponsor —James Bealle, vice president, radio/tv director, Kenyon & Eckhardt

Television network officials look at their crystal ball



Fight between dispersion and identification, according to Edgar Scherick, ABC vice president in charge of tv net sales



Programs will run to longer form, says Michael Dann, vice president, CBS TV Network programs, New York



Television is no wasteland, in the eyes of William Hylan, vice pres., sales administration CBS TV Network



Predicts wave of spot carriers within the next few years — Thomas McFadden, vice president national sales, NBC TV Net

networks, more viewers and more opportunities for advertisers to get their messages across.

Both Sarnoff and McFadden have been vehement in denying any lag in program planning and development. McFadden noted there has been more positive conversation and planning and more forward thinking about '62-'63 season than in previous years. Moreover, aggressive advertising agencies and advertisers have been on NBC TV's tail to find out what is in the hopper, it was asserted. Sarnoff, in sounding off vigorously on program planning, spoke of "a continuing trend toward spending more time, thought and effort on program preparation and actual production in the interest of greater scope and quality."

"That is why we are not only already planning our 1962-'63 schedule but have actually begun development work on some 1963-'64 programs." Sarnoff said.

Network sales departments (all three of them) look forward to boom times in the next few seasons as regards the sale of news and public affairs programing. Don Durgin, NBC TV sales vice president, described it as "unprecedented" for next season and seasons to come. Said McFadden: "It is far easier today landing sponsors for public affairs and documentary shows. The climate is right. More and more advertisers are accepting the idea that good documentaries deliver a message. When properly done, these programs deliver a splendid audience."

Speaking of the greater interest on the part of advertisers for informational programing. Sarnoff recently observed: "It would be misleading to suggest that advertisers are now drawn merely by the increased size of audience for such shows. It is a matter not merely of how many commercial impressions the show creates for a product but what kind of impressions it creates—how vivid, how deep and how favorable."

Asked to comment on the selling techniques employed by CBS TV and ABC TV, McFadden smiled and said: "Challenging. They are both hard riding competitors. They make us stay alert and we welcome the opportunity to meet their competition." McFadden saw nothing wrong with the growth of nighttime network spot carriers and thought that competing media had over-played the 40-second chain break story. "I think the newspapers take every opportunity to shoot at us. But it is a free press and McFadden denied charges that the networks are pushing their customers around. "Our customer relations, by and large, are fine." he said. "We have no unusual problems. The networks must assume responsibility for their schedules. We cannot and we will not give up the responsibility of programing. It is our job to provide a balanced schedule."

Turning oracle, McFadden said: "As long as we continue to provide the best possible known medium of advertising on the most efficient basis, we can only continue to go onward and upward. If any more exciting medium than television broadcasting is discovered, we plan to be part of it, too."

Balanced programing was vital to a network, as Bill Hylan, vice president, sales administration, CBS TV, saw it, too. "Of course we have to be the deciding factor as to what programs are going in," he said. "You have to regard programs in terms of a whole evening. A program might be a potential hit on Monday at 8 p.m., but a flop at 9 p.m. on Thursday. It depends on what's around it, plus other factors. Discussing the trend toward spot carriers, he said that there were basically two types of network sponsors "and we don't believe everybody is going in one direction. There has to be some of both types of advertisers. Hylan pointed out that in buying participation "the advertiser has no contact with the program." "He is buying a conveyor belt for his message." Hylan observed. "It is not the most effective use of the medium."

Most sales executives, including Hylan, did not agree with Minow that broadcasting constituted a "wasteland."

"Any term such as 'wasteland' is a catchword." Hylan said. "It is obvious television isn't a wasteland. There is much diversity on the air."

In the role of seer, James S. Bealle, vice president and radio-television director of Kenyon & Eckhardt, predicted a trend toward the return of tv shows sponsored by a single advertiser. He was confident that scatter plans and minute purchases would continue but the trend toward splitting sponsorships "has now reached its peak, and the swing will be, to some extent, in the other direction."

"Most advertisers who can afford the cost recognize single sponsorship as desirable, but were forced in a different direction by economics and the necessity of spreading the risk," Bealle said. "Agencies are constantly eliminating the risk by program planning and proper use of the tools of research. Mergers of companies and the diversification of products by manufacturers will increase the number of advertisers financially able to buy single-sponsored shows."

Network tv can't help but go in the right direction, according to Werner Michel, vice-president in charge of television and radio, Reach, McClinton & Co., provided there's a genera moratorium declared whereby "kin dergarten teachers, garden societies Christmas Clubs, psychiatrists, Con gressman, agency stuffed shirts, othe stuffed shirts, packagers, doctors o animal husbandry, trade magazin writers, myself, give the networks chance to put their houses in orde (and how they need it) and do little work without being hit fro all sides."

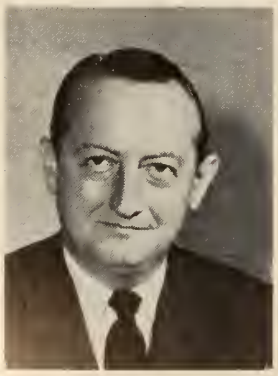
Michel, also hinted that it woul be nice if the viewing public did little contemplating whether the shouldn't become somewhat more se lective. "Isn't that where our troubl lies?" Michel asked.

Dispersion and *identification* ar the two concepts around which argu ments will center for some time t come, according to Edgar J. Scherick ABC vice president in charge of t network sales. Explaining *identifica tion*, Scherick told SPONSOR it mean forsaking a certain number of home to develop a stronger impressio among those homes that one doe reach. No one, he said, is quite cer tain how to define this "stronger im pression." *Dispersion* is exactly th opposite, he said, adding that thos people who buy *dispersion* set out t buy as many different homes as the possibly can. Obviously, he added they would like to reach each hom as frequently as possible, but thei prime objective is net unduplicate coverage.

"The contest between *dispersio* and *identification* is the classic argu ment of the moment," Scherick said "I believe that network tv purchasin will find a middle ground betwee the two since there are obvious value in both. The large accounts, who ar major investors in web tv, will utiliz a combination of both methods o buying. Presently, hour program are associated with *dispersion* an half-hours with *identification*. Thi is so because in practice those peopl who buy *identification* buy principal ly half-hour programs. Such is ou experience. We will continue to offe a program schedule balanced betwee half hours and hours so as to mak available the type of buy that the ad vertiser may require. After all, it wa ABC who pioneered nighttime net

(Please turn to page 46)

Station reps see many more spots at night



Selling net shows on spot basis is a straw house, declares Edward Shurick, executive vice president, Blair-TV



Evening spots will mean the end of 40-second commercial, proclaims John White, national tv sales manager, H-R TV



More of programing day will be filled by local stations, says James O'Grady, executive vice president, Young-TV





PLAYING a major role in spot radio test campaign invasion of the East Coast boating markets by Bonadettes, Chas. Pfizer & Co. motion sickness drug was Captain Nick, host of 'Sportsmen of the Sea' on WHLI, Hempstead, N.Y. Shown with Captain Nick is Beth Sheldon, local beauty

Radio corrals mariners for Pfizer

After five years of print ads, drug firm switches media, stresses boat market for motion sickness drug

Agency places marine weather spots on 33 coastal stations. Client is likely to expand radio campaign

Nowadays, when a boater finds himself caught in the greenish grip of what the French prefer to call *mal de mer*, it isn't likely he'll try to emulate Egyptian pharoah, Ramses I, who, battled by this malaise on his royal barge some thousands of years ago, suspected his crew of poisoning and did away with the hapless lot.

The modern-day boating enthusiast, instead, reasons that sea sickness —or any motion sickness, for that matter—has something to do with the balance mechanism of the inner ear, and that the malady can, in most cases, be routed by taking a bit of meclizine hydrochloride, or a similar drug. And chances are, many queasy boaters, all along the east coast from Maine to Maryland, and around the Catalina Island section of California, were reaching this summer, for a small, raspberry-flavored tablet version of the drug called Bonadettes.

This increased awareness of Bonadettes, a motion sickness tablet produced by the Family Products Department of Chas. Pfizer & Co., Inc., by boating families in these areas, is the direct result of a spot radio campaign spearheaded by the agency, Ted Gotthelf, Associates, Ltd.

According to Gotthelf's v.p. and board director, David H. Halpern, the drive in these sections which began 15 June and ended just last week is now in the process of being evaluated. The agency reported that future plans will be forthcoming as soon as conferences with the client on the product have been completed. However, a SPONSOR check of outside sources indicated that plans are afoot to invade other markets—probably in other coastal and lake regions. The Great Lakes region is a strong possibility for the next campaign, as is the southern states coastal area. There has also been some talk that Pfizer is working toward all-year round radio promotion for Bonadettes, a sign that the boating market is merely the first step in a long-range campaign to make the product a major seller for the client.

Ted Gotthelf Inc. acquired the Bonadettes account, a five-year old product with a previous advertising history of magazine ads—in May of this year. Faced with the task of how best to promote a product of this type on a limited budget, the agency decided to make the initial pitch exclusively to the boating market. Other areas where there is a market for a motion sickness remedy—i.e. the motoring public, airlines, trains, etc., will be explored

later, says Halpern.

This decision was made after a detailed research of the boating market which surprisingly enough turned up eye-opening statistics, which revealed that this was indeed. no small penny ante market. The facts and figures which add up to an attractive buying market include these:

- There are today, some 40 million persons involved in boating.
- Boats in use number something like 8 million.
- Retail sales run up to 2½ billion dollars.
- There are close to 10.000 marinas in the country.
- Yacht clubs number some 55,000.
- During 1960. there were 400 million gallons of gas consumed by recreational crafts.
- Some 10 million gallons of paints and varnishes were used on boating crafts in 1960.

To test a small portion of this vast market, the agency bought marine weather spots on 33 radio stations on coastal areas in Maine, New Hampshire, Massachusetts. Rhode Island, Connecticut, New York, New Jersey, Delaware and Maryland were bought. One station. located on the large boating and fishing area in California, the Catalina Island section, was also bought for this test. To catch the interest of boaters, the Bonadettes message, at all the stations, were slotted during marine weather forecast programs, a regular feature of these coastal radio stations.

The buys were all minutes and in order to get the most out of the expenditure, the messages were aired during the weekend recreational days —from Thursday until Sunday, at the rate of 15 spots per week at each station. In all areas, the campaign was backed up by small newspaper ads, and in all instances, the ads were pin-pointed in the publication's boating pages.

The stations involved in this first all-out attempt to break into the boating market, are these:

In Maine:
WDEA, Ellsworth
WRKD, Rockland
WMMS, Bath
WCSH. Portland

In New Hampshire:
WBBX, Portsmouth

In Massachusetts:
WLYN, Lynn
WJDA, Quincy
WPLM, Plymouth
WOCB, W. Yarmouth
WNBH, New Bedford

In Rhode Island:
WADK, Newport
WERI, Westerly

In Connecticut:
WSUB, New London
WLIS, Old Saybrook
WICC, Bridgeport

In New York:
WVOX, New Rochelle
WFAS, White Plains
WMCA, New York City
WHLI, Hempstead, L. I.
WALK, Patchogue
WRIV, Riverhead

In New Jersey:
WHTG, Asbury Park
WFPG, Atlantic City
WCMC, Wildwood

In Delaware:
WDEL, Wilmington

In Maryland:
WETT, Ocean City
WDMV, Pocomoke City
WPTX, Lexington Park
WCEM, Cambridge
WEMD, Easton
WNAV, Annapolis
WKIK, Leonardtown

In California:
KBIG, Avalon (Catalina Island)

The only deviation from the advertising format outlined above was at WHLI, the Long Island station. Here, a five minute show entitled *Sportsmen of the Sea* with Nick Gargano. a Long Island boatsman, and Gotthelf agency talent, as host was broadcast five times during the weekend: Friday, Saturday and Sunday mornings at 6:55 and Friday and Saturday evenings at 6:55 p.m.

As Captain Nick, the sportsman show host brought boaters the official marine weathercast and forecast, plus the latest in boating and fishing news. The show also featured fishing and racing news as well as tidbits from the east coast marinas. Also included were announcements of winners of The Bonadette Marina Service Awards, a special plaque awarded weekly to marinas for out-

(*Please turn to page* 53)

THE CARE

Familiarizing media mer with the details of new ac counts appears to vary con siderably at K&E and Mogu

If there has been a rulebook written that describes a routine procedure for acquainting the timebuye with a new account assigned him, it doubtful that there are copies floating around.

Just as there are no two agencie that would handle an account in th identical manner, there appear to b no two shops that have the same pro cedure for familiarizing timebuyer with a new client. In general, how ever, most timebuyers go through similar procedure in learning abou a new account.

"Usually, what we get on a new account is inherited from the las agency," a timebuyer from a medium sized agency told SPONSOR. "But it' usually an automatic procedure," h said. "You just familiarize yoursel with the material, and write up a new plan for the account."

To determine the procedure for familiarizing a timebuyer with the fun damental aspects of a new account SPONSOR explored in depth two agencies on the question. These were Kenyon & Eckhardt, one of the giants, and Mogul, Williams & Saylor, a vigorous, medium-sized shop.

At K&E SPONSOR zeroed in on Ralph Bodle, an energetic young man who has been primarily on one account, American Chicle. since the agency took over Clorets' advertising in January.

At Mogul it was attractive Joyce Peters, who's currently buying on one of the agency's newest air media accounts, Transogram Toys.

The over-all procedures in indoctrinating timebuyers on new accounts at these two shops are as different as vertical and horizontal. This is due. by and large, to the size of the organizations and the corporate structures therein.

AND BRIEFING OF TIMEBUYERS

FREQUENT client calls are standard practice for timebuyers at many agencies. Mogul, Williams & Saylor air media buyer Joyce Peters visited new client Transogram Toys for three full weeks learning not only the details of the account, but rudiments of the toy business in general



For example, at Mogul, Miss Peters virtually "knows everyone involved in the broadcast, copy, research, or marketing end," while at K&E, with the account group structure drawn up as it is, Bodle works most closely with the media supervisor, marketing account group head, and account executive.

At K&E, "research knowledge is very important to the media buyer because he is on the firing line with the rep, the account man at the agency, and often with the client," it was pointed out. "Because of all this, i has come more and more necessar for the buyer to know his media re search and tie it in," as Bodle's media supervisor Jack Caplan put it.

What happens when Bodle gets a new account? "I spend a good tw

K&E: I spend weeks familiarizing myself with account details



BROADCAST buyer Ralph Bodle of Kenyon & Eckhardt's estimates it takes him about two full months to become completely familiar with a new account. And burning the midnight oil is not an unusual circumstance for him



AMONG THE most frequent meetings on a new account are sessions with marketing v.p.s Carrol Pfeifer (center) and Marv Antonowsky. Bodle is also frequently involved in the research area at the beginning of an account



ON THE American Chicle account, to which Bodle devotes most of his time, the estimator assigned is Joe Benjamin (right). It is Benjamin's job to prepare estimates, budgets, timesheets, leaving the buying to Bodle



THE beginning months on an account are crammed full of meetings, meetings and studying. Too often, Bodle has to see rep and station salesmen on the run. Here he discusses buys with a salesman from Jack Masla Co.

months totally familiarizing myself with the account," he said, "the while I am making buys in its behalf."

In the case of the Chicle account, the initial work involved obtaining and receiving broadcast schedules already contracted for by Chicles' other agency, Ted Bates. It wasn't until recently that Bodle has been involved in extensive planning and buying for the account.

As Bodle sums it up, buying on a new account must evolve from "thorough investigation of the product's marketing strategy which is the result of a combined effort of the agency's marketing team.

"Although the execution of buying and placing of advertising schedules is the most important function of the

(*Please turn to page* 64)

MW&S: I'm in on copy and client meetings, as well as media.



AT MW&S meetings on new accounts involve air and print buyers, regardless of where account's weight lies. Here Joyce Peters discusses Transogram Toys with print media dir. Ron Friedwald, tv/radio head Les Dunier



Photos by Herb Levart

ASIDE from media conferences, Joyce Peters lines up sessions with copy, research, marketing and client services. Copy group head Alan Johnson (left) and assoc., creative dir. Emerson Cole, discuss new commercials



WHEN an account comes in at Mogul, the timebuyer is invited to all sessions during which past advertising, including commercials and taped radio spots, are reviewed, as part of a general indoctrination program



ONE thing Miss Peters has in common with K&E's Bodle is seeing salesmen on the run. Most agencies have same general procedure for teaching buyers about new accounts, but corporate structure tends to vary method

Have You Thought of Using Radio?—Part IV

GOT MANY BRANDS? USE RADIO

Advertisers with several products find radio brings unique opportunities for individual product promotion

Mennen strings out brands over spot, net schedule; Canada Dry bottlers promote a multitude of flavors

A multi-product advertiser who wants to give many or all of his products a "fair shake" in terms of advertising support is a natural candidate for radio. It's one thing if such an advertiser is satisfied to put the bulk of his dollars behind one or two of his products and hope the rest will make it on the leaders' coattails—then perhaps the higher unit cost media are appropriate. But for a more or less across-the-board boost for several items, radio looms as the answer, especially if the budget's less than gigantic.

On a region-by-region basis, the nation's Canada Dry bottlers keep their myriad beverage types and flavors before the public by means of spot radio. This way they amplify the message delivered via the company's net tv and national magazine lineup, and get down to specifics as to what is to be promoted on a market-by-market basis.

Canada Dry's main line of pro ucts, its ginger ale and mixes (clu soda, quinine water and collins mix get top priority in terms of adverti ing exposure. Thanks to the qua tity of spots available within the bo tlers' limited budgets, howeve there's ample opportunity to plu orange, grapefruit, cola, etc., wit further mention of the Canada Dr name at every turn, relates Reginal Roome, account executive at J. M Mathes.

The latest refinement in radio buy ing techniques on behalf of the Ca ada Dry bottlers had its initial ru in New England this past summe and success there points to applyin it in other regions in the future "We bought our own network of 3

NEW spot strategy gets a going-over by Canada Dry carbonated beverages ad mgr. Fred E. Benson, Jr. (r), and John D. Orr, a.e. at J. M. Mathe



stations in New England, hitting every county with at least two stations, with frequency ranging from 33 to 20 spots per week per station," Roome explains.

The innovation launched in this New England drive consists of "maximizing" the impact per dollar by bringing all of the area bottlers (12 in New England) into a centralized campaign. This way each of the bottlers can definitely be counted on to contribute to the radio fund, on a pro-rated basis, and the individual bottler thereby can count on additional spot support spilling over from that of neighboring bottlers.

To put over this increased impact campaign, radio expenditures on behalf of the New England bottlers were raised considerably over last year for that section, helping to bring total national spot radio spending by Canada Dry to a higher level than the previous year. And still greater expenditures are contemplated as the new approach spreads.

A firm believer in radio, both network and spot, as a booster of its product line is the Mennen Co. This toiletries producer maintains a more or less year-round spot schedule on 75 stations in the 75 top markets. Heavying up in peak selling seasons. Mennen's net radio lineup encompasses news and sports programs. Mornings, late afternoons, and weekends on three of the webs, with plans to work for additional exposure on the fourth.

"The large number of commercials we are able to run economically on radio gives us latitude to promote all of the products, even though we mention only one per spot," explains v.p.-account supervisor Bernard Heller of Warwick & Legler. "Each of our brands therefore benefits from the very good coverage radio has to offer; we find there's very little duplication, so we bring in more and more new audiences for each brand thanks to the frequency we can buy within our budget."

Mennen, out to reach primarily the men, concentrates its radio effort in the a.m. and p.m. traffic hours. Heller finds this an effective solution to what he considers a thorny problem, i.e., efficient purchase of male impressions. He notes that prime evening network tv has a high proportion of female audience, and that circulation of totally male oriented magazines is relatively low.



MENNEN gets male impressions for toiletries line via radio sports and news shows. Here Warwick & Legler v.p. Bernard Heller (r) talks over future shows with (l to r): Toy Toye, CBS Radio Network; Phil Rizzuto, sportscaster for the net; William G. Mennen, Jr., v.p. of Mennen

Here's the Mennen net radio schedule as it now stands:

- ABC—Howard Cosell sports, early eve, Mon.-Fri.; Paul Harvey news, Tues. and Thurs. a.m.; and, soon to be added, John Cameron Swayze and *Washington Report.*
- CBS—Jerry Coleman sports, week-ends.
- Mutual—Bill Stern sports daily, morning and evening; Whitney & Bolton news, a.m., daily.

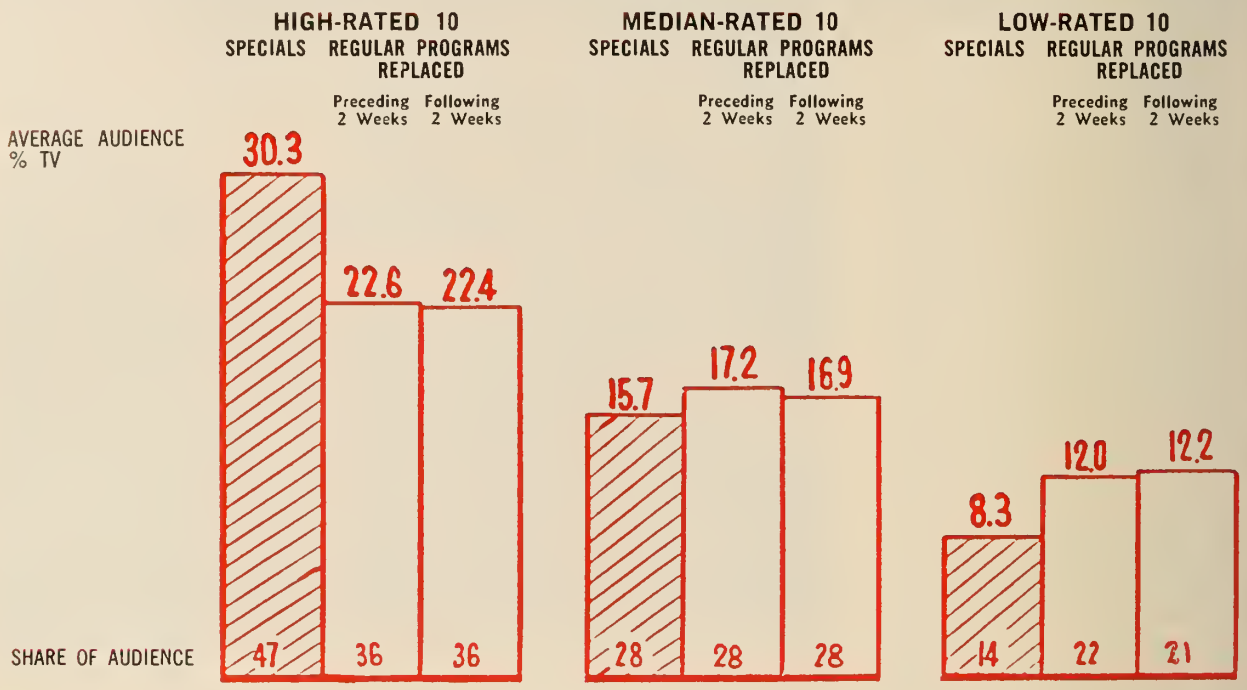
Along with the multi-brand, national exposure achieved for Mennen via its net and spot radio, with the latter heavied up in those markets not considered adequately covered by the network buys, W&L also invests in other media in accordance with what seems best for the company's marketing goals. Along these lines. Heller relates that recently a new bottle was created for Skin Bracer after shave lotion, and to project visual identification to large audiences in a short period of time, the nod went to spot tv. Working closely with the agency on decisions of this nature is Mennen marketing director Jack Doran.

Another advertiser who cashes in on the financially painless acquisition of radio spot frequency is the C. F. Mueller Co., which insists on a separate announcement for each of its pasta products. The emphasis in Mueller radio copy is on the ingredients of the company's macaroni, spaghetti, or egg noodles and to do an adequate job, without overloading the listener, it is felt that each requires a spot of its own.

All Mueller products reap the benefits of frequent radio limelight over a housewife-oriented, 33-market, 52 station drive that runs September through May, occupying one-third of the advertising budget. The radio commercials, all minutes and usually live, for the most part coincide with the heavier grocery shopping days. Wednesday through Friday.

Spot frequency averages 25 per week per market. At Doherty, Clifford, Steers & Shenfield, Mueller's agency, they've estimated the total weekly impressions achieved by the radio campaign at 27,083,223.

How specials are affected by the shows they replace



EFFECT on specials of the shows they replace is shown above. The 10 top-rated, median-rated, and low-rated specials during October-April last season were compared in audience and share with shows they replaced during preceding, following two weeks. Relationship of white, shaded bars shows effect on specials

The tv special: it's no gamble

New, major study by Nielsen finds network special does as well as the every-week show in reaching people

Study also finds ratings of specials are affected by pre-empted show. Top audience-getter: variety show

The ulcer-inducing tension and soul-searching that keeps agency video executives up nights when they consider a tv special sometimes suggests they're a helluva gamble.

Nothing could be further from the truth. The fact is that, whatever the risks involved (and, granted, the agency has to invest a little more foot-work and cerebration than usual), the tv special is just as efficient in attracting an audience as an every-week program.

Proof of this is offered in a new study by Nielsen—the most comprehensive study of specials ever released by the marketing research firm.

Here are highlights from the full report, which has been released to Nielsen clients:

- The average audience (AA) of the average special is just a shade below the rating garnered by the average half-hour and hour show aired regularly.
- The rating of the pre-empted show has a direct effect on the rating of the pre-empting special.
- For the advertiser particularly interested in big audiences the variety type special is his best bet.

The Nielsen study covers 96 sponsored specials aired on the networks from October 1960 through April 1961. More than half of these were put on by NBC TV. Variety shows of all types totaled 31. There were 26 dramas, 33 documentaries, four news shows and two tabbed as "unclassified."

As the leading producer of specials

NBC TV is obviously ahead in almost all of the categories. The one exception: of the 26 dramatic shows, CBS TV put on 15.

In the variety category, NBC was responsible for 19 of the 31. Most of the NBC shows were in the general variety field and none were in the comedy-variety area. CBS produced eight variety shows, of which five were comedy-variety and rest music-variety. All of ABC's shows in this area (four of them) were music-variety.

So far as drama was concerned, CBS' contribution of 15 were all in the general drama category. NBC put on eight general dramas and three mystery dramas. ABC produced no drama specials in the period studied.

Of the 33 documentaries, NBC takes credit for 18. CBS aired eight and ABC put on seven. In the news category. all four shows were NBC's.

In investigating the performance of specials, Nielsen researchers looked into the question of whether the season had any unusual effect on the audience level. The answer: no. In each of the three two-month periods beginning last November, the relationship between the rating levels of specials and regular shows remained pretty constant.

However, for the season as a whole, the figures showed a broader range of ratings for the 96 specials than for the 117 regular shows. There was a greater percent of specials rating over 30 as well as a greater percent rating under 10.

This was a reflection, on the one hand, of the generally excellent audiences attracted by comedy-variety and general variety shows (the music-variety shows didn't do as well) and, on the other, the relatively low ratings of documentaries, mystery dramas (which did poorer than general drama), and news shows.

Naturally, there was a range of ratings within each program category. However, the ratings tended to cluster on certain levels. Here's how:

Comedy-variety—All five shows fell within the 20-29.9 rating span. Average: 23.8.

General variety—Only three of the 13 shows were below 20. Average: 23.4

Music-variety—Ten of the 13 fell within the 15-24.9 span. Average: 21.3.

General drama—The 23 shows in this category were spread out considerably. However, 11 of them got ratings of between 10 and 14.9. Every other show but one had a rating of 15 or above, and two of these reached the over-30 level. (Only five of the hundred-odd specials went over the 30 mark.) Average: 16.7.

Documentary—Of the 33 shows in

(*Please turn to page 65*)

HOW SPECIALS DID LAST SEASON

A. No of specials by network

ABC	CBS	NBC
11	31	54

B. Performance of specials vs. regular shows

	SPECIALS		REGULAR SHOWS
	All types	Excluding news & documentaries	Half-hour & hour programs
Average audience	17.2	19.6	18.6

C. Range of performance of specials vs. regular shows

Percent of all shows falling in each rating group

Rating group	Specials	Regular shows
30 & over	5.2%	2.6%
25-29.9	11.4	10.3
20-24.9	14.6	30.8
15-19.9	20.8	23.9
10-14.9	36.5	25.6
under 10	11.5	6.8

D. Specials vs. regular shows by program type

Variety	Drama	Informational
	SPECIALS	
22.6	16.2	13.4
	REGULAR PROGRAMS	
20.3	18.1	11.1

HIGHLIGHTS of Nielsen study of 96 specials last season (during October-April period) are summarized above. The regular shows in the bottom two charts are taken from March-April 1961 reports

SPONSOR ASKS:

WHAT ARE THE LATEST IN LOCAL RADIO PROGRAMING FEATURES?

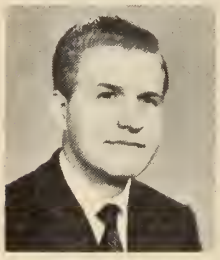
Those replying to this week's question are:

- **Douglas Bell,** WSOC, Charlotte, N. C.
- **Gus Nathan,** WBRY, Waterbury, Conn.
- **William P. Dix,** WGBI, Scranton-Wilkes Barre, Pa.
- **Verne Paule,** WJPS, Evansville, Ind.
- **Richard E. Shireman,** KBTR, Denver

Douglas Bell, *program director, WSOC, Charlotte, N. C.*

By the time you read this, these features may not be the latest in local programing. Radio, 1961, is ever changing. No radio recipe or pattern of broadcasting will ever be the ultimate answer. The basic thing to do is to have a plan, a definite idea of what you want to do and do it. Study your service area, listen, read, think, and then dress up the ideas with local program features of interest to your listeners.

News is one of the important facets of today's new radio. In addition to the on-the-hour newscasts, regularly



One theme days—i.e., Grandmother's Day with music, news, tips, contests slanted to her

scheduled news headlines should be presented. The listener should expect news at any moment . . . unscheduled. Traffic reports are of great interest in metropolitan areas. Editorializing is not necessarily new, but the use of tape recorded voices in an editorial is new and different. Audience participation is, or can be, one of the greatest local features any station can undertake . . . asking the audience to supply everything from news tips to musical selections, jokes, riddles and opinions on the great problems of the day.

Today's radio station must appeal to basic interests and basic emotions. The ways to do this are obvious; one of the most effective ways is to make each day a special day. For instance, a day could be designated Grandmother's Day, and on that day all grandmothers would be saluted. The major portion of the programing would be tips for grandmothers, music for grandmothers, interviews with grandmothers, salutes to local well-known grandmothers, news stories for grandmothers, an open telephone line to answer the questions anyone might have concerning grandmothers, and special contests for grandmothers.

Time, weather, traffic, news, sports, music, these are the things the listeners expect. Other needs, not so apparent, are vacation information, job opportunities, good books, boating, fishing, local historical points of interest, and, of course, the more serious matters such as studies in depth of state, national and international problems.

Many albums being released today can be used effectively by making brief excerpts in a series of features.

The idea here is to take the many great recordings available and showcase them in brief features which can be used in other shows.

Hundreds of new program and production aids are available from commercial services. These range from sing-along jingles to moments in history.

Really, there is nothing absolutely new under the sun, but there is a new way to do everything.

Gus Nathan, *president, WBRY, Waterbury, Conn.*

Beginning at 5:30 a.m. we have instituted a new and informative format—a format only *local* radio can offer. Gone is the human juke box. WBRY has transformed the usual d.j. into a moderator, an anchor man for "features." No longer does he discuss the merits of a pop singer, but he guides listeners through an exciting tour of the places where things are happening in Waterbury.

Every few minutes throughout the day, WBRY anchor men "take you to city hall, for an important statement from the Mayor," "take you to the employment office for a roundup of job openings," "take you to the farm bureau" or "men on the street."



"Job Openings," "The Handy Man," "New Baby Club," "Listener Gripes," "Comedy Time"

In all WBRY programs some 15 different features from 5-10 minutes in length, including: *Job Openings, Farm Report from County Farm Bureau, A Woman's World,* shopping and eating tips, *The Handy Man, Sports Feature, Feature Interview, Wake Up Service, Swap—Let's Swap, Club News, Editorial-Minitorial, Man on the Street Interview, Birthday Calendar, New Baby Club, Comedy Time, Allen Funt Candid Mike* and *Listeners' Gripes.*

The key word behind the feature is "service." WBRY starts the day with its own *Wake Up* service. A beautiful, live alarm clock is offered to WBRY listeners. Anyone who wishes to be woken between 5:15 and 9 a.m. requests this in writing. After checking the reliability of the request, WBRY has a lovely girl, with a beautiful voice, call the listeners on the phone at the time requested, and wake them with a small commercial message. "Good morning," she says, "it is now 5:30. The weather today will be sunny and warm. This is your WBRY *Wake Up Girl,* hoping you'll start your day with delicious toast made from Blank's, flavorable bread. Have a good day!" Every other call is strictly a station promo. "Good Morning," she purrs, "this is your WBRY *Wake Up Girl.* It's 5:32, and the weather will be sunny and warm.

GOOD NEWS!

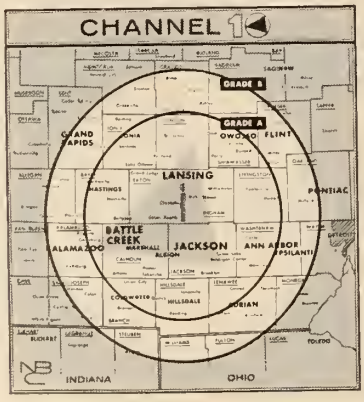
6 out of 10 copies of SPONSOR go to BUYERS OF TIME!

ONE SHOT TAKES ALL THREE

LANSING
JACKSON
BATTLE CREEK



A solid play in Michigan's Golden Triangle stakes you to a lively market—Lansing, Jackson and Battle Creek! WILX-TV cracks all three with a city-grade signal and scores big in a lush outstate area.



Operating with a 1,008 foot tower at 316,000 watts. Let this one outlet give you all three markets.

Represented by
VENARD, RINTOUL & McCONNEL, INC.

THE GOLDEN TRIANGLE STATION

WILX TV CHANNEL 10

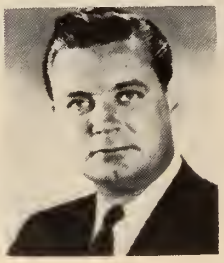
Right now, Jim Blank on *Dateline Waterbury*, will give you a complete weather forecast and the latest local news, so tune your radio to 1590. Have a good day!"

We start the day with service and continue with service. Each feature is dramatically introduced to sustain excitement and interest and ends promoting the next. As many local people as possible are taped and brought into the programs. All music is lively and inoffensive. Women's clubs report their activities, all municipal agencies report their programs, and all unusual functions are reported. It's local and it's live, it's exciting and it's commercial and in combination with in-depth news and quality music it's successful.

Radio can do a better job than music and shallow news alone and WBRY is doing it. A corallary effect is the excitement of the programing is contagious and the staff responds to it, giving us a better product.

William P. Dix, *gen. mgr., WGBI, Scranton-Wilkes Barre, Pa.*

Right now at WGBI, with our commercial programing running successfully, we're in the process of presenting a series of public service



We're preparing series with Scranton Better Business Bureau exposing business frauds

broadcasts, one in conjunction with the Scranton Better Business Bureau, Inc. This informative series will be conducted by Jerome K. Miller, general manager of the bureau. The basic premise of the show will be to let the public know what the bureau can do for them, and to explain the various functions of the BBB. Miller will give specific examples of cases the bureau has handled, and he will discuss the pitfalls into which consumers may fall when confronted with such colorfully named, widespread swindles as the Gypsy House Painters, Bait and Switch Advertising, Fake Home Remodeling Outfits, etc., as well as the bad business practices of the shady used car dealers, and stores which list phony "manufacturers list price," "recommended price," and "our price," and th many other timeless ways of separat ing the unwary citizen from hi money.

We are also planning a series o 15-minute programs with our loca FBI office. This series will be con ducted by Fred A. Frohbose, agen in charge of the FBI's Philadelphi office. Frohbose will describe th various services of the FBI, and hov the Bureau serves and protects th public. He'll also discuss the way in which the people in the Scranton Wilkes Barre area can help the Bu reau. His discussions will rang from hitchhiking to subversiveness from kidnapping to counterfeiting We feel that these talks can't help bu be both fascinating and informative

We purposely arranged to have th actual people who are doing th work of these various services con duct these programs, to give them th authenticity and validity they jus wouldn't have if done by a staff an nouncer.

We're planning to add more o these features to our program sched ule in the future, as we come up wit program ideas which we believe wil entertain and inform our listeners

Verne Paule, *gen. mgr., WJPS, Evansville, Ind.*

Modern radio today has resulted in drastic program changes for the local station. In our case WJPS billboards a modified top music format, but the music includes many standards, miscellaneous music, the feature album of the week, the golden library and other types of good music. The overall sound relies heavily on frequent news reports and news headlines programed at least twice an hour and an area concept of news . . . not just Evansville news . . . but news from a stringer system.



Programing providing vital information about the city's industrial life

Service program features are another requisite for keeping audiences. During the past three years, WJPS has developed, for instance, brief safety features, using the voices

(*Please turn to page* 45)

YOU CAN QUOTE ME...

"RCA Victor distributors tell me they select the WLW Television Stations to advertise RCA Victor Color sets because they're among the Colorcasting leaders in the nation . . . with their Color TV engineering skills, wonderful Color programming, and Color selling power."

Jack M. Williams, Vice Pres.
Advertising and
Sales Promotion
RCA Sales Corporation

I'LL SAY THIS...

"WLW Television Stations have gone all out to sell RCA Victor Color TV sets in the grand tradition of the Crosley Broadcasting group . . . covering store fronts and home fronts to really mean business for RCA Victor. Advertisers have a pot of gold waiting for them at the end of the WLW Television Color rainbow!"

Raymond W. Saxon, Vice Pres.
Marketing
RCA Sales Corporation





COLOR TV



Call your WLW Representative . . . you'll be glad you did!
the dynamic Crosley Stations

WLW-C Television Columbus
WLW-T Television Cincinnati
WLW-A Television Atlanta
WLW-I Television Indianapolis
WLW-D Television Dayton

WLW Radio

Crosley Broadcasting Corporation



What do Rochesterians do after midnight?

SEE PAGE 63
FOR THE ANSWER

• JOIN B P A • JOIN B P A • JOIN B P A • JOIN B P A • JOIN

very important persons will meet on the sidewalks of New York during the...

BROADCASTERS' PROMOTION ASSOCIATION

6th ANNUAL CONVENTION

WALDORF ASTORIA

November 6-7-8 NEW YORK, N.Y.

BROADCASTERS' PROMOTION ASSOCIATION
% P. O. Box 9736, Cleveland 40, Ohio

Send today!

Please rush me more information about BPA

Name _____

Company _____

Address _____

City _____ State _____

Commercial commentary *Cont. from p. 1*

More seriously, however, the arguments against Minowism do n depend on the personal idiosyncracies of the man himself.

"Newton Minow," says Washington attorney W. Theodore Pi son, "is brilliant, articulate, and sincere."

But Pierson, at the Northwestern University Law School's Co ference on Freedom and Responsibility in Broadcasting went on attack the Minow course of action as "illegal, unconstitutional a (violating) basic principles on which our American society h been built."

Yes, the case against Minowism involves fundamental principle principles which many modern theorists seem bent on disregardin

Recently, I have read a superb essay by Roy Larsen of *Time* whi appears in a new book, *The Promise of Advertising*, just publish by the University of Illinois.

Larsen in this essay is not concerned with Minow but with a other Administration pet, John K. Galbraith, author of *The Afflue Society*. Yet it is startling to see how closely his arguments again Galbraith's economic theories parallel the arguments against Minow ism. Exactly the same principles are involved.

Minowism and Minowtiae

"Prof. Galbraith," writes Larsen, "would apparently prefer t make the equations easier to solve by ruling out public taste. In i place would be imposed the taste of government, perhaps an Offic of Good Taste.

"What Galbraith overlooks is the cost—the cost in freedom, i innovations, in vitality—of interfering with human options."

This of course, is exactly what Newton Minow overlooks.

The FCC Chairman protests that he is "against censorship" an in this I believe he is being wholly sincere and also wholly naive.

How any mature man thinks that a potent government official ca stand up before a group of broadcasters, spell out for them his per sonal tastes in tv programs, and then threaten to revoke their licens unless they do a better job of "public service"—all this without th open implication of censorship is beyond my comprehension.

But if Mr. Minow shrinks from the label of censor, one thing a least is clear. He obviously believes that government pressure on a communications medium can produce greater benefits than can the free creative efforts of free men in a free society.

In this he violently denies a basic article of American faith.

Our belief in freedom is not merely an honorable allegiance to a noble moral concept. It is also a passionate, practical conviction that freedom brings the greatest good to the greatest number.

This is the real argument against Minowism—that it will *not* mean the greatest good for the greatest number of Americans.

No, Minowism in the long run can only produce Minowtiae—dozens of dull, solemn, trivial programs which may satisfy the FCC Chairman's public service formulas, and look good when described on a license renewal application, but which can only be realized at the cost of the real vitality and real creativity of the medium.

Broadcasting today does not need more Minowtiae or minutiae of any kind. We do need many more really substantial program achievements. But let's not delude ourselves about such achievements.

They can only come from free men, operating in a free creative climate, uncoerced by Mr. Minow, by the FCC, or by anyone else.



QUALITY BROADCASTING SELLS
RICH, RICH SOUTHERN NEW ENGLAND

QUALITY IN SEAMANSHIP IS EXEMPLIFIED BY THE TRAINING RECEIVED BY CADETS OF THE UNITED STATES COAST GUARD ACADEMY, NEW LONDON, ON SUMMER CRUISE ABOARD THE USCG EAGLE.

IN RICH, RICH SOUTHERN NEW ENGLAND, QUALITY IN BROADCASTING IS THE HALLMARK OF WTIC-TV AND WTIC RADIO WHOSE FIRST CONSIDERATION IS ALWAYS THE VIEWER AND LISTENER.

WTIC–TV 3 **CBS Affiliate**

REPRESENTED BY HARRINGTON, RIGHTER & PARSONS, INC.

WTIC 50,000 watts **NBC Affiliate**

REPRESENTED BY THE HENRY I. CHRISTAL COMPANY

WTOK-TV

MERIDIAN, MISSISSIPPI



A MOST

EFFICIENT

MEDIA BUY

*MISSALAND — thirty-six counties in Mississippi and Alabama covered by only one television station—WTOK-TV. Facts prove that WTOK-TV offers advertisers one of the nation's most efficient media buys. Before completing your next market list, take a close look at MISSALAND and WTOK-TV. Here's why:

- 159,400 Television Homes
- $530,093,000 Retail Sales
- $796,636,000 Effective Buying Income

Copr. 1961, Sales Management Survey of Buying Power, further reproduction is forbidden

WTOK-TV
MERIDIAN, MISSISSIPPI

CHANNEL 11
CBS PRIMARY AFFILIATE
NBC - ABC
BOLLING COMPANY REPRESENTATIVE

National and regional buy

in work now or recently complete

SPOT BUYS

RADIO BUYS

Robert Hall, New York, is currently involved in a promotion whic is but the beginning of a more extensive operation. As of 2 Octob this will enter 150 markets and a total of 350 to 400 stations in bot radio and tv. A good part of this is radio and involves two to thre stations per market. The frequency of spots will range from 40 to 5 per station per week. Time segment: day minutes. The flight wi extend through mid December. Agency: Arkwright, New York Buyer: Jim Hacket.

C. F. Mueller Company, Jersey City, N. J., will open a spot cam paign for its macaroni products towards the end of September. It' scheduled for 16 weeks in some 30 markets. This will use day min utes on one station per market. Agency: DCS&S, New York. Buyer Stew Eckert.

Chrysler Corp., Detroit, has a promotion coming up for Plymouth This will go into the top 50 automotive markets on two to three sta tions per market. Frequency: six to 20 per week per station, depend ing upon the market involved. Time segment: traffic minutes. There will be two flights, 28 September for three weeks, and mid-Novembe for a two-week run. Agency: N. W. Ayer, Philadelphia. Buyer: Dor Heller.

TV BUYS

American Home Products Corp., New York, has a forthcoming campaign for its Aerowax. This is scheduled for some 30 to 40 markets. For time segments this will use day and night minutes. The starting date is 11 September to continue for an 11-week flight. Agency: Ted Bates, New York. Buyer: Jack Scanlon.

The Procter & Gamble Co., Cincinnati, will soon open or add to campaigns for several of its products. After the buys have concluded Duncan Hines layer cake should be the biggest one, but for present buys Zest has reached a conclusion and will go into 50 to 60 markets starting 1 October and on through the P&G year. Time segment: night minutes. The other products, whose starting dates are all as soon as possible, are Tide and Cheer. Agency: B&B, New York. Buyer: Paul Halpern.

Campbell Soup, Camden, N. J., is preparing a campaign for its Franco American products and Swanson tv dinners. This will go into about 40 to 50 markets with both day and night minutes. Agency is asking for 75 rating points per market. The starting date will be in September. Agency: Leo Burnett, Chicago. Buyer: Eloise Beatty.

Corn Products' Best Foods division, New York, looks forward to a promotion for its Nu-Soft fabric softener. This will begin on 25 September and go on for an eight-week flight. The client will use day minutes and fringe 20's. In 25-plus markets and the frequency will vary from 6 to 15 weekly. Agency: Mc-E, New York. Buyer: Judy Bender.

SPONSOR ASKS

(*Continued from page 40*)

of selected seventh and eighth grade elementary school students to deliver their individual safety messages along with the Evansville Police Department's safety officer. These messages have been broadcast, primarily, in the morning and afternoon hours when children are travelling to and from school. In summer months. WJPS has had special safety messages recorded by safety officials of the Indiana, Kentucky and Illinois State Police. These messages have been tailor made for WJPS also for summer holiday driving such as Memorial Day, Fourth of July and Labor Day. A radar watch feature has also been utilized in public service feature material with the cooperation of The Evansville Police Department. This enables WJPS to tell motorists the area (not exact location) where radar is operating, making motorists more conscious of speed control.

A newly developed program feature has been *Count Your Blessings.* Produced by WJPS the program pays tribute to local and area industrial plants which certainly bring a blessing to the economic life of the area. Personal letters were sent to the leading large and small industrial plants in the WJPS area. In return, the industrial plants sent the station statistics, history and general information about the plant. This was incorporated in the feature material and broadcast at frequent intervals.

Another program innovation in the form of specially taped inspirational messages by local Clergymen has been utilized. WJPS invited all the ministers from all the city's denominations to come to the station and select their favorite bible message, record it and then after an appropriate introduction and close, this recording was produced by WJPS. These features have been broadcast throughout the day and are a special program feature.

These examples of locally produced service features, accompanied by syndicated features such as Dottie Frye, Jimmie Fidler and others, plus well produced station jingles, contests, good music and frequent news, has been proven to be a valuable formula for successful us.

Richard E. Shireman, *gen. mgr., KBTR, Denver*

Features play a big part in our new schedule, along with good music. We here in Denver are proud of the area we're living in, and we want KBTR to have a Denver personality—to represent, resemble, reflect, and serve the



Our women's show advises homemaker on where to go, what to do, what's new in city

Denver area. For this reason, when we developed our news department, we also planned our newscasts so that local news is broadcast first.

We've had a pleasant reaction from the Denver service clubs and the general public to a new series of broadcasts with much local interest. KBTR attends the luncheon meetings of the Denver service clubs—Kiwanis, Lions, etc. We tape the remarks of the speaker, or at times record the president, board of directors, etc., discussing the club activities.

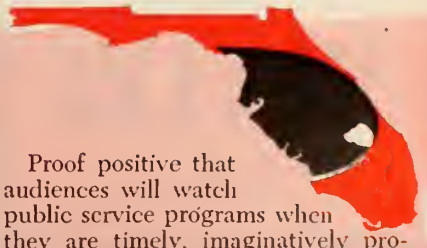
WFLA TV

PUBLIC SERVICE SHOWS

DO get audience ...in the land of Profitunity!

TAKE A LOOK AT THESE ARB SPECIAL SURVEYS ON OUR "BATTLEGROUNDS OF THE COLD WAR" SERIES!

STATION	PROGRAM	DATE & TIME	RATING
WFLA-TV	"Battlegrounds—Cuba, Castro & Communism"	5-5-61 10-11 PM	18
STATION "A"	"Twilight Zone" & "Eye Witness"		18
STATION "B"	"Detectives" & "Law & Mr. Jones"		7
WFLA-TV	"Battlegrounds—Secret Life of Adolph Hitler	5-30-61 7:30-8:30 PM	20
STATION "A"	"Jungle—Tarzan" (Movie)		25
STATION "B"	"Bugs Bunny" & "Rifleman"		3
WFLA-TV	"Battlegrounds—Remember Us?"	6-12-61 10-11 PM	12
STATION "A"	"Hennessy" & "Dangerous Robin"		15
STATION "B"	"Adventures in Paradise" & "Peter Gunn"		11



Proof positive that audiences will watch public service programs when they are timely, imaginatively programmed and actively promoted. It is this community-thinking leadership over the years that has made WFLA-TV the station that best serves West Coast and Central Florida. For costs and availabilities, contact us or your Blair-TV man.

Channel 8

NATIONAL REPRESENTATIVES, BLAIR-TV

wfla-tv NBC

TAMPA - ST. PETERSBURG

We've put more emphasis on our sportscasts, with the local headlines coming first, as well as covering live games such as the Denver Broncos during the football season, and other sports news as the seasons dictate. And again on our area level approach, we *personalize* our sports news by including from time to time as a special feature, the names of players at our local public and private country clubs, etc., who have racked up the best scores for the day.

Our women's show, which is actually a *western living* program, of general interest to both men and women, suggests good picnic areas, where to go, what to do, and what's new in Denver, as well as featuring interviews with outstanding personalities.

We carry a religious service live every Sunday from the different Houses of Worship in Denver; a panel show on which Denver businessmen discuss matters of interest in the area; educational features; and, special events such as the Blue Jeans Symphony are broadcast as they happen in Denver.

NET TV

(*Continued from page 28*)

work *dispersion* patterns."

Scherick told SPONSOR that ratings no longer serve as the prime tool in purchasing, programing and time. "A rating point is not a rating point any more," he asserted. "A rating point is the sum of its qualitative parts, and to each advertiser only some of those parts represent their real potential market. In fact, in many categories of products part of a rating point is waste circulation; money spent with no hope of sales to advertise payout. The market place is not homogenous and neither is network television. Networks even vary dramatically among themselves."

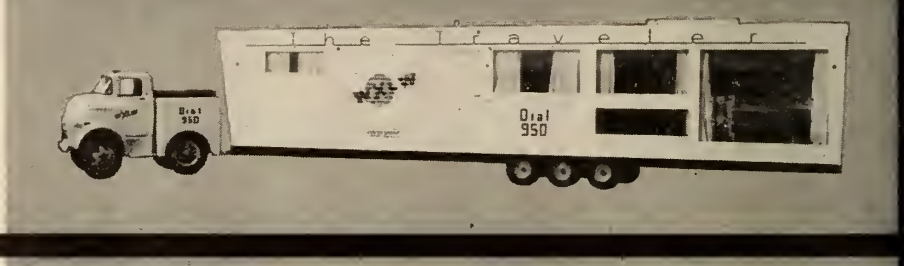
What's ahead in television programing? Michael Dann, vice president, CBS programs, New York, paints a provocative picture. The programs will continue to run to longer forms, in Dann's educated opinion. The 15-minute program will die in the daytime. The half-hour dramatic form will all but disappear from the nighttime schedule. Essentially, as Dann sees it, the networks will have hour and half-hour shows in the daytime but the nighttime schedules will consist primarily of 60-minute programs and maybe some 90-minute shows. Half-hour shows will be confined to quizzes, comedy, panel shows. Dann said the half-hour drama, so common during the first 10 years of network television, was really a radio carry over that has been outlived.

As far as subject content goes, Dann observed that there would be greater variety in the dramatic form than there has been in the past. Obviously, he said, as far as the three network schedules go, the western and action form were more prominent than any other kind of dramatic show. However, with their decline in popularity, there are a great many other areas, such as romance, comedy, melodrama, etc., which will become more prominent, in Dann's opinion. In addition, the marriage between the semi-documentary and the entertainment form will undergo further development. "The success of 'The Eichmann Trial' and 'The Day Lincoln Was Shot' proves the growing public interest in programs

IN INDIANAPOLIS...

WXLW

BRINGS THE MOUNTAIN TO MOHAMMED



IN INDIANAPOLIS...

WXLW

BRINGS THE PEOPLE TO THE NEWS



RESULT: IN INDIANAPOLIS . . . WXLW DELIVERS THE GOODS!
The WXLW Traveler, a complete radio station on wheels, makes new friends daily for the station, new customers for your product as it becomes the center of attraction in every community it visits. In addition, the two WXLW Newsmobiles go the average news broadcast one better. They actually bring listeners to the news via direct, on-the-scene live reports. This combination only serves to enhance the adult programming featured exclusively on WXLW. Needless to say, these are the people who CAN and WILL buy your product . . . the people who Do listen to the only station for them in Indianapolis . . . WXLW.

CONTACT YOUR NEAREST ROBERT E. EASTMAN REPRESENTATIVE

950 ON YOUR DIAL

WXLW

RADIO INDIANAPOLIS



In the last three decades advertisers and their agencies have spent billions of dollars on air. A lot of people lived on it. A lot of goods were moved.

To those who live on air SPONSOR serves a function no other publication can match, for SPONSOR is the most definitive study of air in the broadcast industry. It is the news of air—the plans of air—the progress of air—the thoughts of air—the very life of air—delivered to you every week—52 weeks a year.

Most every man who's gotten anywhere in air reads SPONSOR. The man who wants to get there faster reads SPONSOR *at home*—because the very chemistry of broadcasting—the factors that make it move and earn its salt are just much too important for light reading on a routing list.

If you live on air—read SPONSOR at home. Read it on A time, B time or C time but make sure it's *free* time at home. At the price of only $8 a year you can have 52 issues of this most *useful* publication in the field at your side—to see, study, tear out and file. It's the best investment you'll ever make. Order your home subscription today.

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

that have a factual basis," Dann said. "Moreover, the recent success of public affairs programing in television, as compared to the relative failure of this kind of programing in radio, also indicates the audience's desire to be informed as well as entertained," Dann declared.

All this, in the opinion of the knowledgeable Dann. means that the programing trends of the future will deal with more important programing and that the networks will offer a far more diversified schedule than in the past.

Less and less of the total television time will be programed by networks in the future, James F. O'Grady, executive vice president of Young-TV, predicted. "However, paradoxically, a greater proportion of the time that the networks *feed* will be *controlled* by them," O'Grady asserted. "Whereas in the past, a fair proportion of network programing was furnished by outside producers, this will diminish. We think that the networks will control much more strictly the programing which they feed. More and more of the programing day will be filled by local stations. There will be more local public service shows, prepared by the stations themselves and or station groups."

This trend, as O'Grady sees it, wa impelled in part by the Washingto climate, but to a greater extent b the general feeling among statio management that tv outlets shoul program more features in the com munity interest. O'Grady said cur rent studies on network option tim give credence to this opinion.

O'Grady stated that the increasin propensity of networks to sell indi vidual spots will affect the statio income and unless new advertiser are attracted to tv by the networks national spot revenue of station wil be hurt and profit margin greatl diminished.

"The only factor that may stop thi trend is the fact that the overall pro graming trend will take time awa from the webs," he asserted. "Thi would enable stations to get more in come from local, regional and na tional spot sources."

John H. White, national tv sales manager of H-R Television, Inc., agreed with White and others that the network evening hours will definitely be carrying more spot business in the future. Commercially, this selling participations would mean that the 40-second commercial may be a short-lived innovation. "There is no question that soon a minute must be opened up on the break in order to maintain a station's national spot revenue." White maintained. "Undoubtedly since the webs are in the spot business, before long the affiliates will require them to relinquish a minimum of one 1-minute commercial per half hour on a regular basis for national spot sales. without the prohibitive co-op fee and the other restrictions there heretofore have hampered the sale of co-op minutes."

Barring totally unforseen conditions (and eliminting the advent of pay-tv from consideration), it appears to Leslie L. Dunier, vice president in charge of radio-tv, Mogul Williams & Saylor, that web tv will continue to be a high-potency medium for any advertiser who finds it affordable within the framework of his overall marketing plan.

"If the seemingly new network buying concepts are changing the general picture of the medium as we've known it for 13 years, it's merely another indication that network tv is



NO!

"TRIPLE SPOTTING ON KVOO-TV"

Many agencies and advertisers have been concerned about over-commercialization as a result of the 42-second breaks this fall.

The management of **KVOO-TV** has reaffirmed its policy which has been in effect for the past five years: there will be no triple spotting . . . no over-commercialization . . . on Tulsa's Channel 2.

"Our policy on the above remains absolutely inflexible. **WE WON'T DO IT!**"

The result? You buy with confidence when you buy KVOO-TV in Tulsa.

KVOO-TV

Represented by

Edward Petry & Co., Inc.

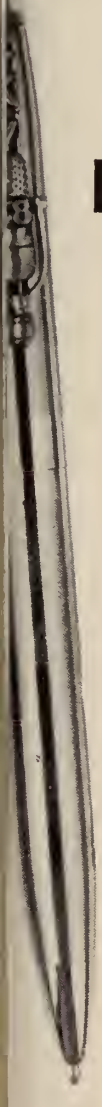
2

The Original Station Representative

Pick a Proven Winner! EFFECTIVE!

UR STATION CALL LETTERS WITH A MINIATURE MIKE OR TV CAMERA

Sculptured in striking 3 Dimensions on this Superb 'Mike' Pen





LASTING!

Winning Raves Coast to Coast!

"...excellent promational pieces...." —KXLY Spokane, Wash.

"...our clients and listeners have been delighted with them...." —WRDW Augusta, Ga.

"...the hottest pramatian item the statian has ever had...." —KWAM Memphis, Tenn.

"...the finest quality I have ever seen...." —KTCS Fort Smith, Ark.

"...I think you have anather winner....Everyane camments an them and the quality af your pens is autstanding...." —WGR Buffalo, N. Y.

"...We were delighted with the MIKE PENS...." —WNOO Chattanooga, Tenn.

"...Very impressed with their appearance and quality...." —KCLN Clintan, Iowa

"...A fine value and excellent pramotion piece...." —KGCX Sidney, Mant.

"...very attractive and very effective...." —WJTN Jamestown, N. Y.

"...a terrific idea...." —KENE Tappenish, Wash.

AND DOZENS MORE LIKE THESE IN OUR FILES

NEW!

These handsome pens will win many friends everywhere for your station: Your call letters are handsomely sculptured in 3 Dimensions above the miniature mike and permanently mounted on these fine pens. On the TV pens your channel number also will appear below the miniature camera.

Each pen is masterfully hand-finished by skilled jewelry craftsmen to provide an impressive conversation piece. These superb pens — in gold or silver finish — are comparable to the finest made. They are mechanically foolproof and fully guaranteed.

SPECIAL SAMPLE OFFER

6 Sculptured 3-D 'Mike' Pens

Mike or Camera Design - $15

No charge for models or dies on this special offer.

Prompt 2-week Delivery

RECIPROCAL TRADE
Considered

WIRE, PHONE, OR WRITE FOR DETAILS

Cut out and Mail Today!

T. H. ENTERPRISES, 136 West 22nd Street, New York 11, N. Y. ORegon 5-4706

T.H. ENTERPRISES, LTD. 136 West 22nd Street • New York 11, New York

☐ *I am interested in Reciprocal Trade. Please send full details and price list at no obligation.*

Statian: .....

Signed: .....

☐ *Kindly ship 6 Pens on Your Special Sample Offer*

Title: .....

☐ Mike Design ☐ Check herewith; ship prepaid

Address: .....

☐ Camera Design ☐ Bill my statian

City: ..... Zone: .....

Call letters: ..... Channel No.: .....

State: .....

rapidly reaching full maturity by virtue of its greater flexibility and adaptability," Dunier said.

Dunier observed that in spite of the burgeoning of spot carriers (a not-so-new concept that is likely to gain even greater acceptance in the months to come) there will always be a place for the advertiser who needs and can afford full or co-sponsorship. "Yet, it cannot be denied that participating programs permit greater net unduplicated exposure, and, moreover, accommodate a multi-product advertiser requiring maximum flexibility on a minimum (for tv) budget," Dunier declared.

According to Dunier, the other side of the picture tube presents an equally convincing argument. "Whether we talk of a continuing series or one-shot specials, the benefits accruing to a program sponsor or co-sponsor are indisputable."

The future of network tv hinges on its ability to keep pace with the shifting economic tides, Dunier insisted, and anything that allows for greater flexibility, and hence greater participation by more advertisers, will meet that objective.

Crystal-balling at his workbench at the Gardner Advertising Agency, Roland Martini, executive director of radio-television, said everyone was trying to build that impossible bridge —the bridge that joins high quality with mass entertainment. "I'm not sanguine about that attempt," Martini declared. "There'll be good spans, but the bridge will never be completed. This dream is caviar to the general."

Martini told SPONSOR he entertains the hope of a three-way partnership: network, agency, producer. He described it as a partnership based on mutuality of purpose for the total good of the industry. "It seems to me that during the last three years there has been a growing tendency to restrict this relationship," he said. "Sometimes, unless you're a Jack-Be-Quick, information is hard to come by, and the webs treat new programming as topsecret. This makes it most difficult to plan a campaign or a buy; it is frustrating to agency, sponsor and to network salesman. The salesmen have no idea of new product 90% of the time, and their service value is reduced to peddling open minutes and assorted sustaining dogs. The often quoted argument that a show that is 'peddled' at large lose its impact is to me poppycock. That's like saying that Leonardo da Vinci's Mona Lisa has lost its value because millions of people have seen it. As far as I'm concerned, television, in spite of all its fault, its paranoiac affair with violence, sex, westerns, is still a fairly healthy medium that assembles a lot of people in the most fantastic free forum the world has ever known. That it suffers from greed and stupidity at times is unfortunate, but only because man is imperfect."

In turning prophet, John Ennis, vice president and media director of Fletcher Richards, Calkins & Holden, observed that today the marketing of consumer goods is in a strong current of corporate diversification. The consumer, he said, is being overwhelmed with many new products of which only a few will ever acquire a warm personal identity.

"If it is generally believed, as we do, that one important trend in advertising over the next decade will find more and more corporations publicly assuming responsibility for the quality of all their brand names, network tv faces an increasing opportunity to capitalize on year-'round sponsorship of consistent tv plans by multi-product manfacturers." Ennis declared. Edward P. Shurick, executive vice president of Blair-TV and dedicated student of broadcasting's ills, was concerned with the ultimate nature of programing, network finances and, finally, the fate of spot carriers.

Shurick said to SPONSOR: "Among many significant things that could contribute to the destiny of television networks are (1) greater and greater Washington influence like an iceberg to place responsibilities of significant programing, for international as well as domestic consumption, above those of escape entertainment . . . while audience ratings may suffer, impact of the medium will be enhanced."

Shurick's second point was that there was need of a complete overhauling in the financial structure of the networks to correct their declining net profit position and to head off a growing crisis of finances, (not quality or importance of service) with their families of affiliated stations. He said selling network programs on a spot participation basis was a matter of expediency.



NO, THIS IS "KNOE-LAND"

(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)

JUST LOOK AT THIS MARKET DATA

Population	1,520,100	Drug Sales	$ 40,355,000
Households	423,600	Automotive Sales	$ 299,539,000
Consumer Spendable Income	$1,761,169,000	General Merchandise	$ 148.789,000
		Total Retail Sales	$1,286,255.000
Food Sales	$ 300.486,000		

KNOE-TV AVERAGES 71.7% SHARE OF AUDIENCE

According to March, 1961 ARB we average 71.7% share of audience from 9 a.m. to midnight, 7 days a week in Monroe metropolitan trade area.

KNOE-TV
Channel 8
Monroe, Louisiana
The only commercial TV station licensed to

CBS • ABC
A James A. Noe Station
Represented by
H-R Television, Inc.

Photo: Westinghouse Electric Corporation, Lighting Division Plant, Vicksburg, Mississippi, producers of fluorescent and incandescent lighting equipment for commerce and industry.

AN OPEN LETTER TO THE INDUSTRY

In the past year, to the best of our knowledge, only one single has hit a million: Elvis Presley's "Are You Lonesome Tonight?" Actually, there have been several No. 1 singles in the past few months that have not even hit half-a-million sales! We're all concerned about the badly sagging sales of singles. Everyone realizes our industry needs singles sales. They're vital to our business.

What can we do about it?

Warner Bros. Records this week introduces to all members of the industry a revolutionary new concept in singles. We call it the:

PLUS 2 OLDIES SINGLE

What "PLUS 2" means is this. Customers get not only the usual two new songs per single, but also the two "Oldies" (past hits of the artists)—all for the same price as an ordinary single. One single with 4 songs for the price of 2.

Everyone gets more from this:

CONSUMER: *Gets two* ***more*** *songs for the same price. And when the consumer catches on to the value, and sales go up... and up... and then...*

DEALERS: *Get* ***more*** *sales at today's* ***normal*** *discount structure...*

RADIO: *Gets* ***more*** *readily-available material for varied air play...*

DISTRIBUTORS: *Get* ***more*** *sales at today's* ***normal*** *discount structure...*

JUKE BOXES: *Get* ***more*** *plays...*

MUSIC PUBLISHERS AND COMPOSERS: *Get* ***more*** *royalties, plus* ***more*** *hits turned into standards...*

ONE STOPS: *Get* ***more*** *sales at today's* ***normal*** *discount structure...*

RACK JOBBERS: *Get* ***more*** *sales at today's* ***normal*** *discount structure...*

AFM AND MUSICIANS: *Get more contributions to the Trust Fund, plus* ***more*** *potential employment...*

AFTRA AND SINGERS: *Get* ***more*** *contributions to the Welfare and Pension Fund, plus* ***more*** *potential employment...*

RECORDING ARTISTS: *Get* ***more*** *royalties, plus* ***more*** *exposure of their hits, plus* ***more*** *stature built through standardizing their Oldies...*

RECORD COMPANIES: *Get* ***more*** *sales...*

Warner Bros. Records is behind the "PLUS 2" concept 100% ... with ads, promotion, merchandising aids. We're in for the long-term push. We invite... we urge other manufacturers (many of whom can benefit more than us because of their greater store of "Oldies") to join in this project to reactivate and stimulate the singles business.

There is a future to the singles business.

Everyone will benefit.

The "PLUS 2" SINGLE may well be the revolution we've all been waiting for.

JAMES B. CONKLING, *President*
WARNER BROS. RECORDS, INC.

JOIN B P A • JOIN B P A • JOIN B P A •

RADIO CORRALS

(*Continued from page 30*)

standing service to boatmen and for promoting safety and good fellowship.

The marina awards were just one of many special promotions developed to tie-in with the Bonadette radio announcements and carried considerable weight in spotlighting the product. Other promotions included the Bonadettes sweepstakes, a contest with 186 prizes.

The stations involved in the promotion also backed up the program with merchandising efforts of their own which included giant sized mailing cards—featuring Bonadettes and program schedules.

"The stations," says Halpern, "should get an accolade for the fine merchandising job." He says although merchandising was not a condition of the station buys, the stations came through "magnificently" on their own.

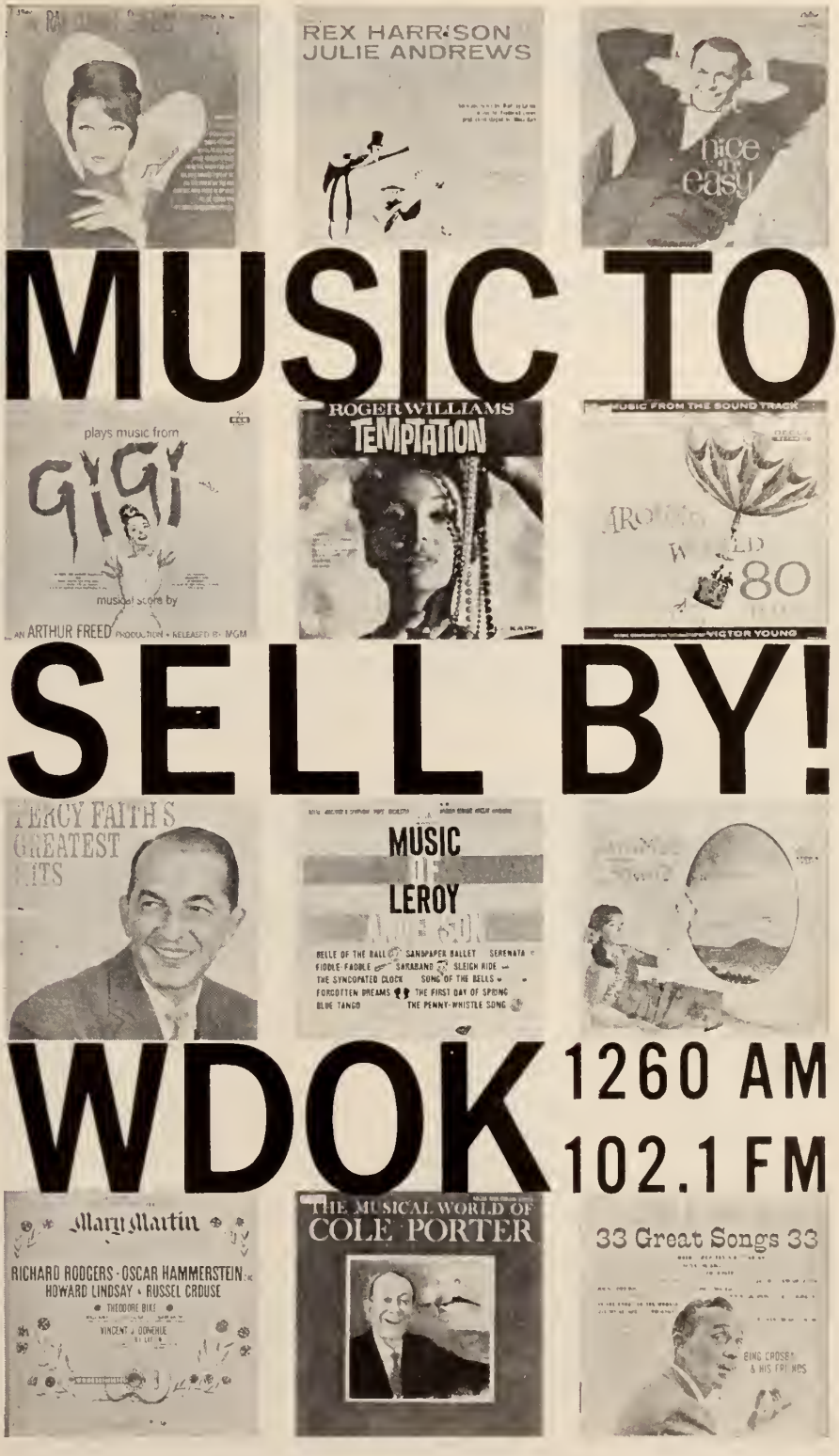
An item which played a major role in the entire campaign was the distribution of a complete and thorough-going boating safety manual entitled *The 1961 Bonadettes Manual for Safe, Happy Family Boating*, produced and written by the Council for Safe Family Boating.

The booklet, the brain child of Ted Gotthelf, president of the agency, a long-time devotee of the boating sports, and accomplished mariner, was distributed to listeners by request and also made available at the marinas.

The pamphlet which contained among its host of helpful boating information a list of the selected marinas, entry blanks for the Bonadettes Boatman's sweepstakes, spotlighted also the stations on which the Bonadette message could be heard.

As evidence of the widespread appeal of the Bonadettes campaign, calls for the booklet resulted in the distribution of some 150,000 copies during the June through August boating season.

The Bonadettes message received additional exposure through the U. S. Power Squadrons and the Coast Guard Auxiliary. Both organizations hailed the Bonadettes manual as a strong aid in safe boating and requested bulk quantities of the booklet for distribution.



CLEVELAND'S NO. 1 INFLUENCE

WDOK, 1515 Euclid Ave., Cleveland 15, Ohio

MAin 1-2890 • TWX: CV 158

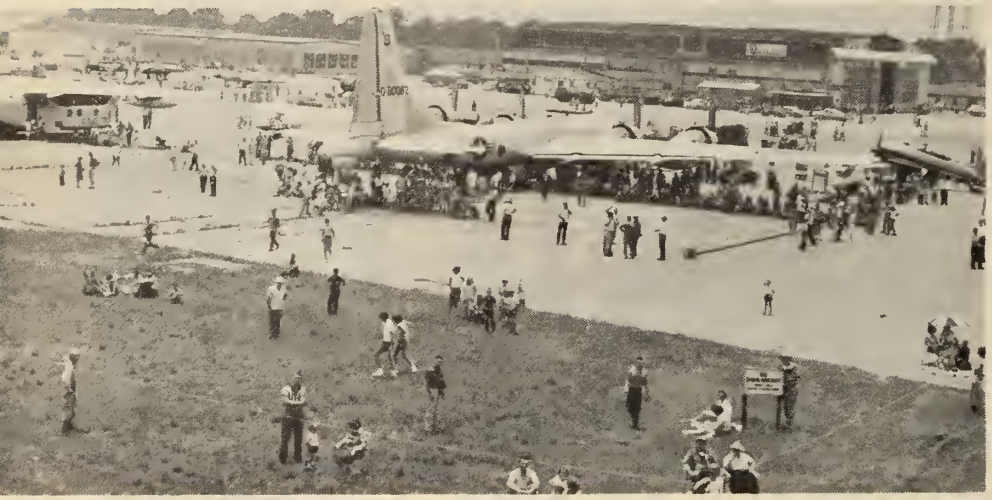
Fred Wolf—President & General Manager

National Rep.: H-R Representatives, Inc.

PLaza 9-6800

SPONSOR WEEK WRAP-UP

GOLDEN JUBILEE celebration for naval aviation was held at Ryan Air Force base, Louisiana, pictured here. The show called Sky-O-Rama was sponsored by WBRZ-TV, Baton Rouge, for the third year in cooperation with the Defense Department. It was second largest air show in South





PATRIOTISM COMMENDED. Accepting a copy of the Oklahoma State Senate resolution commending WKY Radio and Television for their 'Truth Broadcast' program and sponsoring 'Fly the Flag Week,' is Norman P. Bagwell, v.p. and general manager of the Oklahoma City station. L-r are Lt. Gov. George Nigh, Senator Robert Bailey, author of the resolution, Norman P. Bagwell, Jim Terrell, asst. mgr. WKY-TV, and Lee Allan Smith, asst. mgr. WKY-Radio

Advertisers

Campaigns:

• **Mazola Corn Oil** and **Go Medal Flour** will join in a prom tion using a recipe for making p crusts as the theme. It includes sp tv in major markets starting this fa

• **Strohmeyer & Arpe,** special food processors, has scheduled a campaign for the metropolitan Ne York area starting 18 September. will use 300 filmed tv spots over twenty week period.

• **Mark C. Bloom,** tire dealer Los Angeles, has signed with KML in that city to sponsor one hour multiplex stereo on Sundays from 3 4 p.m.

• **Daniel Mordecai Compan** New England food broker, has sign with WORL, Boston, for a one ho program, 11 a.m. to noon, Mond through Saturday for 52 weeks.

• **The Borden Foods Compan** and **Reynolds Wrap Aluminu Foil,** teaming up to promote a ne recipe, instant whipped potatoes pa mesan-O, will utilize network tv in

ANOTHER ANNIVERSARY is celebrate by station WWRL—their 35th. Mayor Rob ert F. Wagner (r) presented a certificate merit to William H. Reuman, owner an founder at City Hall party for N. Y. statio



)int campaign during September nd October. It will go into commer-ials on the Dick Powell Drama Se-es on NBC TV.

• **The Adams Corp.,** Snack oods Firm, is expanding its fall nd winter advertising to double the market coverage. In addition to ntinuing participation on NBC's *oday* and *Jack Paar* shows, the firm as scheduled spots on Dick Clark's *merican Bandstand* and *The Magic anch*, both at ABC and in full color.

EOPLE ON THE MOVE: Henry Wudlick to advertising manager r the central, western and eastern visions and **Raymond Hegre** to lvertising manager for the Chicago vision, both at Red Owl Stores, inneapolis . . . **William A. Dris-r, Jr.,** to v.p. in charge of market-g, consumer products, at B. F. oodrich . . . **Robert L. Kress** to oduct marketing manager for spe-al products at Campbell Soup . . . **)sephine Young Case** has been ected a director at RCA to succeed rs. Douglas Horton . . . **Jack M. Strauss** has terminated his twelve year association with the Kaynar Company and has also resigned Kaynar accounts from his advertising company, J. M. Strauss . . . **Allison B. Hart** has been made v.p. and general manager of Helene Curtis Internacional S. A.

Acquisition: Colgate-Palmolive has acquired **Reefer-Galler, Inc.,** maker of moth control products, for a cash sum slightly less than $1.5 million.

Agencies

Agency appointments: Better Vision Institute retains **Kohler** for professional and trade communications . . . Harvell-Kilgore Corp., Bolivar, Tenn., manufacturer of specialty toys and a new line of houseware products, to **Frank B. Sawdon, Inc.,** L.A., (spot radio and tv will be involved) . . . William Freihofer Baking Company, Philadelphia, to **Werman & Schorr** . . . RMS Interiors, Hill-Shaw Co., and Charles Schwartz & Co., all to **Bozell & Jacobs, Inc.,** Chicago . . . Lane Foods, Denver, to **Pleskach & Smith,** Omaha . . . Liggett & Myers for all of its cigarette brands and other tobacco products to **JWT** (involves the addition of L&M Filter $8-9 million) . . . Butter-nut Coffee to consolidate all advertising with **Tatham-Laird,** Chicago . . . Victor Hosiery to **Yardis** . . . Winrock Shopping Center, Louisiana, to **International Advertising Corp.** . . . Electro-Science Investors to **Jack Wyatt Company,** Dallas . . . Moscatello Beauty Products to **SIMA,** La.

New name: David Cummins & Associates, New Brunswick, N. J., agency will henceforth be known as **Cummins, Macfail & Nutry, Inc.**

Expansion: Co-Ordinated Marketing, Inc., has affiliated with Bergenholz & Arnesen in Copenhagen and Centrum Fur Absatzforderung in Zurich. This gives the New York based agency two European outlets.

(*Please turn to page* 61)



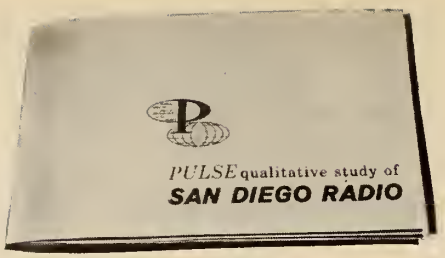
'S COUNTERFEIT. Having played on 'gambling deck' during a moonlit sail ere they won all this fake loot are Eleanor tzer (l) Y&R, Rachael Newman DCSS, and rvey Glascock of WIP, the Philadelphia ra-station which tossed this romantic cruise





MUU MUU GOWNS GAIN in popularity during the second anniversary of the day Hawaii was named the 50th state. Tribute was made on 'Gateway' show, KOMO TV, Seattle, by host Preston Price and beautiful station employees wearing Muu Muus

FAR-EASTLAND party, given to celebrate the fourth birthday of Eastland Shopping Center, was held at the permanent installation of WWJ, Detroit, in the Center. Tea and oriental food was served. Diane Krivens lent an exotic, oriental flavor to the fete



SPECIAL PULSE QUALITATIVE STUDY OF **SAN DIEGO RADIO,** SHOWS.....

1 KFMB reaches more different adults daily than any other station.

2 KFMB's audience listens more attentively, has more travel cards, credit cards and charge accounts.

3 KFMB is the adults' first choice for news and for fuller details of bulletins and flashes.

4 KFMB would be chosen if San Diego adults could have only one station.

5 KFMB reaches both men and women equally, all income groups, all educational levels.

Ask your Petry man for the full brochure which shows why this great station moves more merchandise.

KFMB RADIO CBS SAN DIEGO

TTC

WROC-FM, WROC-TV, Rochester, N.Y. • KERO-TV, Bakersfield, Calif.
WGR-FM, WGR-AM, WGR-TV, Buffalo, N.Y. • KFMB-AM, KFMB-FM,
KFMB-TV, San Diego, Calif. • WNEP-TV, Scranton–Wilkes-Barre, Penn.
WDAF-TV, WDAF-AM, Kansas City, Mo.

Represented by
Edward Petry & Co., Inc.
The Original Station Representative

TRANSCONTINENT TELEVISION CORP. • 380 MADISON AVE., N.Y. 17

What's happening in U. S. Government that affects sponsors, agencies, stations

WASHINGTON WEEK

11 SEPTEMBER 1961
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The FCC is back from its August vacation: it will now have the task of following through on the whirlwind actions it set in motion back in July.

Progress will, of course, be slower on resolution of the various rulemaking proceedings than it was in setting them for action. In all cases, the Commission must wait for deadline dates for filing of arguments. Then there will be oral arguments, and delays for final decisions, plus court appeals in some cases.

Nevertheless, **the months between now and the time the Commission again takes a vacation in August, 1962, will be eventful.**

Network option time, programing forms and station logs, plugola rules, question of whether to "break down" roughly half of the radio clear channels, new allocations and ground rules for fm radio stations. These are all in the FCC mill. Policy with respect to cancellation of station licenses for various reasons, and court rulings on whether the FCC has abused its power in this connection, are **all due to be advanced considerably in the months to come.**

There will be nothing as dramatic as last July, when new rulemaking orders seemed to be flowing out of the FCC every day. It is now a question of waiting for the various deadlines to be reached: deadlines for filing original arguments, reply arguments, hearing oral arguments, etc. But in total, the tides set in motion during July will **transform the regulation of broadcasting.**

Causing probably as much controversy as any of these other matters has been the late-July proposal to drop in new VHF TV stations in eight large markets which currently have fewer than three VHF's.

Plus the proposal to take single operating VHF's out of eight other markets, so they will be all-UHF.

Congressmen representing each of the markets which would lose VHF TV have been bitter. They have **accused the FCC of going off in too many directions at once with respect to UHF.** The FCC, they said, first agreed to do nothing until the New York City experiment could measure UHF possibilities, and now proposes to act before the experiment has even started.

Educational tv people have actually taken the FCC to court because the VHF drop-ins are all to be commercial, rather than educational. The theory behind this FCC action was to give viewers in as many markets as possible **a choice between the offerings of the three networks.**

The FCC also must continue to deal with Congress, even though the long-drawn-out session will end shortly, and in the meantime will be little concerned with broadcasting.

Already set are Senate Commerce Committee hearings on the FCC request for power to regulate networks. Also a **House Small Business Subcommittee hearing calculated solely to embarrass the networks,** but which may find the commissioners called to testify. This is aimed, ostensibly, at discovering whether network policies handicap small businessmen. Actually it arises because, according to some observers, Rep. Dale Alford (D., Ark.) is **miffed because of web handling of segregation.**

The Alford hearings are apt to be more noise than substance, and will be much more inconvenience to network officials than to the FCC. The Small Business Committee, in any case, is investigative and **can't report out legislation.** The Senate hearings will be tougher for all concerned.

(*Please turn to page* 59)

Significant news, trends in
- *Film*
- *Syndication*
- *Tape*
- *Commercials*

FILM-SCOPE

11 SEPTEMBER 1961
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SPONSOR
PUBLICATIONS INC.

Hartz Mountain will supplement its network schedule heavily with syndication for the first time in ten top markets.

Four programs are involved: Ripcord, Everglades, Trouble-Shooters, and Adventure a Scott Island—two of them first-runs.

Stations in the ten big markets are these: WPIX, New York; WGN-TV and WBKB, botl Chicago; KTLA, Los Angeles; KRON-TV, San Francisco; CKLW-TV, Detroit; WHDH-TV Boston; WEWS, Cleveland; WRCV-TV, Philadelphia; KDKA-TV, Pittsburgh, and WCTN-TV Minneapolis.

Most markets will have **just one show but some will have more.** Sale was announce by Al Goustin, general manager of Ziv-UA's special plans division.

Storer Programs' second acquisition is Men of Destiny, a biographical serie on outstanding men of our times.

Storer gets complete ownership and distribution rights from producer Pathe News an Windsor Productions of New York. Series has never been seen on television.

Distribution plan is flexible: **stations can buy either individual shows or the en tire library.** New production will be added as needed.

Storer's other show, previously acquired, is Divorce Court.

NTA reports that Play of the Week has been earning a good number of out standing seasonal rating shares averages in late evening slots.

One explanation is that late at night it attracts a higher-income audience, which form the largest single group viewing post-11 p.m. programing. (Last year Nielsen reported tha after 11 p.m. 60% of the tv audience consisted of over-$5,000 families and 31% of over $8,000 families.)

Here are Play of the Week's ARB season average shares for October 1960 to June 1961 including **two averages where the time period was switched:**

MARKET	DAY & TIME	SHARE
Boston	Fri., 11:15 p. m.	37.7%
Atlanta	Sat., 10:30 p.m.	32.8%
Atlanta	Sun., 11:15 p.m.	47.9%
Little Rock	Sun., 10:15 p.m.	47.9%
Columbus, O.	Sat., 11 p.m.	38.5%
Columbus, O.	Sun., 10:30 p.m.	44.0%
Houston	Sun., 10 p.m.	36.6%
Hawaii	Sun., 10:30 p.m.	50.0%
Scranton-Wilkes-Barre	Sun., 11:30 p.m.	35.9%
Hartford-New Haven	Thur., 10:15 p.m.	35.4%
Hartford-New Haven	Sat., 11:15 p.m.	33.3%
Spokane	Sat., 11 p.m.	39.7%
Greensboro-Winston-Salem	Fri., 11:15 p.m.	53.0%

Another area where Play of the Week has done well is Sunday afternoon: for example, Philadelphia, 3 p.m., 37%; Tampa, 4 p.m., 45.5%, and Amarillo, 2:30 p.m., 40.6%.

Contrary to all expectations, MCA's full-hour off-network re-runs are being scheduled throughout the evening—not just late at night.

The shows, **already sold in 70 markets,** are: Suspicion, Overland Trail, Cimmaron City, and Riverboat.

Here are 15 time periods in which **they have already started:**

TIME	MARKET AND DAY
6:30 p.m.	Cincinnati (Sat.), Portland, Ore. (Wed.)
7:30 p.m.	Dayton (Thurs.), Atlanta (Thurs.), Cincinnati (Wed. & Thurs.)
8:00 p.m.	Los Angeles (Thurs.), Mobile (Thurs.)
8:30 p.m.	Los Angeles (Fri.)
9:00 p.m.	New York (Mon.), Columbus, O. (Thurs.)
10:30 p.m.	Green Bay (Sat.), Minn.-St. Paul (Fri.)
10:45 p.m.	Milwaukee (Tues. & Thurs.)

In what's probably the largest Latin American tv feature film deal to date, Television Industries, Inc. has sold the entire RKO film library it owns to a group called Fall River Investment S.A.

It is headed by George Caputo, who acquires tv and theatrical rights in Central and S. A.

The library includes almost all the film made or handled by RKO up to 1955, **about 700 features, including some 83 post-1948's.**

Back in 1955 TI acquired the RKO library for $14 million.

WASHINGTON WEEK

(*Continued from page* 57)

Television is practically an innocent party with respect to bills to legalize the CBS contract with the National Football League.

As Congress came back from its own Labor Day recess, it appeared that time would be too short to pass a bill. Rep. Emanuel Celler (D., N.Y.) and several members of the Senate seemed to be determined to push a bill through.

It appeared, however, that **tv might gain less than it stands to lose.**

Bills to legalize concerted action by leagues to bar tv have always failed in the past. This has been due to disagreement on the general question as to **how much immunity sports enterprises should have from antitrust laws, rather than on the tv question.**

It is now entirely possible that limitations on tv **can sneak through on the back of a purely tv bill,** divorced from broader antitrust questions. And this opportunity is presented by the effort to permit league-wide bargaining over tv rights.

President Kennedy has sought to revive interest in a bill to give the Federal Trade Commission cease-and-desist powers.

The measure had foundered on objections that the **powers would be too sweeping.**

Although hearings made no mention of advertising, the effect would be to permit the FTC to yank commercials off the air and ads out of print in short order. Requirements would be a "prima facia" case against the advertising. In such cases, advertisers could be ordered to cease-and-desist pending final proof or failure of proof. At present FTC must go through its entire process and then wait for the outcome of appeals to the courts, sometimes a matter of years, before offending advertising can be stopped.

Advertisers are against the bill, but didn't even have a chance to testify before hearings were adjourned, perhaps for the rest of this year. **Opponents of the measure were too numerous within the House Commerce Committee, which was considering it.**

There is no evidence that the Kennedy plea for the measure has **in any way strengthened its chances for early passage.**

A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

11 SEPTEMBER 1961
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There seems to be a growing difference of opinion among timebuyers in heavy spot agencies on the effect that the spread of self-repping station groups has had on their workload from the viewpoint of having to see so many more salesmen.

The buyers who hold that this does pose a problem say that the **increase of salesmen becomes particularly tough when the pressure of buying is on.** It prevents them from giving the time they'd like to give to competitive presentations.

Another faction of timebuyers view the **group spinoff** as a **healthy** one for them.

Added salesmen competition tends, they point out, to: (1) **promote more thorough service,** since they're working with shorter lists; (2) **provide a better elucidation of station policies and ratecard complexities** and (3) encourage a **greater concentration of in-depth market information.**

The Federal Trade Commission's clampdown on push money for clerks trafficking in electric shavers will make it mandatory for a couple brands to revamp their advertising and promotion strategy and outlays.

Retailers aren't unhappy about the turn of events, because, unlike a co-op arrangement, they didn't benefit from this manufacturer largess.

What some oldline admen think would make an exciting theme for a series of debates: has the invasion of advertising by self-labeled scientists advanced or hindered the craft?

You'll find a lot of veterans who are convinced that the surething boys have put a **crimp in the creativeness and color of the business;** that by seeking to take the trial and error and speculativeness out of advertising they have ended up in **discouraging the development of the personality, the maverick and the pioneer.**

In other words, the **dominance of the IBM and the keeper of the books has made it difficult for the nurturing of the breed as, for instance, the late J. Sterling Getchel and the Phil Lennens, Ben Duffys and Leo Burnetts.**

P&G is riding high at the moment with its bake mixes (Duncan Hines) and its dentifrices (Crest, Gleem), but it's limping along in other product areas.

Items like **Jiff Peanut Spread** and **Charman paper. Big Top Peanut Butter** is another.

A likely reason why more public utility groups aren't to be found on the tv networks: Most of these groups like to make a **pother over taxation and other Government restraints** and the networks don't like to find themselves in the position of **taking money for the fostering of a gripe by a single-interest group.**

Some reps believe that CBS TV would have done its affiliates a good turn by omitting the second part of Alvin and the Chipmunks from the title.

Their reason: agency buyers with adult produts have taken the position that a **show with this sort of description will have a predominantly kid audience** and it would be prudent to stay away from either side of the program until an audience composition becomes available.

WRAP-UP

(*Continued from page 55*)

Happy birthday: Henderson Advertising, Greenville, S. C., celebrated its 15th anniversary with a huge cake baked in the form of an H and presented by the employees.

PEOPLE ON THE MOVE: James D. Daly, Jr., to the marketing research department in charge of media research at Lambert & Feasley from advertising manager of Saab Motors . . . **Everette S. Clowes** to plans and marketing department of N. W. Ayer & Son . . . **Robert J. Bamberger** to director of client relations at Alan M. Shapiro Advertising, Philadelphia . . . **Joseph G. Reda** to advertising and sales promotion manager for Tintex-Norex Laboratories . . . **Richard F. Casey** to senior v.p. at B&B . . . **Joseph Murphy** to v.p. at Pape, Brahm & Edwards from merchandising director at WNBC . . . **Robert Hardy** to account executive at Knox-Reeves . . . **George Mihaly** to account executive at Schwerin Research Corp. . . . **Dunlap Clark** to media director of The Jack Wyatt Company, Dallas . . . **John E. Sutton** to account executive at BBDO from Grant . . . **Keith Holden** to assistant director of the radio and tv department at W. E. Long Advertising, Chicago . . . **Samm S. Baker** elected a v.p. of Donahue & Coe . . . **Robert M. O'Brien** to DCS&S as a field account supervisor on the Jackson Brewing account . . . **George N. Beecher** to FC&B as v.p. and account supervisor on the Perkins-S.O.S. account.

New v.p.'s: Jane M. Sarin, account executive at Edridge, Inc., Trenton, N. J., has been made a v.p. . . . **Charles E. F. Millard** has been named a v.p. at B&B.

Kudos: Harry W. Chesley, Jr., president of D'Arcy, won a warranty deed to a 50-acre ranch near Brasilia, the new capital of Brazil. His estimate of 435,000 was the closest to the exact figure in KXLW's contest as to the Negro population in the greater St. Louis area.

Associations

The Radio and Television Executives Society has announced a complete overhaul of its annual Time Buying and Selling Seminar.

Luncheons and guest speakers have been replaced by a comprehensive, eight-week course in the ins and outs of the broadcasting business.

It will be taught by industry executives—and all sessions will be conducted in straight classroom style.

The Kentucky Broadcasters Association will hold their annual fall meeting at the Phoenix Hotel in Lexington.

The meeting, scheduled for 17, 18 and 19 October, will be addressed by FCC Commissioner Frederick W. Ford.

The Michigan Association of Broadcasters will consider imminent and crucial changes in the broadcast industry at their 13-16 September annual meeting.

SPONSOR's executive editor, John E. McMillin, will be among the prominent speakers at the two luncheons.

ABC-TV Affiliates Association has named Thomas P. Chisman, WVEC-TV, Norfolk, Va., and Norman Louvau, KCPX-TV, Salt Lake City, to the board of governors.

They will fill vacancies created by the resignations of John T. Gelder, WCHS-TV, Charleston, W. Va., and Joseph J. Bernard, KTVI-TV, St. Louis, who are leaving their respective stations.

Tv Stations

Ideas at work:

• **WJBK-TV,** Detroit, got a live, completely tamed leopard for B'Wana Don Hunt, star of the station's early morning kiddie show—but the pet was so friendly they had to sell him to the zoo.

• **WFBM-TV,** Indianapolis, is presenting a series of taped commercials on the why of tv advertising in general and how the station is using advertising for its sponsors.

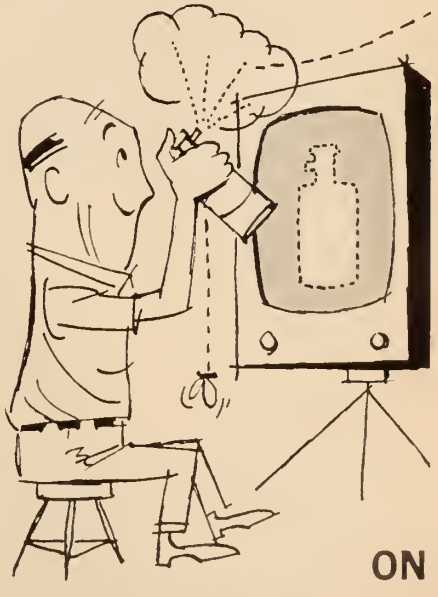
• **KDKA-TV,** Pittsburgh, celebrated its fifth annual visit to one of the nation's largest amusement parks along with 40,000 sympathetic adults and children. The stations' programs received staunch support as thousands of youngsters entered every competing event designed to billboard re-

IN
PORTLAND
OREGON

they eye it



and Buy it



ON

KOIN·TV

KOIN-TV is Portland's *resultful* station because it reaches 7 of every 10 homes in a rich 33 county area, with highest ratings (see latest Nielsen).

Represented Nationally by
HARRINGTON, RIGHTER & PARSONS, INC.

spective shows and personalities.

PEOPLE ON THE MOVE: Lawrence Slon to general sales manager in addition to his duties as assistant station manager, and **M. Larry Blum** to local sales manager, both at WXEX-TV, Richmond, Va. . . . **Ralph Beckert** to sales staffer at WTTG, Washington, D. C. . . . **Albert Krivin** to v.p. and general manager of KMBC-TV, Kansas City . . . **Gene H. Linn** to director of farm programs for KCBD-TV, Lubbock, Texas . . . **Kent J. Fredericks** to national sales manager of WXYZ-TV, Detroit, from sales staffer of the same station . . . **William D. Stiles** to news and public affairs director of KFMB, KFMB-TV, San Diego, and KERO-TV, Bakersfield.

Kudos: John F. Dille, Jr., president of WSJV-TV, South Bend, Ind., has been appointed to the Indiana Toll Road Commission . . . KTUL-TV, Tulsa, v.p. and general manager **Bill Swanson** was presented a plaque for "outstanding sports programing" by the National Foundation.

Radio Stations

The formation of a radio sales organization, the Silver Dollar Network, made up of a Montana radio station group, has been announced by Joseph Sample, president of KOOK, Billings.

The six stations serving the Montana metropolitan areas include: KOOK, Billings; KBMN, Bozeman; KGLF, Butte: KFBB, Great Falls; KCAP, Helena; KGVO, Missoula.

PEOPLE ON THE MOVE: David W. Balfour to account executive at WWRI, West Warwick, R. I. . . . **Don Waterman** to account executive at WINS, New York, from WNBC . . . **Donald L. Green** to sales manager for WOC, Davenport . . . **Rosemary Breuer** to business manager at WSAI, Cincinnati . . . **Leonard A. Schindler** has resigned his post as general manager of WOKY, Milwaukee . . . **Jim Staggs** to program director, WOKY, Milwaukee from KYA, San Francisco . . . **Robert Gordon** to assistant general manager of WCOP stations in Cincinnati . . . **Rick Sklar** has resigned as program director of WINS, New York.

Happy anniversary: KRAK, Sacramento, is celebrating its first birthday and will give a special prize to the listener sending in the most original birthday greeting.

Kudos: Eldon Campbell, v.p. and general manager of **WFBM** stations, Indianapolis, has been appointed to membership on the President's Advisory Board of the Hoosier Capitol Girl Scout Council for a three-year term . . . **William H. Reuman,** owner and founder of **WWRL,** New York, was presented a certificate of merit at City Hall by Mayor Wagner. The ceremony honored the 35th anniversary of the station.

Merger: Bartell Broadcasting, Macfadden Publications, and **Process Lithographers** will enter a three-way merger. The new corporation will contain the name Macfadden Publications and the broadcasting division will be operated without a change of management.

Sport sales: Venter Packing Company will sponsor the Syracuse University football games on the Northeast radio network. To date, some 30 radio stations have joined this year's network.

Ideas at work:

• **WJAG,** Norfolk, Neb., will sponsor a bus to the Nebraska State Fair for the 11th year. It's the most popular way to get to the fair.

Networks

CBS' new system of communication between the network and its affiliated radio stations has become a working reality as of 1 September.

CBS Radio NetALERT became operational after two years of research, development and production.

Although it is designed for more efficient peacetime service to listeners, its capacity for establishing emergency network communications has aroused interest among civil defense agencies.

Pulse has created a "Marketing Survey of Network Television Programs" designed to give advertisers the answer to the question how many viewers actually use the product.

The survey, entitled Pulse Tv Audience Profiles #4, answers 55 qualitative questions for every network tv program.

Each question is answered in two dimensions: the absolute number of viewers bearing the characteristic of the product and the concentration of such viewers among all of a program's viewers.

The concept of cost-per-thousand viewers may thus be extended to cost-per-thousand pertinent viewers.

New affiliates: Two more stations in the Knorr group in Michigan, WKMF, Flint, and WKHM, Jackson-Lansing, have become affiliated with **MBS.**

Tv sales: ABC TV's *Magic Ranch* has sold to two more divisions of Beatrice Foods. They are the Adams Corp. and Clark candy . . . **NBC TV** has sold sponsorship in the *Bulwinkle Show* to the Ideal Toy Corp. and in *International Showtime* to Derby Foods.

Representatives

The new National Sales division of RKO General has announced the appointment of four new

Q. What advantage is there in **BONDED's** four-city service?

A. Orders can be placed in any office and coordinated for most efficient handling.

BONDED TV FILM SERVICE

NEW YORK
CHICAGO
LOS ANGELES
TORONTO

A Division of
NOVO INDUSTRIAL CORP.

sales executives in its continued expansion.

Edwin C. Metcalfe and Robert L. Fox will headquarter in the L.A. office as sales executives for tv and radio respectively, while Calvin Copsey and Alfred Racco will serve in the San Francisco office in the same capacity.

Blair Tv has circulated among buyers a novel promotional piece that takes a dig at night network participation. It's in the form of a Christmas card.

The copy therein:

"Pardon our early Christmas spirit, but . . . why count on picking a 'disaster' network buy when you can purchase an orderly, well-planned, more efficient campaign NOW! With fall buying here, look at these facts on the relative cost efficiency of spot tv versus network participations."

Appended is a cost chart for several of the Blair stations.

Rep appointments: Jack Masla & Co., has been appointed national rep for WPAW, Providence, R. I.

PEOPLE ON THE MOVE: William L. Lauer to manager of WNEW, Detroit, national sales office . . . **Larry Reilly** to tv account executive for Advertising Time Sales from timebuyer at Ted Bates . . . **Roger Sheldon** to midwestern radio sales manager for Adam Young . . . **Ray Hamilton** to New York sales staffer at TvAR as an account executive.

Correction: The merger between New England Spot Sales and the Boston office of Walker-Rawalt as mentioned in this column on 4 September is incorrect.

The merger which has taken place is only between the principles of these companies. The new set-up looks like this: The firm name continues to be New England Spot Sales, Inc., George C. Bingham is president, Charles Bell, Jr., is v.p., Jerry Marshall is treasurer.

The Walker-Rawalt firm remains intact and the new firm continues to represent the same stations as the previous firms.

Film

Gerald Productions has completed an unusual commercial for Mercury (Kenyon & Eckhardt).

An opening commercial of Mercury's 1962 auto season, it features the last 1961 Mercury to come off the assembly line.

Elsewhere in the commercials field, this week Douglas J. Baker, production director of Van Praag, was elected a v.p. and made a member of its plans board.

ITC has finished up production of its hour-long, taped Jo Stafford specials, made in England.

Bob Hope appears in the last of the specials, just completed.

PEOPLE ON THE MOVE: John McCormick has been appointed assistant general sales manager of United Artists Associated. For the past few years he has been sales manager of the Midwest division.

A total of 19 new sales were announced for Ziv-UA's *Everglades* and *Ripcord* series.

Some of the advertisers and stations involved look like this:

For *Everglades*: Continental Baking at WRC-TV, Washington; Progresso Foods at WTVT, Tampa; Food Town at WAFB-TV, Baton Rouge; Rural Electric Association at WJBF, Augusta, Ga. The program will also hit the air this season on WROV, Philadelphia; WNAC-TV, Boston; WSCH-TV, Portland, Me.; WINK-TV, Ft. Myers, Fla.; KLIX-TV, Twin Falls; KIMA-TV, Yakima; KHSL-TV, Chico-Redding; WNEP, Scranton.

A few advertisers for *Ripcord* include: Kissling's Sauerkraut at WRCV, Philadelphia; and Seaway Foods at WEWS, Cleveland. Stations include: WBAP-TV, Dallas; KNOE-TV, Monroe; KWTX-TV, Waco; WOAY-TV, Beckley-Oak Hill, W. Va.; and KGLO-TV, Mason City.

Rights to produce the *Third Man* for tv have been acquired by the Third Man Corp., an organization formed for this specific purpose.

This was announced by Vernon Burns, president, who also will act as executive producer of the series. Associated with the Third Man Corp. are the British Broadcasting Corporation and Prestige Productions

REPLY TO QUESTION ON PAGE 42

They sleep –

most of them.

Most of the others listen to Bill DeMarse on WBBF.

(In fact, DeMarse has more listeners during the average hour from midnight till 6 A.M. than all but two of the other Rochester radio stations can claim during the average hour from 6 to 10 A.M.)

Pulse, Monroe County, Mon.-Fri., March 1961



Corp.. the latter headed by Michael Rennie, who stars in the series and is also associate producer for his own company.

New quarters: Bob Banner Associates has moved to new quarters at 545 Madison Ave. in order to encompass the rapid expansion of the organization.

Public Service

KTTV, Hollywood, drew an audience of 1.2-million in L.A for its telecast of the Southern California anti-communist school.

The cumulative audience was estimated at more than two million.

This week the station preempted its prime-time programing for four consecutive nights to present complete coverage of the evening sessions of the school.

Public service in action:

• **WFBM,** Indianapolis, gave its studios over to a meeting of more than 150 state and community civic leaders for a discussion of Indiana's progress in the stepped-up Civil Defense program called for by President Kennedy.

• **KNXT,** L.A., will air the daily progress report of a family of four who will attempt a week-long stay in a fallout shelter.

• **Mutual's** *My True Story* will air three September programs on public service themes. The first deals with the juvenile delinquency problem (13 September), the second devotes itself to the problems involved in placing children into adopted homes (21 September), and the third spotlights the fact that cancer can be permanently cured—if caught in time (29 September).

• **WSYR,** radio and tv, Syracuse, N.Y., demonstrated that they give more than lip service to announcements about immunization against polio. The entire station staff, plus members of their families, were vaccinated against type 1 polio at a special clinic held at the station.

• **WSM-TV,** and WSM, Nashville, Tenn., provided complete coverage of the recent uprising by prisoners at the state penitentury in Nashville.

• **WDTM,** Detroit, has given tape copies of all 26 of the programs called Conversations in The Arts to Wayne State University so that the series function of instructing and entertaining may continue in the public domain.

• **KDKA,** Pittsburgh, gave a back-to-school dinner and broadcast to urge young people in the right direction by emphasizing that the thing is the readiness of one's self.

• **Storer** Broadcasting radio stations are supporting the members of the United States Women's Swim Team, now representing this country abroad in a series of meets, by helping defray the travel costs of the girls from the areas covered by the Storer stations.

• **WSB-TV,** Atlanta, put films of Atlanta's school system integration on the air 45 minutes after the event. The citizenry saw history being made —with peace and dignity.

Kudos: ABC's six o&o's were the recipients of a special citation from the Surgeon General of the United States Public Health Service, Dr. Luther L. Terry, for the campaign conducted by these stations this summer aimed at eliminating paralytic polio by encouraging vaccination.

TIMEBUYERS

(*Continued from page* 33)

timebuyer." Bodle pointed out, "the final results can only be as good as the quality of study which went into preparation of the plan. It is in the area of initial planning both from a tactical and operational standpoint that the K&E timebuyer will first devote most of his time with the new account.

At Mogul, Miss Peters, and her immediate superior, vice president in charge of radio and tv Les Dunier, are present at every indoctrination meeting held with the client even prior to commencement of creative work. At these meetings, as Dunier explained, the client divulges all pertinent information about marketing problems, history of the company, etc.

Miss Peters is also present when, for the upcoming season, it was decided which Transogram items would be promoted. She must get to know the item and such factors as what age group it would appeal to, price, markets, etc., as well as the advertising sales ratio.

All conference room reports pertaining to Transogram are routed to Miss Peters, regardless of whether they pertain to her particular area. She is familiarized with everything at MW&S that pertains to the account.

When Mogul first acquired Transogram, Miss Peters spent three full weeks at the client's sales office, during which the annual toy fair was held in N. Y. At this time she met toy jobbers and retailers, giving her the opportunity to find out all the various problems and marketing information direct from Transogram's own customers. She got a line on how many retail operations Transogram had in each market, how many of these were discount. In general, she was provided with a thorough insight into Transogram's business.

The toy business people Miss Peters met also helped her out regarding her buying. They discussed the kiddie shows in their particular market and she learned about the local live personalities and how they stand from a commercial standpoint.

In summation, Miss Peters is present at all media department meetings whether or not the account is primarily air media. Also present is Ronald Friedwald, print media director, although Transogram is primarily an air media account.

Joyce also makes rounds of the account groups, conferring with vice president in charge of client services Lawrence Stapleton, for discussion of what's expected on the account, and meeting with marketing and merchandising vice president Jules Lennard, to review the marketing end. Joyce is also acquainted with all preliminary research information from research director Harold Mooney.

An interesting feature in Miss Peters' indoctrination into a new account is her presence at screenings of old films and commercials, toy shows, playbacks of radio spots. Not only did she see old Transogram films, but other toy commercials of different companies, since this is the agency's first toy account.

She is also present at copy conferences, in which new commercials are discussed.

Miss Peters also must familiarize herself with how tv sold for the client previously, decide where improvements were needed, and make her over-all recommendations.

TV SPECIALS

(*Continued from page* 37)

this category, 16 fell in the range between 10 and 14.9. Fourteen others were within five rating points higher or lower. Average: 13.9.

Mystery drama—All three of the shows in this group marked up ratings between 10 and 14.9. Average: 12.3.

News—Of the four programs, all were below 15 and two of them were below 10 in rating. Average: 9.2.

In comparing the ratings of specials vs. regular shows by program types, Nielsen researchers found, not unexpectedly, that it made no difference whether a show was a special or not—viewers tend to like certain kinds of shows better than others. The average ratings of (1) variety, (2) drama, and (3) informational shows ran significantly parallel.

Finally, the study went into one of the original, burning questions about specials, namely, are they affected by the shows they pre-empt? (Another burning question—are the pre-empted shows affected by specials?—was not gone into.)

To get the answer, Nielsen researchers took the 10 highest-rated specials. the 10 lowest-rated specials and the 10 median-rated specials (median-rated are those exactly in the middle—half of the 86 specials rated higher and half rated lower) and compared these 30 with the ratings of the shows they replaced during the two weeks following and preceding the special.

The result (see chart on opening page of story) indicates a clear relationship between the ratings of specials and the ratings of regular shows.

For example, the researchers found that the Bob Hope shows did better when Hope pre-empted high-rated shows.

There are undoubtedly a complex of factors affecting specials in this area. As an example, a network with a relatively routine special may be satisfied to pre-empt relatively routine programing. And, conversely, the network programers (and agencies) will go after a particularly desirable time period if they have a socko special coming up.

Despite these other factors, the Nielsen people are satisfied that the regular programing has *some* effect on the special.

49th and MADISON

(*Continued from page* 16)

done in this day and age. You say we kids have it easy because we're busily promoting "bright, improved, new products," while you fellows were saddled with tired old ones. Come, come, Mr. McMillin.

Comparing the competitive pressures of today to the ones you faced back then, why you gentlemen didn't know what competition is. It is no wonder that you admit in those days you had more fun, more laughs and made more money. I believe it. You probably did all that and made more money as individuals and as agencies. Perhaps we agencies are giving away a few services that we shouldn't. and that is bound to affect our P&L, but in my bare-faced naivety I am willing to bet my bottom 15% commission that dollar for dollar we are spending our client's money far more efficiently and effectively today, than was done in the 30's.

I'm not sorry Mr. McMillin, I'm proud to go home and tell my kids that I'm in the advertising business today.

Current advertising is not "impoverished and sterile" as you suggest. It is every bit as full of energy and vitality as it was thirty years ago. And we have no more so-called "sulking hucksters" now than you had in your time. But just as in your time, these people aren't the ones who count anyway. Modern advertising has some good people in it yet who intend to inherit the traditions and add to them some of the advances of the future and leave advertising in a better state than when it was found. But we must be determined against our detractors, even at the risk of being accused of displaying shocking disrespect for our elders. You know the ones we mean, Mr. McMillin. The old admen who never die, but turn into friendly board room philosophers that can be seen any afternoon, leaning on a laurel, whittling away at "today's impoverished, sterile" advertising.

You say it was great to be young and an adman in the 30's. I say it is great to be young and an adman in the 60's. Let's agree on one thing—it's great to be young!

PUBLIC SERVICE STATIONS . . . because the public interest always served first

•

QUALITY in RADIO—it's a "Joe" Rahall station—

WLCY– Tampa-St. Petersburg, Florida

WKAP– Allentown, Penna.

WWNR– Beckley, West Virginia

WNAR– Norristown, Penna.

WQTY– Jacksonville, Florida

•

RAHALL RADIO GROUP

•

Represented by ADAM YOUNG



the Embassy hotel

Completely Air-Conditioned with Individual Room Control

Every Room with Private Bath and Shower

Olympic Size Swimming Pool and Cabana Club

Snack Bar

Beach • Solarium

Cocktail Lounge

Card Room

Television Room

Free Parking

OVERLOOKING THE OCEAN.
COLLINS AVE. AT 30TH ST.

MIAMI BEACH

"The Giant of Southern Skies"



GIANT MARKET IN THE SOUTHEAST

2.1 million People
$2.8 billion Incomes
$1.8 billion Retail Sales

Compare it with Birmingham, Miami, and New Orleans, "The Giant's"

GREENVILLE-SPARTANBURG-ASHEVILLE MARKET

Contact us or our Reps. for facts, availabilities and assistance

sold by AVERY-KNODEL

NBC
CHANNEL 4
WFBC-TV
GREENVILLE, S. C.

Located in the exclusive hotel area of

NEW YORK



AIR CONDITIONING
TELEVISION
PRIVATE BATH IN EACH ROOM
Housekeeping Apartments, too

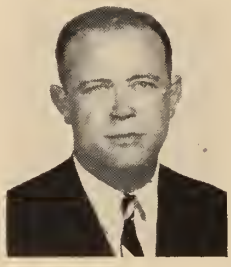
HOTEL
PARK CHAMBERS
Corner 58th St. & Avenue of the Americas
NEW YORK CITY 19

In its location, service, atmosphere and reasonable rates, it's the ideal hotel-home for transient and permanent guests. Single $9 to $12. Double $12 to $16. 2-room suites from $18. Lower rates by the week or month.

Write for brochure and map of New York's most fascinating places to see and things to do.

James A. Flood, Manager

Tv and radio NEWSMAKERS



John R. Callow has been appointed an account executive at Storer Television Sales, Inc. He joins STS from a post on the sales staff of CBS Radio. He was with CBS for 13 years. His other broadcast experience includes selling for WOR, New York, and the radio representative firm, Henry I. Christal, in New York. Callow is married, has two children, and lives in Stamford, Conn. He is a graduate of Dartmouth College, and he is a U. S. Navy veteran of World War II.



Albert P. Krivin has been named v.p. and general manager of KMBC-TV, Kansas City. He comes to KMBC-TV from KYW-TV, Cleveland, where he was general sales manager for the past five years. Krivin began his broadcasting career in 1951 when he joined KYW in Philadelphia as an account executive. Three years later he was transferred to the television side of Philadelphia's Westinghouse organization and proceeded to do an outstanding job for WPTZ. He moved to Cleveland in 1956. He is a graduate of Alfred University and a World War II veteran.



Ed Winton has been named president of the Connie B. Gay Broadcasting Corp. and four subsidiary companies owned by the organization. Winton, who is one of the youngest corporation president in the country, started as a sports announcer and disk jockey at the age of 16. He later worked for Gordon McLendon at KLIF, Dallas, and KELP in El Paso. At the age of 25 he became general manager of KELP. He joined Gay three years ago when the company was known as The Town and Country Network.



David Croninger has been named general manager of KMBC, Metropolitan Broadcasting's newly acquired station in Kansas Ctiy. He joined Metropolitan earlier this year as Detroit radio sales manager for WNEW-AM-FM, New York. Croninger is no newcomer to the Kansas City scene. He lived in that city from 1953 to 1956 when he was associated with KCMO radio and tv and WHB radio. His background also includes periods with WTAC, Flint, Mich., where he was station manager and WIND, Chicago. He is a graduate of the University of Tulsa.

The seller's viewpoint

"An 'image' is a collective term and should mean pretty much the same to the listener as to that coterie of individuals interested in selling goods and services," maintains Jay Hoffer, station manager, KRAK, Sacramento. Hoffer, an active participant in civic affairs—he is chairman of the publicity committee of the Sacramento City-County Chamber of Commerce—explains that the image of the station should give the listener the feeling of its personality, be able to move goods and services on a long term basis, and also reflect the fact that the station has a community conscience.



Creating and selling a station's image

Everything nowadays has an 'image.' Radio stations are no different. Good, bad or indifferent, each is the possessor of an image. Some are cognizant of this and strive to keep it dynamic and responsible.

An 'image' is a collective term and should mean pretty much the same to the listener as to that coterie of individuals interested in selling good and services. The story must be told many times as the miles grow more expansive between seller and buyer. For the selling process is basically an educative process. The buyer must be aware of a station's image in the community that it serves.

What is a station? Microphones? Studios? Personnel? Yet. And much more.

A radio station is synonymous with the 'sound' that comes over the speaker and it is synonymous with community projects that exist behind the scenes. Roots that can be identified with active participation is money in the bank. There is a good association for commercials when a believable climate is created and engendered. The community has a way of responding in a very genuine fashion once a station consciously strikes out in this vein. The station achieves personality and no longer exists as a poor excuse for a phonograph surrounded by disjointed commercials. The listener gets a 'feel' about the station and the image is incubated.

How is this achieved? *By deliberate design.*

Three words that contain the wisdom of the sages. A station should decide first what it wants to be to the listener, to the community. Then, within the framework elected, it must plunge into community service projects, education programs, discussion programs, etc.

This amalgamate becomes the tool with which a station's local salesmen and national representative salesmen go forth and acquire revenue to turn into the coffers to keep the volatile pace alive.

The station must be proselytized at every sales opportunity. It is inherently wrong to sell an adjacency to a sportscast per se, or a newscast or a 'personality' handling the commercial. Sell the station.

Of course, the selling tools exist. There are ratings to talk about, cost-per-1,000, qualitative analysis of audience, success stories, physical coverage, merchandising plans, market data, et al. It would border on the ludicrous to deflate their value. But, and it's a soul searching but, is the image of the station the kind of an image that can move goods and services on a long-term basis?

Every selling tool, individually and collectively, sinks into an abyss from which there is a difficult return unless the community has taken the station unto its bosom.

A sales representative must always be anxious to tell the story of the station. What is it currently doing and what is it planning to do? There is never the hint of a static situation. This means that there is always a reason for a call on a client. The station that is doing things needs missionaries about, preaching its story.

There are no artificial gimmicks or stunts to warrant the community's attention. Audiences that are 'bought' are nebulous, always up for sale to the next highest bidder.

Actually, the latest 'scare' that has been credited to, and laid in the laps of, the FCC is so positive in its thinking and so long range in its philosophy that some can't see the forest for the trees. What is so wrong in conducting a business that has a community conscience?

Recently, the FCC denied a new license application to an Elizabeth, New Jersey FM station on the basis of programing with the explanation that the station made no effort to determine or serve the needs of the community.

Sure, the fast buck operators and the 'con' salesmen see no basic principle involved, for to them there is none. Theirs is the domain of the pie in the sky and let the devil take tomorrow. Tomorrow must be in the plans for today, and a day that will pass proudly into a radio station's dairy.

'Image' is a reflection and a station must check the reflection of itself continuously.

SPONSOR SPEAKS

Education on every tv channel

The Ketchum, MacLeod & Grove agency has just published a little pamphlet which merits the thanks of every one in broadcasting.

Titled, "See Educational Television On Any Channel Any Week," the KM&G piece does a brilliant job of answering the critics of commercial television.

It says, for instance, "Television of the commercial variety provides so many opportunities to learn and to raise one's sights that they can't all be avoided.

"If that statement startles you, you have not been watching television with a perceptive eye. . . . If the critic will only look, he will find hours of viewing whose contents plainly label it as 'good for you.'

"Can millions see Ed Sullivan present the Moiseyev Dance Company without some percentage of the viewers learning to appreciate fine dancing?

"Can a farmer watch Sevareid and Brinkley and Schoenbrun cover the world and still believe that Arkansas is a world apart?

"Can a viewer look forever at stage sets designed by competent stylists and be content with a mixture of false French provincial and waterfall borax furniture in his own home? . . .

"One by one the world's great plays, great music, great artists, great intellects, great statesmen come before the cameras and in a single night reach more people than they can in all the nights that have gone before. . . .

"All history supports the belief that, as people's education and taste improve, their wants increase and they create constantly expanding markets.

"That truth alone will do more than all the government regulation or self-regulation codes in the world to upgrade television programing."

We congratulate Ketchum, MacLeod & Grove and other thoughtful agencies who can see so clearly, and state so succinctly, the real issues involved in tv criticism. As Erwin D. Canham, editor of the highly respected *Christian Science Monitor* has said, "Television has opened new horizons for millions of Americans . . . It is a sensationally impelling medium of entertainment and information."

10-SECOND SPOTS

Fractured Latin: How would some of our more popular advertising slogans sound in Latin? Here's KFRC San Francisco, sales promotion manager Bill Sweeney's rundown, with replies in parenthesis:

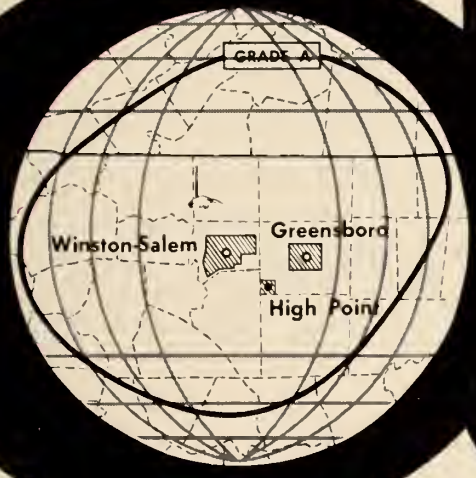
Frons prima est!
(It's what's up front that counts)
Ecce Mater, cavernas non habeo!
(Look ma. no cavities)
Consociatus vole!
(Fly United)
Intermissio quae jucunda est!
(The pause that refreshes).

Wall-to-wall tranquilizer: A recent entry into the *Congressional Record*, made by a congressman from a Massachusetts district, told posterity that we would have a calmer world if there was more wall-to-wall carpeting. Said he, "I was gratified to see that President Kennedy's office has wall-to-wall carpeting. If more people had it, we would all be more relaxed." But alas, the government doesn't make provisions for representatives offices to be adorned with wall-to-wall, so it looks like this congressman has no choice but to remain in a nervous state.

Fair and warmer: As conductors of the KDKA, Pittsburgh, *Party Line* show, Ed and Wendy King, are very weather conscious during baseball season. On nights when Pirate baseball broadcasts are scheduled, the pair have to be prepared to rush to the station to do the show in case rain postpones or curtails a game. Recently while Wendy was out of town, Ed King heard the baseball announcer say that a storm was about to hit. Ed rushed out into the cloudless night with his raincoat and umbrella. *He seems to forgot that the game—and the showers—were in Milwaukee.*

Video devotee: A midwest broadcaster bemoaning the way in which kids are growing up these days told of the day, a few weeks ago, when he ran excitedly into his seven-year-old daughter's room shouting: "Honey, look quick, the moon is being eclipsed," and she replied: *"On what channel?"*

a big audience



North Carolina's Grade A World

where only one station provides Grade A Coverage of 14 cities ranging in population from 11,000 to over 120,000, and City Grade Service exclusively to the state's top metropolitan market—Winston-Salem, Greensboro, High Point

Call Peters, Griffin, Woodward, Inc.

WSJS TELEVISION

NBC MST

CHANNEL 12

WINSTON-SALEM / GREENSBORO / HIGH POINT

People try it and they like it



Result:

KPRC-TV is first in sales in Houston. Next time you're thirsty for sales try the one fine TV station sold everywhere at popular prices. Just say . . . **"HEY PETRY, KPRC—TV."**

KPRC-TV, CHANNEL 2, HOUSTON
Represented Nationally by Edward Petry & Co.

ALSO BREWERS OF
KPRC RADIO

NBC

COURTESY OF THE CARLING BREWING COMPANY

TV BASICS

RECEIV
FEB 11
LIBRARY

FORD and MERCEDES



FORD
HAFLIN
ring in
TO YUMA



BRODERICK CRAWFORD
MERCEDES McCAMBRIDGE
Starring in
ALL THE KING'S MEN

Two more greats starring in
COLUMBIA POST-48's!



SCREEN GEMS, INC.
TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.

TV's annual factbook for advertisers and agencies

MGM



TELEVISION













THE GAMUT

A basic fact of television is its continuing need for product—as programming for networks and stations and as commercials for advertisers using this most effective of all media. *MGM Television* covers the gamut — the full range of programming—from network series, to features, to syndication. The finest West Coast film facilities are offered by the *Commercial and Industrial Division;* and now the leading videotape operations of *MGM Telestudios.* In all of television you get the picture of quality from...

METRO-GOLDWYN-MAYER

1540 Broadway, New York 36, N.Y.

MGM-TV Feature Packages—Page 94
MGM Telestudios—Page 98

"Our live TV show on WSUN-TV is in its 3rd year . . . the reason . . . RESULTS!"



This is how Charlie Cheezem, Realtor, Builder and Developer of Florida's leading West Coast Retirement Home Development feels about WSUN-TV, Tampa-St. Petersburg, Florida.

"Our 8 salesmen at Ridgewood Mountain Village make it a point to learn where our customers come from. Our weekly half-hour Community Sing program on WSUN-TV is over 2 years old, and has consistently been one of our best advertising investments."

Ratings vary from survey to survey. The true yardstick is SALES! Dollar for dollar by any survey, your best Tampa-St. Petersburg buy is

WSUN-TV CHANNEL 38

National Representative: Venard, Rintoul & McConnell
Southeastern Representative: James S. Ayers

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AT YOUR SERVICE! Service is the watchword of CBS Television Stations National Sales (formerly CBS Television Spot Sales), now the national sales organization for the five CBS Owned television stations exclusively.

These five major-market stations are being sold now by the same full-strength staff of sales specialists in six regional offices... backstopped by the same array of experienced research, promotion and sales service people. What results is a finely-tuned sales force with the knowledge and the time to be an "extra arm" to advertisers and agencies seeking top efficiency from their television dollars.

An unbeatable combination—the sales impact you get from the CBS Owned stations (WCBS-TV New York, WBBM-TV Chicago, KNXT Los Angeles, WCAU-TV Philadelphia and KMOX-TV St. Louis) plus the service-in-depth you get from CBS Television Stations National Sales (with sales offices in New York, Chicago, Los Angeles, Detroit, San Francisco and Atlanta).

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TV COLOR

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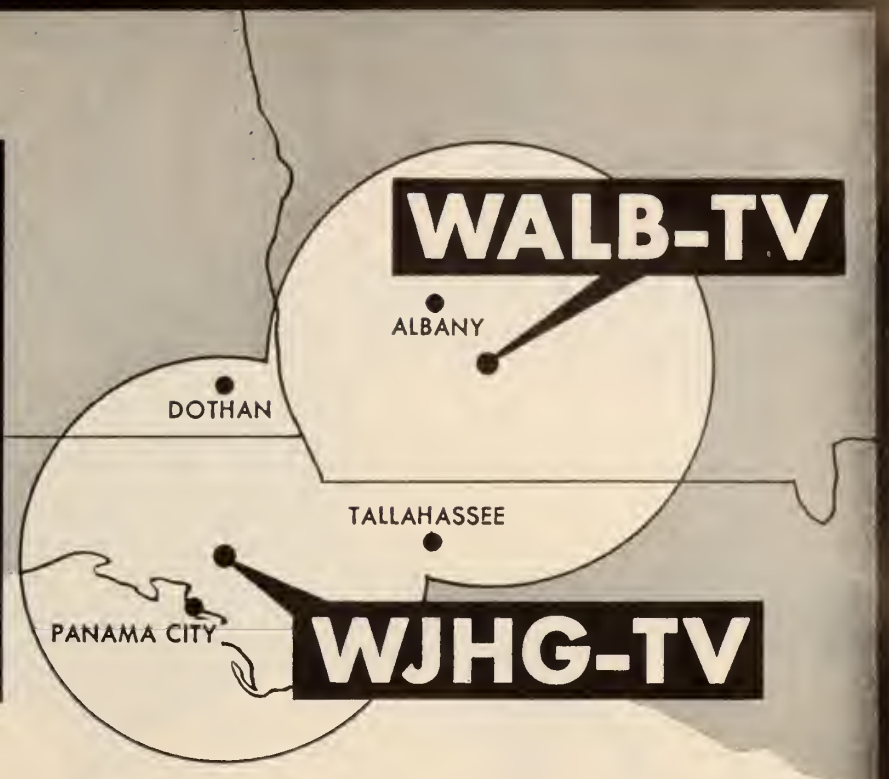
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ONE BUY! FOUR MARKETS!



Albany - Tallahassee - Dothan - Panama City

WITH EXCLUSIVE NBC PROGRAMMING

One buy, one bill, one clearance delivers *four* market areas with a combined population of 1,230,700 and 211,290 TV Homes! WALB-TV and WJHG-TV *dominate* this area!

GRAY TELEVISION NETWORK
Delivers 82,990 More TV Homes
Than The Nearest Competitor!
Raymond E. Carow, General Manager

WALB-TV
Ch. 10
Albany,
Ga.

NBC

WJHG-TV
Ch. 7
Panama City,
Fla.

Represented nationally by Venard, Rintoul, McConnell, Inc.
In the South by James S. Ayers Company

WTOK-TV

MERIDIAN, MISSISSIPPI



***MISSALAND . . .** a most efficient media buy. Missaland comprises thirty-six counties in Mississippi and Alabama covered only by one television station—WTOK-TV. Facts prove that WTOK-TV offers advertisers one of the nation's most efficient media buys. Add to this a big new bonus market—the McCain Naval Air Station just commissioned at Meridian.

Before completing your next market list, take a close look at WTOK-TV. Here are five good reasons why:

- 159,400 Television Homes
- $530,093,000 Retail Sales
- $796,636,000 Effective Buying Income
- 2,500 New military and civilian personnel
- $12,000,000 New Annual Payroll

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WTOK-TV
MERIDIAN, MISSISSIPPI

CHANNEL 11
CBS PRIMARY AFFILIATE
NBC - ABC
BOLLING COMPANY REPRESENTATIVE

MAXIMUM POWER 31,600 WATTS

MISSISSIPPI'S FIRST
VHF TELEVISION STATION

TV BASICS

section

1

THE TV AUDIENCE

Its distribution and characteristics

KEY TV FACT

In five weekday mornings TV reaches more than 30 million unduplicated homes; a gain of eight million over 1956

The 6 a.m.-12 noon Monday to Friday cumulative audience was estimated by TvB at 22,078,000 homes in 1956. A comparable calculation for 1960 yields 30,058,000 unduplicated homes. The weekend cume (full days) was 33,907,000 in 1956 and 42,211,000 homes in 1960. TvB also estimates that 84 to 88 percent of all American homes are available to advertisers within a four-week period.

1960 population figures in 105 metropolitan areas

Metropolitan Area	Population (000)
Abilene, Texas	119
Akron, Ohio	508
Albany, Ga.	74
Albany-Schnectady-Troy, N.Y.	652
Albuquerque, N. Mex.	260
Allentown-Bethlehem-Easton, Pa., N. J.	490
Altoona, Pa.	136
Amarillo, Texas	147
Ann Arbor, Mich.	172
Asheville, N. C.	127
Atlanta, Ga.	1,010
Atlantic City, N. J.	158
Augusta, Ga.-S. C.	214
Austin, Texas	210
Bakersfield, Calif.	288
Baltimore, Md.	1,707
Baton Rouge, La.	228
Bay City, Mich.	105
Beaumont-Port Arthur, Texas	304
Billings, Mont.	78
Binghamton-Endicott, N. Y.	211
Birmingham, Ala.	629
Boston, Mass.	2,566
Bridgeport, Conn.	333
Brockton, Mass.	148
Brownsville-Harlingen- San Benito, Texas	149
Buffalo, N. Y.	1,301
Canton, Ohio	337
Cedar Rapids, Iowa	135
Champaign-Urbana, Ill.	130
Charleston, S. C.	209
Charleston, W. Va.	250
Charlotte, N. C.	270
Chattanooga, Tenn.-Ga.	279
Chicago, Ill.	6,171
Cincinnati, Ohio-Ky.	1,067
Cleveland, Ohio	1,786
Colorado Springs, Colo.	142
Columbia, S. C.	257
Columbus, Ga.-Ala.	216
Columbus, Ohio	680
Corpus Christi, Texas	219
Dallas, Texas	1,071
Davenport-Rock Island-Moline, Iowa-Ill.	267
Dayton, Ohio	689
Decatur, Ill.	117
Denver, Colo.	925
Des Moines, Iowa	264
Detroit, Mich.	3,743
Dubuque, Iowa	79
Duluth-Superior, Minn.-Wis.	272
Durham, N. C.	113
El Paso, Texas	311
Erie, Pa.	247
Eugene, Oreg.	160
Evansville, Ind.-Ky,	196
Fall River, Mass.-R.I.	113
Fargo-Moorhead, N. Dakota-Minn.	104
Fitchburg-Leominster, Mass.	81
Flint, Mich.	370
Fort Lauderdale-Hollywood, Fla.	329
Fort Smith, Ark.	66
Fort Wayne, Ind.	230
Fort Worth, Texas	557
Fresno, Calif.	360
Gadsden, Ala.	96
Galveston-Texas City, Texas	138
Gary-Hammond-East Chicago, Ind.	571
Grand Rapids, Mich.	360
Great Falls, Mont.	73
Green Bay, Wis.	124
Greensboro-High Point, N. C.	245
Greenville, S. C.	209
Hamilton-Middleton, Ohio	198
Harrisburg, Pa.	342
Hartford, Conn.	522
Honolulu, Hawaii	488
Houston, Texas	1,236
Huntington-Ashland, W. Va.	252
Huntsville, Ala.	116
Indianapolis, Ind.	690
Jackson, Mich.	130
Jackson, Miss.	186
Jacksonville, Fla.	448
Jersey City, N. J.	607
Johnstown, Pa.	279
Kalamazoo, Mich.	169
Kansas City, Mo.-Kans.	1,034
Kenosha, Wis.	99
Knoxsville, Tenn.	364
Lake Charles, La.	142
Lancaster, Pa.	273
Lansing, Mich.	299
Laredo, Texas	64
Las Vegas, Nev.	125
Lawrence-Haverhill, Mass.-N.H.	188
Lawton, Okla.	89
Lewiston-Auburn, Maine	69
Lexington, Ky.	129
Lima, Ohio	102
Lincoln, Neb.	154
Little Rock-North Little Rock, Ark.	239
Loraine-Elyria, Ohio	215
Los Angeles-Long Beach, Calif.	6,668

Source: Bureau of Census, 1961.

1960 population figures in 105 metropolitan areas

Metropolitan Area	Population (000)
Louisville, Ky.-Ind.	718
Lowell, Mass.	157
Lubbock, Texas	153
Lynchburg, Va.	110
Macon, Ga.	178
Madison, Wis.	221
Manchester, N. H.	93
Memphis, Tenn.	619
Miami, Fla.	921
Midland, Texas	67
Milwaukee, Wis.	1,184
Minneapolis-St. Paul, Minn.	1,505,200
Mobile, Ala.	312
Monroe, La.	102
Montgomery, Ala.	168
Muncie, Ind.	110
Muskegon-Muskegon Heights, Mich.	148
Nashville, Tenn.	394
Newark, N. J.	1,682
New Bedford, Mass.	142
New Britain, Conn.	128
New Haven, Conn.	308
New Orleans, La.	861
Newport News-Hampton, Va.	223
New York, N. Y.	10,602
Norfolk-Portsmouth, Va.	541
Odessa, Texas	89
Ogden, Utah	189
Oklahoma City, Okla	508
Omaha, Neb.-Iowa	456
Orlando, Fla.	316
Paterson-Clifton-Passaic, N. J.	1,183
Pensacola, Fla.	202
Peoria, Ill.	287
Philadelphia, Pa.-N. J.	4,301
Phoenix, Ariz.	657
Pittsburgh, Pa.	2,392
Pittsfield, Mass.	73
Portland, Maine	119
Portland, Oreg.-Wash.	818
Providence-Pawtucket-R.I.-Mass.	810
Provo-Orem, Utah	106
Pueblo, Colo.	117
Racine, Wis.	140
Raleigh, N. C.	168
Reading, Pa.	274
Reno, Nev.	83
Richmond, Va.	406
Roanoke, Va.	157
Rochester, N. Y.	582
Rockford, Ill.	208
Sacramento, Calif.	500
Saginaw, Mich.	189
St. Joseph, Mo.	89
St. Louis, Mo.-Ill.	2,046
Salt Lake City, Utah	381
San Angelo, Texas	63
San Antonio, Texas	682
San Bernardino-Riverside-Ontario, Calif.	800
San Diego, Calif.	1,000
San Francisco-Oakland, Calif.	2,725
San Jose, Calif.	638
Santa Barbara, Calif.	167
Savannah, Ga.	186
Scranton, Pa.	233
Seattle, Wash.	1,098
Shreveport, La.	280
Sioux City, Iowa	107
Sioux Falls, S. Dak.	85
South Bend, Ind.	237
Spokane, Wash.	277
Springfield, Ill.	146
Springfield, Mo.	125
Springfield, Ohio	137
Springfield-Chicopee-Holyoke, Mass.	476
Stamford, Conn.	177
Steubenville-Weirton, Ohio-W. Va.	168
Stockton, Calif.	248
Syracuse, N. Y.	562
Tacoma, Wash.	320
Tampa-St. Petersburg, Fla.	759
Terre Haute, Ind.	107
Texarkana, Texas-Ark.	91
Toledo, Ohio	454
Topeka, Kans.	140
Trenton, N. J.	265
Tucson, Ariz.	261
Tulsa, Okla.	413
Tuscaloosa, Ala.	108
Tyler, Texas	86
Utica-Rome, N. Y.	328
Waco, Texas	148
Washington, D. C.-Md.-Va.	1,967
Waterbury, Conn.	179
Waterloo, Iowa	121
West Palm Beach, Fla.	224
Wheeling, W. Va.-Ohio	189
Wichita, Kans.	347
Wichita Falls, Texas	127
Wilkes-Barre—Hazleton, Pa.	345
Wilmington, Del.-N. J.	363
Winston-Salem, N. C.	188
Worcester, Mass.	322
York, Pa.	237
Youngstown, Ohio	507

TIE IN WITH WTVT · TAMPA-ST. PETERSBURG

28th in Total Retail Sales*



It pays to tie in with WTVT—the station that dominates the Tampa Bay area, where yearly retail sales now total a whopping . . .

$1,084,884,000

and the additional 21-county area served by WTVT brings yearly Retail Sales to a huge . . .

$2,008,457,000

Shown in white on map: 21 counties which constitute the territory covered by WTVT. Included (in color) is the populous Tampa Bay area.

SHARE OF AUDIENCE 44.4%

Latest ARB 9:00 A.M. - Midnight

CHECK THE TOP 50 SHOWS!

	ARB		NIELSEN
WTVT	37	WTVT	45
Station B	13	Station B	5
Station C	0	Station C	0

A. R. B., Tampa - St. Petersburg Metro Area, June, 1961, 4-week summary.
N. S. I., Tampa - St. Petersburg Metro Area, July, 1961, 4-week average.

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YES, IT PAYS TO TIE IN WITH WTVT

CBS CHANNEL 13

STATION ON THE MOVE IN THE MARKET ON THE MOVE

TAMPA-ST. PETERSBURG

THE WKY TELEVISION SYSTEM, INC. WKY-TV · WKY-RADIO • Oklahoma City Represented by the Katz Agency

Viewing by household characteristics: size, age and income

FAMILY SIZE

	(37%) 1-2 Members	(45%) 3-4 Members	(18%) 5 Members	(100%) Total U. S.
MONDAY-FRIDAY Sign-on—6:00 PM	6.1	9.1	12.4	**8.6**
MONDAY-FRIDAY 10:00 AM—5:00 PM	4.4	5.9	7.3	**5.6**
SUNDAY-SATURDAY 6:00 PM—Sign-off	19.1	22.3	24.3	**21.5**
SUNDAY-SATURDAY 7:30 PM—11:00 PM	13.0	14.9	16.3	**14.5**
SATURDAY Sign-on—6:00 PM	.9	2.0	3.0	**1.8**
SUNDAY Sign-on—6:00 PM	1.1	1.6	1.9	**1.5**
SUNDAY-SATURDAY Sign-on—Sign-off	27.2	34.9	41.6	**33.2**

ARB March 1961

AGE OF HEAD OF HOUSEHOLD

	(36%) Under 40	(36%) 40-54	(28%) Over 54	(100%) Total U. S.
MONDAY-FRIDAY Sign-on—6:00 PM	10.8	7.5	7.3	**8.6**
MONDAY-FRIDAY 10:00 AM—5:00 PM	6.5	5.0	5.2	**5.6**
SUNDAY-SATURDAY 6:00 PM—Sign-off	21.9	22.0	20.2	**21.5**
SUNDAY-SATURDAY 7:30 PM—11:00 PM	14.4	15.1	13.7	**14.5**
SATURDAY Sign-on—6:00 PM	2.4	1.7	1.0	**1.8**
SUNDAY Sign-on—6:00 PM	1.6	1.5	1.2	**1.5**
SUNDAY-SATURDAY Sign-on—Sign-off	36.6	32.7	29.7	**33.2**

ARB March 1961

FAMILY INCOME LEVEL

	(23%) Under $4,000	(47%) $4,000-6,999	(21%) $7,000-9,999	(9%) $10,000 or more	(100%) Total U. S.
MONDAY-FRIDAY Sign-on—6:00 PM	8.8	10.0	7.5	5.4	**8.6**
MONDAY-FRIDAY 10:00 AM—5:00 PM	6.2	6.4	4.5	2.9	**5.6**
SUNDAY-SATURDAY 6:00 PM—Sign-off	20.5	23.1	21.4	17.8	**21.5**
SUNDAY-SATURDAY 7:30 PM—11:00 PM	13.7	15.4	14.4	12.5	**14.5**
SATURDAY Sign-on—6:00 PM	1.5	2.2	1.9	1.3	**1.8**
SUNDAY Sign-on—6:00 PM	1.3	1.6	1.6	1.3	**1.5**
SUNDAY-SATURDAY Sign-on—Sign-off	32.0	36.8	32.3	25.6	**33.2**

ARB March 1961

Reflection of socio-economic factors in tv viewing is illustrated in this March 1961 study made by the American Research Bureau. While some factors, such as age of family-head, appear to have relatively little influence upon viewing there are others in which the effect is marked. The variation by family size is more than 100%, and by income, more than 400%.

Viewing by age and sex, in dayparts through the week

WOMEN, BY AGE GROUP

	(20%) 18-29	(24%) 30-39	(24%) 40-49	(32%) Over 49	All Women
MONDAY-FRIDAY Sign-on—6:00 PM	6.5	4.5	4.6	7.3	**4.4**
MONDAY-FRIDAY 10:00 AM—5:00 PM	5.0	3.2	3.2	5.7	**5.8**
SUNDAY-SATURDAY 6:00 PM—Sign-off	14.1	16.2	16.8	20.8	**17.5**
SUNDAY-SATURDAY 7:30 PM—11:00 PM	10.1	11.6	11.3	14.4	**12.1**
SATURDAY Sign-on—6:00 PM	.7	.6	.6	.8	**.7**
SUNDAY Sign-on—6:00 PM	.8	.7	.8	1.2	**.9**
SUNDAY-SATURDAY Sign-on—Sign-off	22.0	22.0	22.7	30.1	**24.8**

ARB March 1961

MEN, BY AGE GROUP

	(18%) 18-29	(25%) 30-39	(24%) 40-49	(33%) Over 49	All Men
MONDAY-FRIDAY Sign-on—6:00 PM	1.8	1.1	1.1	3.1	**1.9**
MONDAY-FRIDAY 10:00 AM—5:00 PM	1.1	.6	.5	2.0	**1.1**
SUNDAY-SATURDAY 6:00 PM—Sign-off	11.9	13.7	14.3	16.0	**14.3**
SUNDAY-SATURDAY 7:30 PM—11:00 PM	7.2	9.6	9.8	11.2	**9.7**
SATURDAY Sign-on—6:00 PM	.7	.6	.6	.7	**.7**
SUNDAY Sign-on—6:00 PM	.8	.8	.9	.9	**.8**
SUNDAY-SATURDAY Sign-on—Sign-off	15.2	16.2	16.9	20.7	**17.7**

ARB March 1961

CHILDREN AND TEEN-AGERS

	CHILDREN 12 AND UNDER	TEENS (13-17)
MONDAY-FRIDAY Sign-on—6:00 PM	5.3	3.1
MONDAY-FRIDAY 10:00 AM—5:00 PM	2.4	1.8
SUNDAY-SATURDAY 6:00 PM—Sign-off	8.1	12.4
SUNDAY-SATURDAY 7:30 PM—11:00 PM	4.8	8.8
SATURDAY Sign-on—6:00 PM	1.9	1.2
SUNDAY Sign-on—6:00 PM	1.0	1.1
SUNDAY-SATURDAY Sign-on—Sign-off	16.3	17.8

ARB March 1961

American Research Bureau breakdown of viewing by age and sex reveals significant differences. Though overall pattern of heavy weekend viewing remains broadly true for all categories there are sharp divisions within the categories; women's weekend viewing, for example, varies by more than 40 percent between the age-groups.

KEY TV FACT

51 percent of programs each reached more than 10 million homes in January 1961; eight percent more than 1960

Nielsen estimates that of 124 nighttime programs in January 1961, 51 percent reached more than 10 million homes. Forty-five percent reached 5-10 million; three percent reach 3-5 million and one percent reached under three million homes. The comparable 1960 percentages were 43, 46, 9 and 2. The number of nighttime programs was 124 in January 1961, 130 in 1960, 126 in 1959.

Detroit's №1 Station

NOW

№.1

IN THE ENTIRE

U.S.A.

37.3%

SHARE OF AUDIENCE

(Sign-on to sign-off, Sun. thru Sat., July, 1961 ARB)

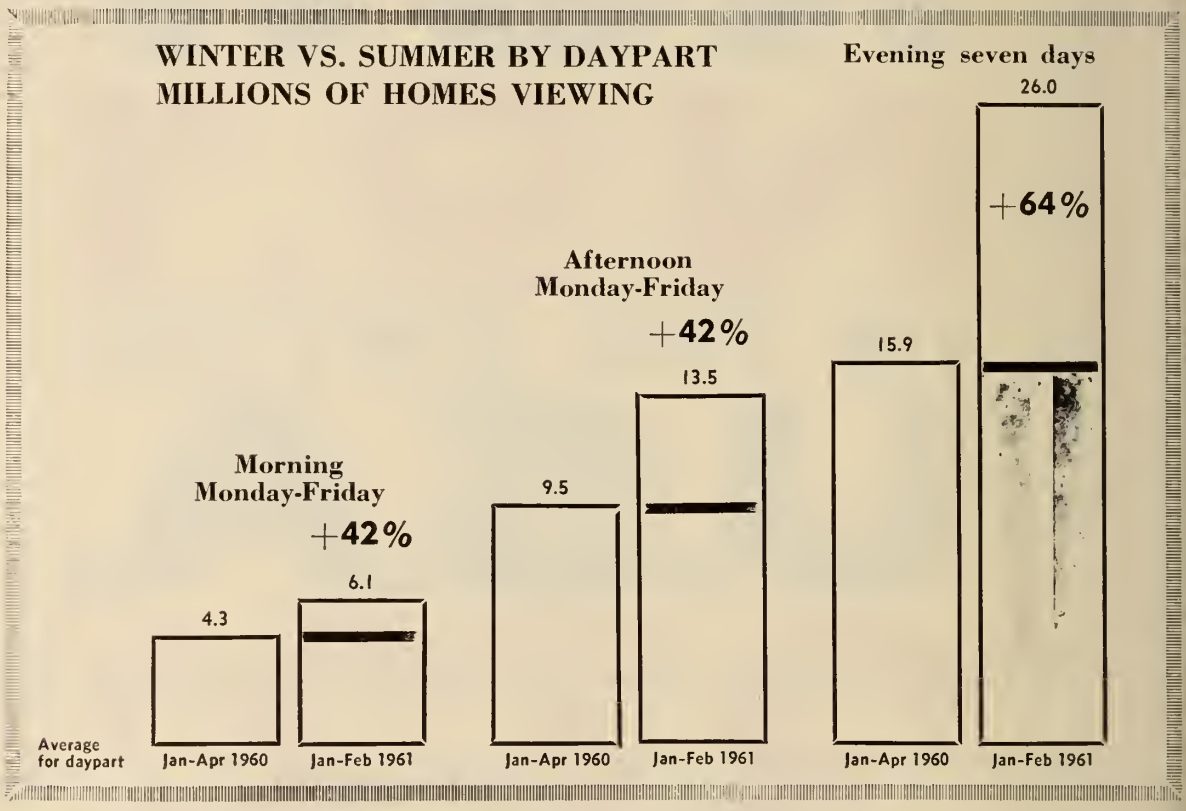
BIGGEST SHARE IN ANY
4-OR-MORE-STATION MARKET

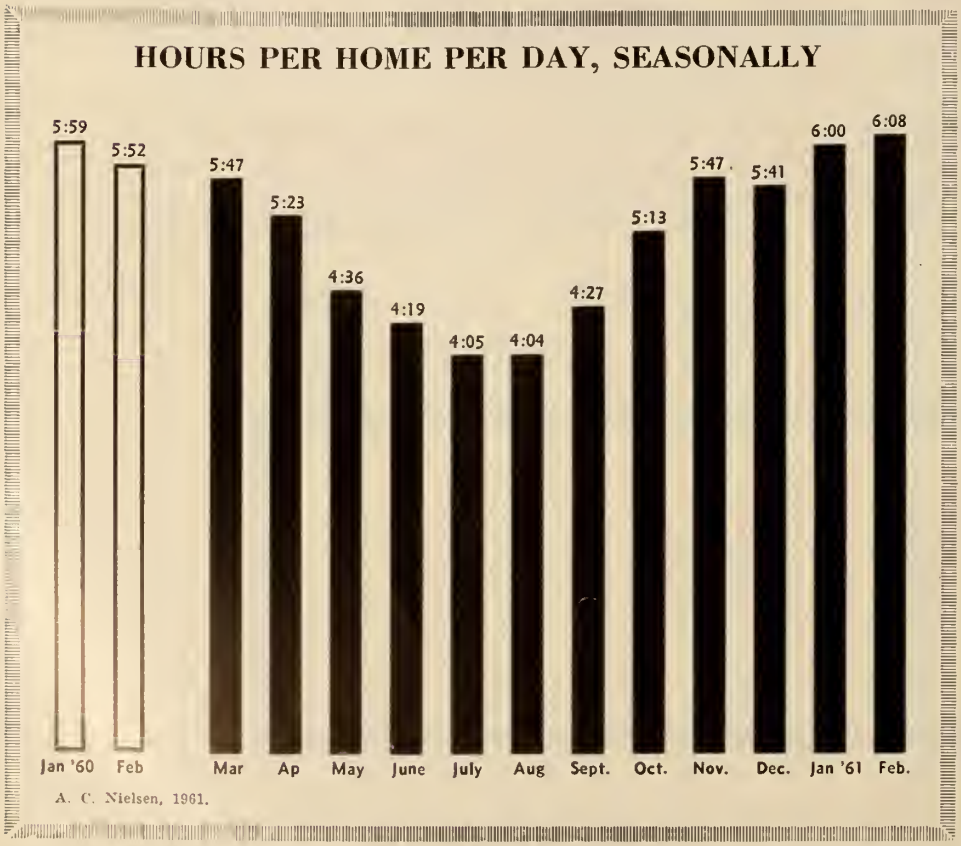
WJBK-TV

CHANNEL 2 CBS

STORER STATION — Represented By STORER TELEVISION SALES, INC.

Seasonal variations in viewing patterns





Audience composition and viewing patterns

VARIATIONS BY AGE AND SEX
MONDAY TO FRIDAY DAYTIME

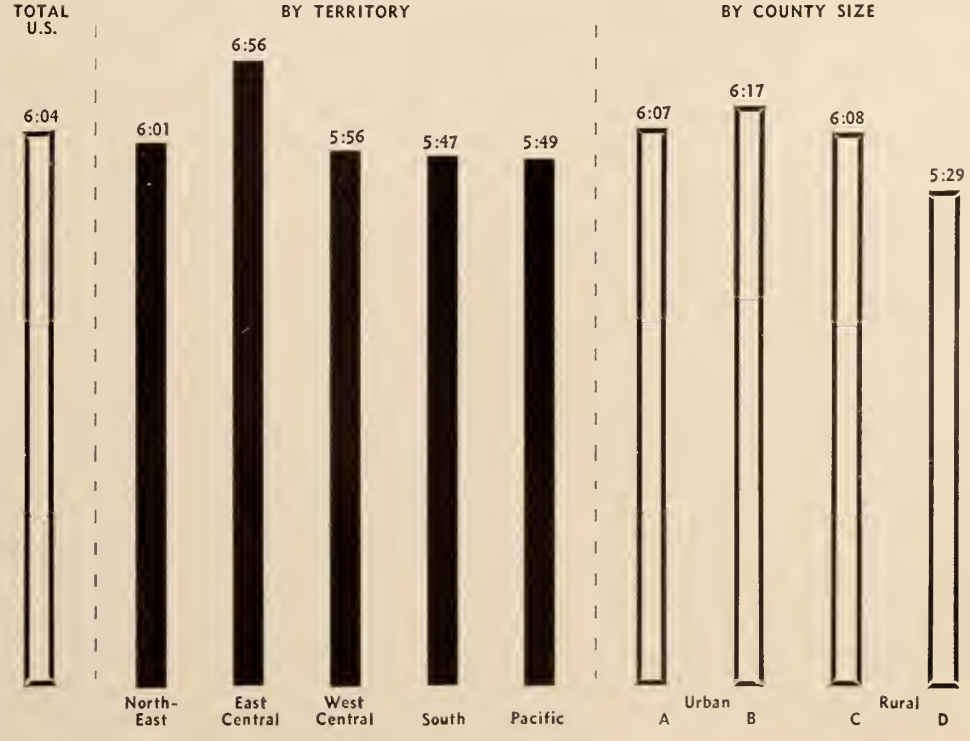
	Percent of Audience				Number of viewers per home
	Men	Women	Teenagers	Children	
9-10 a.m.	15	42	4	39	1.4
2-3 p.m.	19	63	4	14	1.4
5-6 p.m.	17	31	13	39	1.9

ALL EVENINGS

	Percent of Audience				Number of viewers per home
	Men	Women	Teenagers	Children	
7-8 p.m.	29	36	11	24	2.2
11-12 mid.	39	52	5	4	1.7

A. C. Nielsen, January 1961.

HOURS PER HOME PER DAY, REGIONALLY



A. C. Nielsen, 1961.

Four facets of the tv audience

VIEWING BY FAMILY SIZE

Period	3 & over member family homes	1-2 member family homes
12-1 p.m.	10,400,000	4,000,000
4-5 p.m.	11,808,000	4,186,000
6-7 p.m.	17,568,000	7,100,000
7-8 p.m.	19,872,000	10,192,000
8-9 p.m.	21,888,000	11,102,000
9-10 p.m.	21,888,000	11,102,000

Nielsen, March 1961.

HOMES VIEWING PER AVERAGE MINUTE

Month	1961 (% change)	1960 (% change)	1959
January	15,430,000 (+4.4%)	14,780,000 (+3.7%)	14,256,000
February	15,852,000 (+8.6%)	14,600,000 (+3.0%)	14,168,000
March	14,305,000 (—1.1%)	14,464,000 (+5.0%)	13,772,000
Quar. Avg.	**15,196,000 (+4.0%)**	**14,615,000 (+3.9%)**	**14,065,000**

Nielsen, March 1961.

NATIONAL AUDIENCE, MONDAY THROUGH FRIDAY

Time of day	% sets in use	Viewers per home	Men %	Women %	Teens %	Children %
9-10 a.m.	15.9	1.4	15	42	4	39
11-12 noon	24.1	1.5	19	56	4	21
1-2 p.m.	26.7	1.5	20	60	4	16
3-4 p.m.	24.4	1.5	18	59	6	17
5-6 p.m.	37.0	1.9	16	31	14	39
7:30-8 p.m.	62.0	2.2	29	36	11	19
8:30-9 p.m.	67.0	2.2	29	41	11	19
9:30-10 p.m.	65.6	2.1	33	45	11	11
10:30-11 p.m.	49.4	1.9	36	50	8	6

Nielsen, January 1961.

WOMEN VIEWERS PER AVERAGE MINUTE

Hour	Mon-Fri.	Sat.	Sun.	All days
6:30-7:30 p.m.	16,900,000	18,300,000	21,100,000	**17,700,000**
7:30-8:30	25,100,000	28,200,000	29,300,000	**26,100,000**
8:30-9:30	29,300,000	31,800,000	32,900,000	**30,200,000**
9:30-10:30	30,200,000	31,700,000	30,300,000	**30,400,000**
10:30-11	21,100,000	25,800,000	21,600,000	**21,800,000**

Nielsen, October 1960.

Composition of the national tv audience in peak times

Sample homes are selected by means of probability sampling throughout the U. S. Individual sample locations are chosen in such a way as to represent every rural and urban telephone home in the area having a tv set regardless of location, type of set or other factors. Careful controls are maintained to ensure proper distribution of the tabulated samples by census regions and districts. The national sample for each of these network reports is composed of useable records attained from approximately 1600 different tv families. The columns TOTAL U. S. are calculated by properly weighting each time zone for coincident time throughout the nation.

Monday

		Under 6	6-12	13-17	18-29	30-39	40-49	Over 49	Total
7:00 PM	Male	.09	.18	.08	.08	.11	.15	.30	**.99**
	Female	.10	.15	.10	.13	.14	.18	.31	**1.11**
7:30	Male	.09	.22	.10	.09	.14	.14	.28	**1.07**
	Female	.09	.18	.08	.16	.20	.16	.30	**1.20**
8:00	Male	.09	.22	.10	.10	.15	.18	.27	**1.09**
	Female	.08	.17	.10	.16	.20	.17	.29	**1.19**
8:30	Male	.06	.16	.11	.10	.16	.16	.26	**1.01**
	Female	.09	.17	.12	.19	.23	.21	.29	**1.28**
9:00	Male	.06	.15	.11	.10	.15	.14	.27	**.98**
	Female	.08	.15	.12	.18	.21	.19	.32	**1.27**
9:30	Male	.02	.08	.09	.11	.17	.15	.26	**.90**
	Female	.04	.07	.11	.20	.25	.21	.31	**1.16**
10:00	Male	.02	.06	.08	.11	.18	.16	.27	**.87**
	Female	.02	.04	.10	.20	.26	.22	.31	**1.16**

ARB TV National Survey November 1960.

Tuesday

		Under 6	6-12	13-17	18-29	30-39	40-49	Over 49	Total
7:30 PM	Male	.09	.18	.10	.09	.13	.14	.26	**1.00**
	Female	.10	.16	.10	.12	.15	.18	.29	**1.10**
7:30	Male	.09	.19	.09	.10	.15	.15	.25	**1.03**
	Female	.10	.17	.11	.12	.19	.15	.26	**1.11**
8:00	Male	.10	.20	.11	.12	.17	.14	.25	**1.11**
	Female	.08	.19	.12	.15	.20	.17	.28	**1.17**
8:30	Male	.05	.19	.12	.12	.15	.13	.27	**1.03**
	Female	.07	.16	.12	.18	.21	.17	.27	**1.18**
9:00	Male	.05	.17	.11	.12	.17	.14	.27	**1.04**
	Female	.05	.11	.11	.19	.21	.18	.17	**1.17**
9:30	Male	.03	.13	.10	.13	.18	.15	.28	**.97**
	Female	.06	.10	.10	.19	.22	.19	.32	**1.19**
10:00	Male	.01	.08	.08	.13	.18	.16	.29	**.91**
	Female	.02	.04	.07	.19	.26	.18	.33	**1.13**

Wednesday

		Under 6	6-12	13-17	18-29	30-39	40-49	Over 49	Total
7:30 PM	Male	.09	.19	.11	.13	.17	.15	.28	**1.12**
	Female	.10	.17	.10	.16	.23	.19	.31	**1.28**
8:00	Male	.09	.20	.10	.13	.17	.16	.29	**1.12**
	Female	.10	.20	.11	.17	.23	.20	.30	**1.30**
8:30	Male	.07	.18	.10	.10	.15	.14	.28	**1.02**
	Female	.07	.14	.11	.16	.20	.19	.34	**1.24**
9:00	Male	.04	.11	.08	.10	.17	.15	.29	**.82**
	Female	.05	.11	.13	.18	.22	.28	.35	**1.25**
9:30	Male	.03	.09	.07	.10	.15	.16	.29	**.90**
	Female	.04	.08	.11	.17	.21	.22	.38	**1.22**
10:00	Male	.02	.07	.04	.11	.17	.17	.19	**.89**
	Female	.01	.04	.08	.16	.21	.22	.33	**1.08**

ARB TV National Survey November 1960.

Thursday

		Under 6	6-12	13-17	18-29	30-39	40-49	Over 49	Total
7:30 PM	Male	.10	.23	.10	.10	.12	.14	.27	1.06
	Female	.11	.21	.10	.14	.17	.16	.31	1.21
8:00	Male	.10	.23	.10	.10	.15	.14	.27	1.08
	Female	.11	.24	.12	.16	.12	.18	.20	1.22
8:30	Male	.07	.23	.10	.12	.17	.15	.28	1.12
	Female	.08	.18	.11	.21	.20	.20	.29	1.26
9:00	Male	.05	.16	.08	.11	.18	.14	.17	1.03
	Female	.06	.15	.10	.19	.20	.21	.32	1.21
9:30	Male	.02	.10	.10	.13	.17	.16	.29	.99
	Female	.04	.07	.07	.20	.20	.23	.34	1.16
10:00	Male	.02	.08	.08	.13	.20	.15	.30	.98
	Female	.02	.04	.07	.19	.23	.21	.32	1.08

Friday

		Under 6	6-12	13-17	18-29	30-39	40-49	Over 49	Total
7:00 PM	Male	.10	.20	.09	.09	.13	.15	.27	1.04
	Female	.09	.17	.09	.13	.15	.18	.28	1.10
7:30	Male	.10	.28	.11	.10	.15	.17	.27	1.19
	Female	.14	.25	.12	.17	.19	.18	.28	1.33
8:00	Male	.11	.28	.12	.10	.14	.16	.18	1.20
	Female	.11	.22	.11	.17	.19	.19	.26	1.30
8:30	Male	.08	.21	.11	.11	.16	.17	.29	1.11
	Female	.07	.18	.12	.17	.21	.21	.30	1.26
9:00	Male	.05	.18	.10	.10	.16	.16	.28	1.05
	Female	.07	.17	.12	.19	.24	.22	.33	1.32
9:30	Male	.07	.18	.10	.10	.16	.17	.29	1.06
	Female	.07	.16	.12	.19	.24	.21	.33	1.32
10:00	Male	.03	.13	.10	.12	.20	.18	.28	1.04
	Female	.02	.09	.11	.17	.25	.18	.26	1.09

ARB TV National Survey November 1960.

Composition of the national tv audience

Saturday evening

		Under 6	6-12	13-17	18-29	30-39	40-49	Over 49	Total
6:00 PM	Male	.13	.25	.10	.10	.16	.13	.22	1.10
	Female	.11	.20	.15	.15	.17	.11	.24	1.11
6:30	Male	.12	.26	.11	.11	.15	.15	.24	1.14
	Female	.11	.19	.10	.14	.16	.15	.24	1.11
7:00	Male	.09	.24	.10	.11	.16	.14	.27	1.10
	Female	.12	.19	.11	.15	.16	.14	.30	1.18
7:30	Male	.09	.24	.12	.13	.17	.17	.28	1.21
	Female	.10	.22	.12	.16	.22	.19	.31	1.35
8:00	Male	.08	.24	.10	.11	.17	.18	.30	1.19
	Female	.10	.21	.12	.14	.21	.20	.33	1.32
8:30	Male	.08	.24	.11	.12	.17	.18	.28	1.18
	Female	.10	.23	.12	.14	.20	.20	.31	1.31
9:00	Male	.04	.17	.09	.10	.17	.15	.32	1.08
	Female	.05	.15	.11	.17	.19	.19	.37	1.23
9:30	Male	.03	.16	.08	.11	.18	.17	.32	1.08
	Female	.04	.11	.10	.18	.21	.21	.38	1.22
10:00	Male	.03	.15	.09	.13	.20	.20	.32	1.11
	Female	.04	.10	.09	.17	.22	.20	.34	1.16
10:30	Male	.01	.07	.08	.11	.19	.17	.27	.93
	Female	.01	.05	.08	.16	.20	.20	.30	1.01
11:00	Male	.00	.06	.07	.11	.20	.16	.25	.87
	Female	.01	.05	.08	.16	.23	.20	.26	.99
11:30	Male	.00	.05	.08	.14	.21	.15	.16	.82
	Female	.01	.04	.09	.17	.26	.14	.20	.94
12:00 AM	Male	.01	.07	.09	.15	.20	.14	.17	.83
	Female	.01	.04	.08	.20	.26	.14	.17	.92
12:30	Male	.01	.08	.12	.17	.22	.12	.14	.85
	Female	.00	.04	.11	.20	.29	.12	.17	.92
1:00	Male	.00	.06	.12	.18	.23	.10	.15	.84
	Female	.00	.02	.06	.23	.26	.17	.19	.99
1:30	Male	.00	.13	.10	.20	.27	.01	.09	.84
	Female	.00	.01	.08	.27	.17	.18	.12	.90

ARB TV National Survey November 1960.

TV BASICS

section

2

TV PROGRAMS

Relative popularity and long-term trends

The commercial value of programing, reflected in time sales

1960 FCC figures for network, national, regional and local ad spending in 80 multi-station markets.

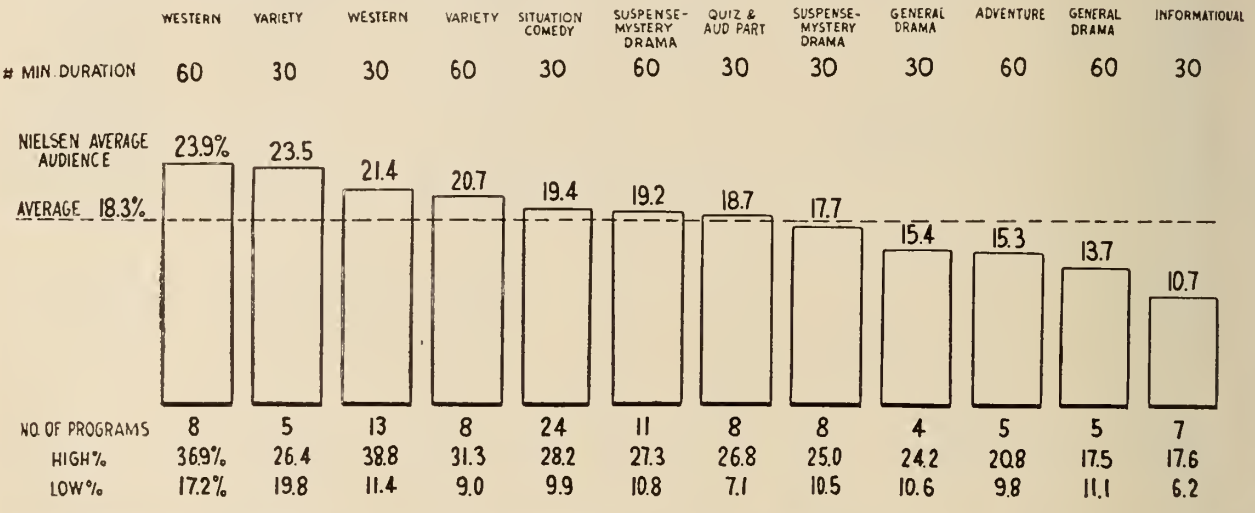
TV MARKETS (1)	NO. OF STATIONS IN OPERATION (2)	NO. REPORTING $25,000 OR MORE TIME SALES (3)	NETWORKS (4)	TIME SALES: NATIONAL AND REGIONAL ADVERTISERS AND SPONSORS 1/ (5)	LOCAL ADVERTISERS AND SPONSORS 1/ (6)
ALBANY-SCHENECTADY-TROY,N.Y.	3	3	$1,545,430	$3,504,257	$1,141,749
ALBUQUERQUE,N.M.	3	3	431,304	508,211	1,059,179
AMARILLO,TEX.	3	3	430,177	588,320	1,013,561
ATLANTA,GA.	3	3	1,706,451	4,398,754	1,920,541
BAKERSFIELD,CAL.	3	3	335,658	721,003	884,462
BALTIMORE,MD.	3	3	2,114,802	6,204,613	2,621,699
BOISE-NAMPA,IDA.	3#	2	*	*	*
BOSTON, MASS.	3	3	3,626,556	13,869,110	5,499,416
BUFFALO-NIAGARA FALLS, N.Y.	3	3	2,212,806	6,908,883	2,867,738
CEDAR RAPIDS - WATERLOO, IOWA	3	3	817,923	1,495,710	486,200
CHARLESTON-OAK HILL-HUNTINGTON,W.VA.-ASHLAND,KY.	4	4	1,207,329	1,895,817	1,145,921
CHATTANOOGA,TENN.	3	3	641,772	922,137	657,363
CHICAGO,ILL.	4	4	6,006,769	27,932,679	8,363,136
CINCINNATI,OHIO	3	3	1,966,831	5,656,103	2,281,394
CLEVELAND,OHIO	3	3	3,443,895	10,391,390	3,648,897
COLORADO SPRINGS-PUEBLO,COLO.	3	3	301,340	445,154	765,988
COLUMBUS,OHIO	3	3	1,694,094	4,597,430	2,101,962
DALLAS - FORT WORTH, TEX.	4	4	2,073,965	5,234,258	3,614,757
DENVER,COLO.	4	4	1,197,921	3,634,025	2,459,251
DES MOINES - AMES, IOWA	3	3	1,058,590	2,387,922	685,976
DETROIT,MICH.	3	3	4,442,733	10,798,087	4,238,898
EL PASO,TEX.	3	3	379 903	637 577	882 895
EVANSVILLE,IND.	3	3	635,090	686,156	806,088
FLINT-SAGINAW-BAY CITY,MICH.	3	3	860,222	1,579,783	623,705
FORT WAYNE, IND.	3	3	763,227	953,474	830,550
FRESNO, CAL.	3	3	833,683	1,658,056	870,139
GREEN BAY, WISC.	3	3	908,003	912,777	844,265
GREENVILLE-SPARTANBURG, S.C.-ASHEVILLE,N.C.	4	4	794,533	1,545,104	799,944
HARRISBURG-LANCASTER-YORK-LEBANON,PA.	5	5	1,216,273	2,791,432	1,148,558
HARTFORD-NEW HAVEN-NEW BRITAIN-WATERBURY, CONN.	5	5	1,815,167	7,016,968	1,377,046
HONOLULU,HAWAII	3	3	303,810	1,096,372	1,597,892

TV MARKETS (1)	NO. OF STATIONS IN OPERATION (2)	NO. REPORTING $25,000 OR MORE TIME SALES (3)	TIME SALES: NETWORKS (4)	NATIONAL AND REGIONAL ADVERTISERS AND SPONSORS 1/ (5)	LOCAL ADVERTISERS AND SPONSORS 1/ (6)
HOUSTON-GALVESTON,TEX.	3	3	1,765,236	5,287,955	2,306,128
INDIANAPOLIS-BLOOMINGTON,IND.	4	4	1,860,406	5,406,294	2,504,012
JOHNSTOWN-ALTOONA, PA	3	3	927,716	2,193,441	700,278
KANSAS CITY,MO.	3	3	2,062,289	5,606,106	1,940,257
KNOXVILLE,TENN.	3	3	712,541	1,189,632	792,704
LAS VEGAS - HENDERSON, NEV.	3	3	112,706	199,434	788,047
LITTLE ROCK, ARK.	3	3	686,836	1,010,414	808,313
LOS ANGELES,CAL.	7	7	5,683,471	28,012,507	17,501,092
MADISON,WISC.	3	3	542,521	1,065,561	559,173
MEMPHIS,TENN.	3	3	1,687,911	3,138,831	1,136,359
MIAMI,FLA.	3	3	1,468,535	4,950,197	3,004,992
MILWAUKEE,WISC.	4	4	2,140,931	5,877,647	2,198,681
MINNEAPOLIS-ST.PAUL,MINN.	4	4	2,432,439	5,413,561	4,138,632
MOBILE,ALA.-PENSACOLA,FLA.	3	3	586,712	1,258,125	1,002,573
NASHVILLE,TENN.	3	3	1,287,797	1,939,130	1,864,890
NEW ORLEANS, LA.	3	3	1,418,165	3,471,747	2,229,878
NEW YORK, N.Y.	7	7	10,655,920	59,628,711	12,036,797
NORFOLK-PORTSMOUTH-NEWPORT-NEWS-HAMPTON,VA.	3	3	1,277,937	2,156,036	1,603,752
OKLAHOMA CITY-ENID,OKLA.	3	3	1,372,358	2,833,120	1,548,003
OMAHA, NEBR.	3	3	1,364,627	2,360,536	1,012,572
ORLANDO-DAYTONA BEACH,FLA.	3	3	543,365	955,742	1,040,388
PADUCAH, KY.-CAPE GIRARDEAU, MO.-HARRISBURG,ILL.	3	3	601,064	1,048,500	327,545
PEORIA ILL	3	3	709,654	1,010,988	852,223
PHILADELPHIA,PENN.	4#	3	5,165,241	18,519,832	4,758,854
PHOENIX-MESA,ARIZ.	4	4	781,596	1,704,756	2,159,037
PITTSBURGH, PA.	3	3	3,057,425	10,726,979	3,700,334
PORTLAND-POLAND SPRINGS,ME.	3	3	819,730	1,658,969	585,972
PORTLAND,ORE.	3	3	1,560,360	4,554,490	1,556,302
RICHMOND - PETERSBURG, VA.	3	3	972,911	1,321,093	820,320
ROANOKE - LYNCHBURG, VA.	3	3	871,137	1,194,959	813,779
ROCHESTER,N.Y.	3	3	1,050,627	2,591,360	1,002,101
ROCHESTER-AUSTIN, MINN-MASON CITY,IOWA	3	3	393,475	595,017	673,904
SACRAMENTO-STOCKTON,CAL.	4#	3	1,065,249	3,545,146	1,456,378
SALT LAKE CITY-OGDEN-PROVO, UTAH	5#	3	968,742	1,425,756	1,592,506
SAN ANTONIO,TEX.	4	4	1,087,501	2,304,452	1,349,210
SAN FRANCISCO-OAKLAND,CAL.	4	4	3,499,359	9,791,446	5,477,362
SEATTLE - TACOMA, WASH.	5	5	1,829,809	5,488,100	1,800,445
SOUTH BEND - ELKHART, IND.	3	3	546,783	677,242	700,709
SPOKANE,WASH.	3	3	709,992	2,066,579	822,437
SPRINGFIELD-DECATUR-CHAMPAIGN-URBANA-DANVILLE, ILL.	5	5	751,926	1,639,384	1,261,206
ST LOUIS,MO.	4	4	2,595,287	8,136,610	3,129,008
TAMPA - ST. PETERSBURG, FLA.	3	3	1,064,802	2,983,439	1,739,017
TUCSON,ARIZ.	3	3	358,071	504,285	1,205,998
TULSA, OKLA.	3	3	1,143,136	2,095,105	1,049,366
WAILUKU,HAWAII	3	1	*	*	*
WASHINGTON,D.C.	4	4	2,342,924	7,579,298	2,484,541
WICHITA-HUTCHINSON,KANS	3	3	919,229	1,736,103	961,386
WILKES BARRE-SCRANTON, PA.	3	3	896,801	1,310,438	990,183
YOUNGSTOWN,OHIO	4#	3	524,832	849,873	523,335
TOTAL 80 MARKETS	274	266	$112,644,339	$371,986,488	$161,750,149
MARKETS LESS THAN 3 STATIONS TOTAL 192 MARKETS	261	252	$42,053,199	$87,207,470	$53,933,742
TOTAL 272 MARKETS	535	518	$164,697,538	$459,193,958	$215,683,891

Average ratings and lineup for network programing

AVERAGE RATINGS BY PROGRAM TYPE

The show-types below are ranked by average Nielsen ratings. High % represents highest ratings reported during report period. Low is lowest rated show. Chart contains number of shows averaged within each category.



	WESTERN	VARIETY	WESTERN	VARIETY	SITUATION COMEDY	SUSPENSE-MYSTERY DRAMA	QUIZ & AUD PART	SUSPENSE-MYSTERY DRAMA	GENERAL DRAMA	ADVENTURE	GENERAL DRAMA	INFORMATIONAL
# MIN. DURATION	60	30	30	60	30	60	30	30	30	60	60	30
NIELSEN AVERAGE AUDIENCE	23.9%	23.5	21.4	20.7	19.4	19.2	18.7	17.7	15.4	15.3	13.7	10.7
NO. OF PROGRAMS	8	5	13	8	24	11	8	8	4	5	5	7
HIGH%	36.9%	26.4	38.8	31.3	28.2	27.3	26.8	25.0	24.2	20.8	17.5	17.6
LOW%	17.2%	19.8	11.4	9.0	9.9	10.8	7.1	10.5	10.6	9.8	11.1	6.2

Source: Chart from Nielsen Television Index and reprinted with the permission of copyright holder, A. C. Nielsen Co.

RATINGS, STATION LINEUP BY RANK

Program Rank No. Stations	1956** Rating	No. Stations	1958** Rating	No. Stations	1960 Rating	
1	45.2	160	35.8	169	36.9	**184**
10	31.5	154	29.6	167	26.4	**174**
20	30.9	167	28.0	173	24.2	**166**
50	16.6*	117	22.5	132	20.3	**153**
80	18.3	113	18.6	150	16.7	**157**
90	14.7	97	15.2	77	14.5	**127**
100	14.0	105	14.0	80	12.5	**177**
110	7.0	49	9.8	85	11.6	**104**
120	5.4	36	9.5	186	9.6	**92**
Av. lineup		**111**		**135**		**148**

Source: NTI First Reports December 1956, '58, '60. *Low coverage. **Ranked on PSB basis. Ratings are total U. S. average audience for shows at night.

How they fared: program ratings over several years

PERFORMANCE OF PUBLIC-SERVICE PROGRAMS

Year	Avg. total tv audience	Avg. average audience	Avg. share
1958	13.8	11.5	20
1959	11.5	10.9	20
1960	**16.1**	**12.9**	**24**

NTI 1 November-11 December each year. (Prime time programing.)

PERFORMANCE OF ENTERTAINMENT PROGRAMS

Category	Total homes and total hours in each category 1960	1959	1958
Westerns	153,521,000 (14½)	174,978,000 (17½)	131,805,000 (12½)
Suspense	125,457,000 (14½)	104,130,000 (13½)	65,494,000 (7)
Sit. Comedy	101,424,000 (12)	68,712,000 (8)	78,022,000 (8½)
Adventure	81,634,000 (12)	45,280,000 (7½)	31,910,000 (4½)
Gen. Drama	47,642,000 (8)	51,889,000 (6½)	79,086,000 (9½)
TOTAL	**509,678,000 (61)**	**444,989,000 (53)**	**386,317,000 (42)**

NTI 1st November each year.

NEW AND ESTABLISHED SHOWS

Type	Avg. for new shows			Avg. for established* shows		
Westerns	19.9%	(4)	8,995,000 homes	23.9%	(17)	10,803,000 homes
Sit. comedy	19.5	(11)	8,814,000	17.7	(13)	8,000,000
Sus. mystery	16.9	(9)	7,639,000	16.1	(2)	9,628,000
Adventure	14.5	(7)	6,554,000	16.1	(2)	7,277,000
Type avg.	**17.7**	**(31)**	**8,000,000**	**21.1**	**(41)**	**9,492,000**

First November 1960 NTI. *On network prior to this season.

RELATIVE SUCCESS BY PROGRAM-TYPE

Type	No. in category	No. in top 40	Batting average
Variety	11	8	.727
Quizzes-Aud. Partic.	8	5	.500
Westerns	21	10	.476
Situation comedy	26	8	.308
Suspense-Mystery	20	6	.300
Adventure	9	2	.222
General drama	10	2	.200

Second December 1960 NTI.

KEY TV FACT

Network public-affairs programing in peak months rose 145 percent in three years, from 31 hours to 76 hours

Nielsen reports that the September-February period, 1957-58, included 21 regularly scheduled hours and 10 specially scheduled hours of public-affairs programing. The same period in 1960-61 included 47.5 regular and 28.5 special hours, an increase of 126 percent and 185 percent respectively. Moreover, in the latter season, all quoted programing was within prime evening time.

CENTURY AGO THE MOST IMPORTANT EVENT IN THE MID-SOUTH WAS...



THE BATTLE OF MEMPHIS

dawn, June 6, 1862, Union gunboats and rams swept down the Mississippi River and engulfed a nfederate fleet before Memphis.

DAY, the important events in the Mid-South are covered by WMCT. Whether it's news, sports, pecial documentary features, if it's of interest to Mid-South families WMCT film or live remote meras are there! In fact, locally-produced programs that *serve* the community's needs and interests ae been a major effort of WMCT for over twelve years.

If it's of interest to the Mid-South, it's of interest to WMCT



Open Golf Tournament is one of several sp ts events covered exclusively by WMCT re- ca eras. The station also features the area's reg r TV sports-news program.



Major Mid-South news events are recorded by WMCT film cameramen and remote facilities. News is compiled and edited by the area's largest and best equipped TV news staff.



Man Behind the Badge, a WMCT-produced documentary of the Memphis Police Department, is typical o the informational services programmed in prime time.

WMCT Memphis / Full Power Channel 5
National Rep.: Blair-TV

10 program-types and their audience characteristics

HOMES AND PEOPLE

	Homes	AVERAGE NUMBER REACHED (000) People	Men	Women	Teens	Children
ADVENTURE	7573	15873	4985	6033	1622	3193
CHILDREN'S	4383	9850	1518	1642	884	5806
CRIME/MYSTERY	11588	23544	8864	10875	2034	1771
DOCUMENTARY	4535	8623	3417	3986	532	688
DRAMA	4736	7911	2276	4507	522	606
GAME/PANEL	4112	6917	1955	3850	356	756
SITUATION COMEDY	8409	18181	4849	7428	1570	4334
SPORTS	4654	8779	4397	2663	804	915
VARIETY	7158	14834	4831	6989	1254	1760
WESTERN	9752	21252	7458	7596	1947	4251

ARB-TV National, January 1961

VIEWERS PER SET

	Men (by age) 18-29	30-39	40-49	over 49	Women (by age) 18-29	30-39	40-49	over 49	Teens	Children
ADVENTURE	.12	.18	.14	.23	.17	.21	.17	.25	.22	.42
CHILDREN'S	.06	.09	.08	.12	.08	.10	.09	.11	.20	1.32
CRIME/MYSTERY	.11	.19	.16	.30	.17	.23	.21	.33	.18	.15
DOCUMENTARY	.10	.18	.14	.33	.11	.17	.19	.40	.12	.15
DRAMA	.07	.11	.10	.20	.18	.22	.19	.36	.11	.13
GAME/PANEL	.04	.07	.08	.28	.11	.16	.18	.48	.09	.18
SITUATION COMEDY	.08	.13	.11	.25	.16	.19	.18	.35	.19	.52
SPORTS	.12	.22	.22	.39	.08	.12	.12	.25	.17	.20
VARIETY	.08	.15	.13	.32	.15	.19	.20	.43	.18	.25
WESTERN	.11	.18	.15	.33	.14	.16	.17	.32	.20	.44

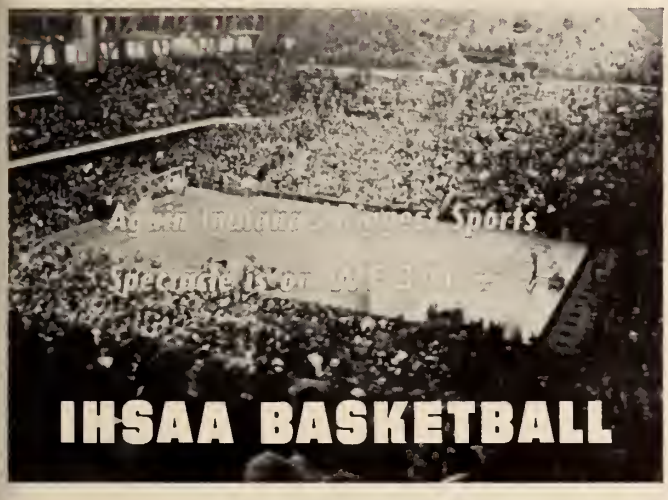
ARB-TV National, January 1961

HEADS OF HOUSEHOLDS

	Average Number Reached (000)	Viewers Per Set	Education (by years) Under 8	8-10	11-12	13-14	15 plus
ADVENTURE	4858	.64	4%	22%	40%	11%	21%
CHILDREN'S	1440	.33	3%	14%	31%	11%	16%
CRIME/MYSTERY	8700	.76	4%	21%	39%	12%	24%
DOCUMENTARY	3427	.76	3%	19%	31%	12%	31%
GAME/PANEL	2195	.51	2%	17%	33%	11%	23%
SITUATION COMEDY	5011	.60	5%	24%	37%	13%	19%
SPORTS	3955	.60	2%	21%	37%	11%	27%
VARIETY	4978	.70	3%	23%	37%	12%	22%
WESTERN	7257	.74	5%	27%	27%	11%	19%

ARB-TV National, January 1961

What's first with Hoosiers ...is first with WFBM









No fooling these mid-westerners when it comes to favorite major events . . . or their favorite stations to carry local radio and TV coverage.

No other Indiana station has manpower, mobility or equipment to match WFBM and its 20-man News-Information Center. Nor can any other equal the broadcasting experience of its active leadership.

WFBM stations pioneered both radio and television in Indiana . . . and continue to earn audience loyalty by their outstanding news and special events coverage. Isn't this the responsive climate you want for your commercials? We'll help you in every way we can . . . call your KATZ man.

Represented Nationally by The KATZ Agency

TV NBC 6 INDIANAPOLIS

WFBM

Radio ABC 1260

TIME-LIFE STATIONS

Audience characteristics for selected program types

NUMBER OF HOUSEWIVES

	Average Number Reached (000)	Viewers Per Set	Education (by years) Under 8	8-10	11-12	13-14	15 plus
ADVENTURE	5219	.69	4%	20%	51%	12%	11%
CHILDREN'S	1390	.32	2%	14%	42%	11%	11%
CRIME/MYSTERY	9304	.80	3%	16%	53%	13%	15%
DOCUMENTARY	3451	.76	2%	14%	40%	14%	19%
GAME/PANEL	3394	.83	4%	22%	46%	15%	11%
SITUATION COMEDY	6385	.76	3%	20%	51%	14%	12%
SPORTS	2286	.49	2%	15%	37%	13%	13%
VARIETY	5987	.84	4%	18%	49%	14%	14%
WESTERN	6592	.68	5%	23%	48%	12%	11%

ARB-TV National, January 1961

AVERAGE FAMILY SIZE

ADVENTURE	3.50
CHILDREN'S	4.03
CRIME/MYSTERY	3.31
DOCUMENTARY	3.14
DRAMA	3.29
GAME/PANEL	3.09
SITUATION COMEDY	3.37
SPORTS	3.30
VARIETY	3.19
WESTERN	3.34

ARB-TV National, January 1961

FAMILY INCOME

	Under $7000	$7000 or more
ADVENTURE	68%	32%
CHILDREN'S	66%	34%
CRIME/MYSTERY	64%	36%
DRAMA	69%	31%
GAME/PANEL	70%	30%
SITUATION COMEDY	69%	31%
SPORTS	64%	36%
VARIETY	68%	32%
WESTERN	70%	30%

ARB-TV National, January 1961

How community leaders assess changes in program quality

RATINGS IN 1961

Programing category	% respondents rating programs . . . Excellent	Good	Fair	Poor	Don't Know
Situation Comedies	9.8%	35.8%	39.6%	9.9%	4.9%
Drama	22.0	39.1	27.3	6.2	5.4
Westerns	3.7	16.1	32.4	36.1	11.7
Public Affairs	33.8	47.5	10.4	4.1	4.2
Children's	13.1	33.7	33.7	9.4	10.1
Variety Shows	14.5	48.9	18.9	11.2	6.5
Mystery-Detective-Adventure	17.4	14.1	34.5	28.1	5.9
News & Weather	55.7	29.6	3.6	3.1	8.0
Sports	39.6	32.7	9.6	3.2	14.9
Religious	9.1	31.2	32.3	6.8	20.6

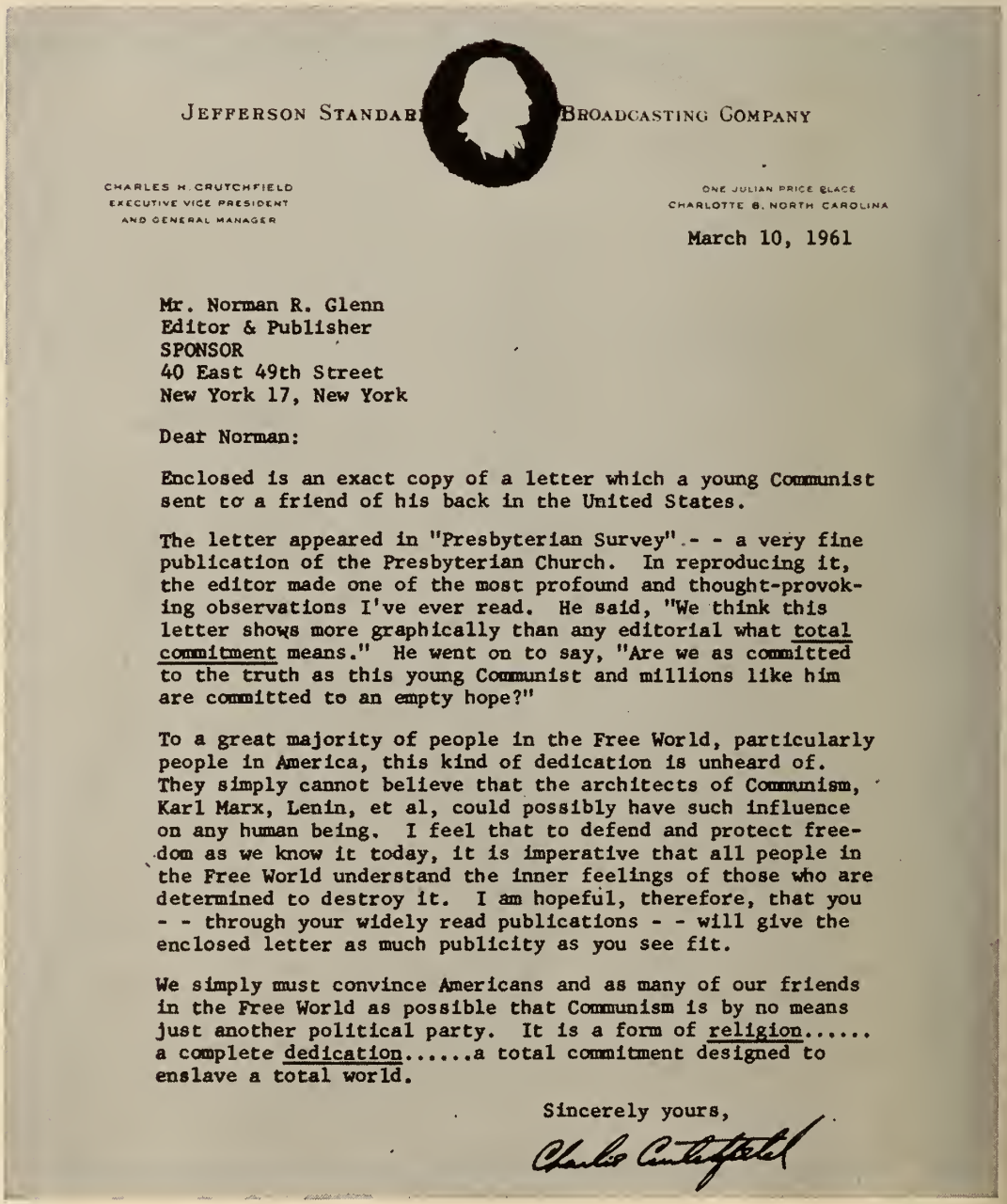
Source: National Audience Board.

RATINGS IN 1959

Programing category	% respondents rating programs . . . Excellent	Good	Fair	Poor	Don't Know
Situation Comedies	12.1%	40.9%	21.7%	18.3%	7.0%
Drama	21.2	43.8	22.0	3.1	9.9
Westerns	5.8	15.6	34.4	35.9	8.3
Public Affairs	14.8	56.3	16.4	8.0	4.5
Children's	14.0	42.5	28.1	3.9	11.5
Variety Shows	23.1	39.0	25.2	6.6	6.1
Mystery-Detective-Adventure	6.2	14.6	44.8	29.2	5.2
News & Weather	37.8	54.3	3.1	2.9	1.9
Sports	38.4	34.9	15.2	1.8	9.7
Religious	9.3	34.0	30.7	11.2	14.8

Source: National Audience Board survey, July 1961, of 2,403 executives and members of community groups. (Respondents were asked how they would have rated the same categories in 1959, compared with 1961.)

"... a total commitment designed to enslave a total world"



JEFFERSON STANDARD BROADCASTING COMPANY

CHARLES H. CRUTCHFIELD
EXECUTIVE VICE PRESIDENT
AND GENERAL MANAGER

ONE JULIAN PRICE PLACE
CHARLOTTE 8, NORTH CAROLINA

March 10, 1961

Mr. Norman R. Glenn
Editor & Publisher
SPONSOR
40 East 49th Street
New York 17, New York

Dear Norman:

Enclosed is an exact copy of a letter which a young Communist sent to a friend of his back in the United States.

The letter appeared in "Presbyterian Survey" - - a very fine publication of the Presbyterian Church. In reproducing it, the editor made one of the most profound and thought-provoking observations I've ever read. He said, "We think this letter shows more graphically than any editorial what total commitment means." He went on to say, "Are we as committed to the truth as this young Communist and millions like him are committed to an empty hope?"

To a great majority of people in the Free World, particularly people in America, this kind of dedication is unheard of. They simply cannot believe that the architects of Communism, Karl Marx, Lenin, et al, could possibly have such influence on any human being. I feel that to defend and protect freedom as we know it today, it is imperative that all people in the Free World understand the inner feelings of those who are determined to destroy it. I am hopeful, therefore, that you - - through your widely read publications - - will give the enclosed letter as much publicity as you see fit.

We simply must convince Americans and as many of our friends in the Free World as possible that Communism is by no means just another political party. It is a form of religion..... a complete dedication.....a total commitment designed to enslave a total world.

Sincerely yours,

Charles Crutchfield

A young communist writes . . . "What seems of first importance to you is to me either not desirable or impossible of realization. But there is one thing about which I am in dead earnest—and that is the socialist cause. It is my life, my business, my religion, my hobby, my sweetheart, wife, and mistress, my bread and meat. I work at it in the daytime and dream of it at night. Its hold on me grows, not lessens, as time goes on. I'll be in it the rest of my life. It is my alter-ego. When you think of me, it is necessary to think of socialism as well, because I'm inseparably bound to it.

"Therefore, I can't carry on a friendship, a love affair, or even a conversation without relating it to this force which both drives and guides my life. I evaluate people, books, ideas, and notions according to how they affect the socialist cause and by their attitude toward it.

"I have already been in jail because of my ideas, and if necessary I am ready to go before a firing squad. A certain percentage of us get killed or imprisoned. Even for those who escape these harsher ends, life is no bed of roses. A genuine radical lives in virtual poverty. He turns back to the party every penny he makes above what is absolutely necessary to keep him alive. We constantly look for places where the class struggle is the sharpest, exploiting these situations to the limit of their possibilities. We lead strikes. We organize demonstrations. We speak on street corners. We fight cops. We go through trying experiences many times each year which the ordinary man has to face only once or twice in a lifetime.

"And when we're not doing these more exciting things, all our spare time is taken up with dull routine chores, endless leg work, errands, etc., which are inescapably connected with running a live organization.

"Radicals don't have the time or the money for many movies or concerts or T-bone steaks or decent homes and new cars. We've been described as fanatics. We are. Our lives are dominated by one great, over-shadowing factor—the struggle for socialism. Well, that's what my life is going to be. That's the black side of it. Then there is the other side of it. We Communists have a philosophy of life which no amount of money could buy. We have a cause to fight for, a definite purpose in life. We subordinate our petty personal selves into a great movement of humanity. We have a morale, an esprit de corps such as no capitalist army ever had; we have a code of conduct, a way of life, a devotion to our cause that no religious order can touch. And we are guided not by blind, fanatical faith but by logic and reason, by a never-ending education of study and practice.

"And if our personal lives seem hard or our egos appear to suffer through subordination to the party, then we are adequately compensated by the thought that each of us is in his small way helping to contribute something new and true, something better to mankind."

reprinted from the
PRESBYTERIAN SURVEY

A SERVICE OF SPONSOR PUBLICATIONS INC.

How replacements and re-runs rate with viewers

SUMMER REPLACEMENTS 1960

Replacement	Winter show	1st July	1st March	July % as of March
Comedy Spot	Red Skelton	**22.1**	37.0	**59.7%**
Reckoning	Be Our Guest	**7.6**	14.0	**54.3%**
Happy/Tate	Perry Como	**18.0**	29.3	**61.4%**
Jeannie Carson	Pat Boone	**11.4**	17.6	**64.8%**
Producer's Choice	Johnny Staccato	**12.2**	15.7	**77.7%**
Video Village*	Desilu	**10.5**	26.5	**39.6%**
Lucy in Conn.	Gobel/Benny	**16.3**	20.5	**79.5%**
Chevy Mystery*	Chevy Show	**19.0**	27.7	**68.8%**
DX: Diagnosis Unknown*	Garry Moore**	**18.1**	25.7	**70.4%**
Wrangler	Ernie Ford	**16.6*****	30.3	**54.8%**

*live replacement; **second half-hour; ***1st August report. Nielsen, September 1960.

SUMMER RE-RUNS 1960

		No. programs	No. episodes	AVERAGE SHARES Original winter T/Cs	AVERAGE SHARES Summer reruns	Percent change
Adventure	30 Mins.	2	16	22.9%	24.0%	**+ 5%**
Mystery drama	30 Mins.	4	40	33.3	34.1	**+ 1**
Mystery drama	60 Mins.	5	57	34.1	34.8	**+ 2**
Adventure	60 Mins.	2	29	30.6	31.0	**+ 2**
Suspense drama	30 Mins.	3	31	31.7	31.0	**− 2**
Comedy situation	30 Mins.	8	88	35.0	33.6	**− 4**
Evening western	60 Mins.	7	93	38.6	37. 2	**− 4**
Evening western	30 Mins.	16	170	34.7	32.6	**− 6**
General drama	30 Mins.	5	61	34.6	31.0	**−10**

Using share of audience figures as basis of comparison Nielsen illustrates how reruns fared against originals by type of program. The highest plus and minus scores summer vs. winter are only 15 points apart. Based on 57 programs.

Successful programs in regular and special scheduling

THE TOP 10 FOR THE SEASON FOR ALL PROGRAMS

PROGRAM	NETWORK	AVERAGE RATING
Gunsmoke		35.3
The Untouchables		30.7
Wagon Train		29.7
77 Sunset Strip		28.6
Have Gun Will Travel		28.6
My Three Sons		27.6
Candid Camera		27.5
The Flintstones		27.4
The Real McCoys		27.2
Andy Griffith		25.1

THE TOP 10 FOR THE SEASON FOR NEW PROGRAMS ONLY

PROGRAM	NETWORK	AVERAGE RATING
My Three Sons	ABC TV	27.6
Candid Camera	CBS TV	27.5
The Flintstones	ABC TV	27.4
Andy Griffith	CBS TV	25.1
Surfside 6	ABC TV	23.1
Naked City	ABC TV	21.6
Bugs Bunny	ABC TV	21.2
Checkmate	CBS TV	20.7
Sing Along	NBC TV	19.8
Tall Man	NBC TV	19.7

Nielsen 50-market ratings averaged from November to April (1960-61) from 6:30 to 11 p.m., and weekdays from 7:30 to 11 p.m.

VIEWING OF ENTERTAINMENT SPECIALS

SPECIAL	RATING	HOMES
Peter Pan	33.4	15,097,000
Wizard of Oz	32.7	14,780,000
Bob Hope (Buick)	31.3	14,148,000
DuPont Show of Month (Feb.)	30.5	14,305,000
Bob Hope	30.0	14,070,000
Bob Hope	29.8	13,470,000
Debbie Reynolds	29.7	14,424,000
Ingrid Bergman	29.2	13,695,000
Circus (U.S. Time-Shulton)	28.6	12,927,000
Purex March special	28.0	13,132,000

Nielsen, October 1960 to May 1961.

Facts and figures about network program balance and viewing

NETWORK PROGRAM BALANCE, 1961-62

CATEGORY	ABC TV	CBS TV	NBC TV	TOTAL
Situation comedy	12	13	4	29
Crime-suspense	7	4	6	17
Westerns	4	5	6	15
Adventure	7	2	2	11
Anthologies	1	5	4	10
Variety	1	3	2	6
Public affairs	1	2	2	5
Comedy	0	3	1	4
Panel-Quiz	0	3	1	4
Music	1	0	2	3
Sports	2	0	0	2
TOTAL	**36**	**40**	**30**	**106**

SPONSOR, fall 1961

PROGRAM EFFICIENCY

HOMES REACHED	PERCENTAGE OF TOTAL PROGRAMS JANUARY 1961	JANUARY 1960	JANUARY 1959
Over 10 million homes	**51%**	43%	54%
5-10 million homes	**45%**	46%	36%
3-5 million homes	**3%**	9%	7%
Under 3 million homes	**1%**	2%	3%
Number of nighttime programs	**124**	130	126

Nielsen, 1961

RATING TRENDS IN EVENING PROGRAMING

RATING LEVELS	1957	1958	1959	1960
Over 30	22%	9%	7%	**7%**
15-20	57%	71%	73%	**69%**
Under 15	21%	20%	20%	**24%**
No. Programs	130	128	123	**130**

Second Nielsen report for March each year. Tending to throw the trend off in 1960 is the fact that all networks were filling in the marginal time; meaning, unusually low-rated shows.

ENTERTAINMENT SPECIALS, 1959-60 SEASON

DURATION	NUMBER OF PROGRAMS	AVERAGE AUDIENCE
60 minutes	61	20.0%
90 minutes	32	17.6%
120 minutes	2	32.8%
Total & Average	**95**	**19.5%**
Average Homes		**8,715,600**

Nielsen, January 1961

The casualty rate among new shows and nighttime series

RISKS OF NEW WEB SHOWS

NO. OF NEW PROGRAMS	% OF NEW PROGRAMS RETURNING THE FOLLOWING SEASON	% RETURNING FOLLOWING SEASON	
1954	42	1955	55%
1955	42	1956	55%
1956	41	1957	34%
1957	51	1958	49%
1958	44	1959	43%
1959	50	1960	38%

The Nielsen chart above shows number of new nighttime television programs returning for a second year.

DIVIDING-LINE IN RATINGS

FACTORS	1957	1958	1959
Avg. rating for shows continued	23.7%	22.9%	22.0%
Number of shows continued	71	69	64
Avg. rating for shows cancelled	15.8%	16.4%	13.9%
No. of shows cancelled	45	42	50

Nielsen November-December each year.

SHARE-OF-AUDIENCE PICTURE

SHARE	NO. SHOWS	% HELD OVER FROM PREVIOUS SEASON
45% plus	6	100%
40-44.9%	13	92%
35-39.9%	16	88%
30-34.9%	21	62%
25-29.9%	24	58%
Under 25%	34	15%
Average Share 30.1%	**Total Shows 114**	**Returnees 56%**

Nielsen November-December 1959.

MORTALITY AMONG NIGHTTIME SERIES

	1960-61	1959-60	1958-59	1957-58
Total number of series entries	114	119	114	120
Total series dropped	48	49	30	34
Casualty rate for all sponsored series	**42%**	**41%**	**26%**	**28%**
Total new series started since the fall	50	47	36	45
Total newcomers dropped	31	29	17	26
Casualty rate for new series	**62%**	**61%**	**47%**	**58%**

SPONSOR survey 1961.

2.
TV PROGRAMS

Public-affairs programing rated by community leaders

REGULAR VIEWING

Program	% respondents who report viewing "regularly"
CBS Reports	68.6%
Chet Huntley Reporting	62.9
Twentieth Century	54.3
Eyewitness to History	53.0
Meet the Press	48.6
Face the Nation	34.8
Winston Churchill—The Valiant Years	31.0
Project 20	28.6
Omnibus	22.9
The White Paper	20.9
Bell & Howell Close-Up	11.2
Washington Conversation	9.2
Issues and Answers	5.7
Roundup U.S.A.	3.1
Meet the Professor	2.7
Not Stated	1.1

Source: National Audience Board.

INDIVIDUAL CHOICE

Program	% respondents naming program "most outstanding"
Chet Huntley Reporting	38.9%
CBS Reports	16.9
Twentieth Century	11.5
Winston Churchill—The Valiant Years	9.4
Eyewitness to History	6.4
Meet the Press	5.7
The White Paper	5.3
Face the Nation	1.4
Omnibus	1.0
Project 20	0.7
Bell & Howell Close-Up	0.5
Meet the Professor	0.3
Issues and Answers	0.2
Washington Conversation	0.2
Roundup U.S.A.	0.0
Not Stated	1.6

Source: National Audience Board survey, July 1961, of 2403 executives and members of community groups.

TV BASICS

section

3

TV ADVERTISERS AND AGENCIES

Ad spending

TV commercials

KEY TV FACT

TV ad investment rose 2659 percent between 1949 and 1960, while total ad spending rose only 123 percent

The TvB calculates that total U.S. advertising investment in 1949 was $5.2 billion and that this climbed to $11.6 billion in 1960. Comparable television advertising investments were $58 million and $1.6 billion. Investments in national advertising $1.4 billion in 1949 and $3.5 billion in 1960, an increase of 150 percent. National tv figures were $.04 billion in 1949 and $1.3 billion in 1960.



Well, what kind of a trend has it been?

It's been, first, a trend to first place.* To the largest share of the viewing audience where it counts most.

*From October to June, in the markets where they can watch all 3 networks, they watched ABC-TV most.**

It's been a trend to new successes in new programming. *My Three Sons* and *The Flintstones*, for example, have continually hit the top ten. And such established trends as *The Untouchables, 77 Sunset Strip, The Real McCoys*, have kept trending right along.

It's been a trend to a new trend in public service series. Witness the acclaim for *Sir Winston Churchill: The Valiant Years, Close-Up!, Expedition.* And a new trend in news reporting: *ABC-TV News Final.*

It's been a trend to sports leadership . . . with *Fight of the Week, NCAA and American League Football, College Basketball, All Star Golf, ABC-TV Wide World of Sports.*

It's been a trend to the most tangible kind of sponsor enthusiasm—a 20% jump in billings for the first quarter of '61, a figure far in excess of the industry pattern.

It's been a trend to new affiliate successes.† In Portland, Ore., Seattle-Tacoma, Salt Lake City, Boston, Milwaukee, after affiliate switches to ABC-TV, average evening audience shares soared as much as 52%.

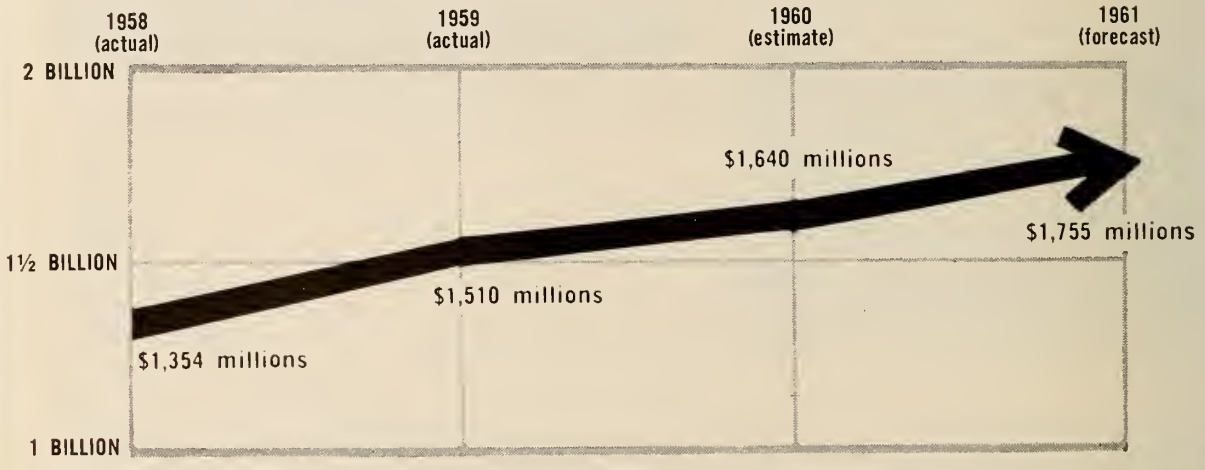
It's been, in summary, that happiest of trends—an *uptrend.* A direction in which, it should be noted, we have every programming intention (*Top Cat, The New Breed, Target: The Corruptors, Calvin and the Colonel*) of continuing.

ABC Television

*Source: Nielsen 24 Market TV Reports, Average Audience, week ending Oct. 16, 1960 thru week ending June 18, 1961. Mon.-Sat. 7:30 to 11 PM. Sun. 6:30-11 PM. vs. similar period a year ago. †Source: American Research Bureau.

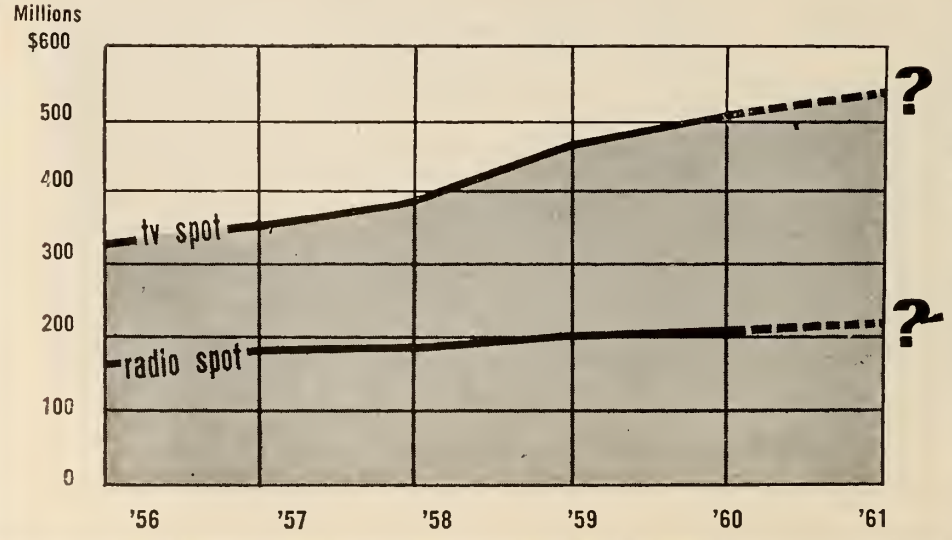
Advertisers' investment in the tv industry is increasing

TV ADVERTISING—PAST, PRESENT, FUTURE



Estimates and forecasts for 1960 and 1961, made by Richard Doherty, include time, talent and commercial costs as do 1958 and 1959 figures which are taken from McCann-Erickson-'Printers' Ink' compilations

1961 SPOT FORECAST: TV UP 7%, RADIO UP 5%



Figures from 1959-60, prepared by McCann-Erickson for "Printers Ink," refer to total client spending: time, talent, production and commercials (1960 based on nine-month data). SRA and TvB predictions would make McCann-Erickson's 1961 totals; radio $220.5 million, television, $546 million.

TV SPENDING OVER FIVE YEARS

YEAR	NATIONAL-REGIONAL SPOT	NETWORK
1955	$222,400,000	$308,900,000
1956	281,200,000	367,700,000
1957	296,400,000	394,200,000
1958	345,200,000	424,500,000
1959	424,200,000	445,800,000

Source: FCC (1960 returns not available).

Advertising expenditures in 80 multiple-station markets

Tv Markets	Networks	TIME SALES: National and Regional[1]	Local[1]	Stations Reporting	Total[2]
Albany-Schenectady-Troy, N.Y.	$ 1,496,134	$ 3,279,405	$ 1,015,374	3	$ 5,222,118
Albuquerque, N. M.	387,902	529,902	956,101	3	1,789,833
Altoona-Johnstown, Pa.	926,270	1,902,886	610,951	3	3,173,158
Amarillo, Tex.	390,082	558,295	1,019,093	3	1,902,348
Atlanta, Ga.	1,665,402	3,882,260	1,927,247	3	6,843,594
Austin, Rochester, Minn. Mason City, Iowa	331,590	675,986	656,491	3	1,657,455
**Bakersfield, Calif.	.....	.....	.....	3	.....
Baltimore, Md.	2,095,636	5,791,622	2,741,610	3	9,501,287
Boise-Nampa, Ida.	198,110	264,712	490,316	3	957,654
Boston, Mass.	3,620,473	13,191,035	5,250,745	3	19,531,021
Buffalo-Niagra Falls, N.Y.	2,120,106	6,081,427	2,528,814	3	9,489,944
Cape Girardeau, Mo., Paducah, Ky. Harrisburg, Ill.	496,649	1,137,936	288,755	3	1,776,337
Cedar Rapids-Waterloo, Iowa	767,833	1,570,413	406,612	3	2,586,691
**Champaign-Urbana-Danville, Ill	.....	.....	.....	3	.....
Charleston-Oak Hill-Huntington, W. Va., Ashland, Ky.	1,141,334	1,785,071	1,079,074	4	3,862,435
Chattanooga, Tenn.	625,244	789,939	666,966	3	1,964,280
Chicago, Ill.	6,157,995	25,326,700	8,089,590	4	38,853,073
Cincinnati, Ohio	1,921,896	5,226,882	2,316,267	3	9,693,834
Cleveland, Ohio	3,410,650	9,004,293	3,378,499	3	15,597,292
Colorado Springs-Pueblo, Colo.	218,931	422,896	694,899	3	1,409,278
Columbus, Ohio	1,658,513	4,037,519	2,059,597	3	7,359,814
Dallas-Fort Worth, Tex.	2,151,027	4,528,844	3,130,689	4	9,154,910
Denver, Colo.	1,170,728	3,339,662	2,540,518	4	6,762,529
Des Moines-Ames, Iowa	1,714,493	2,354,917	623,101	3	3,555,151
Detroit, Mich.	4,255,444	10,042,253	4,406,172	3	17,448,502
El Paso, Tex.	324,770	688,084	781,002	3	1,769,313
Evansville, Ind.-Henderson, Ky.	515,709	688,194	702,182	3	1,745,278
Flint-Saginaw-Bay City, Mich.	801,836	1,430,015	573,351	3	2,529,859
Fort Wayne, Ind.	689,688	919,222	819,191	3	2,294,557
Fresno, Cal.	793,309	1,560,522	803,858	3	2,726,868
Green Bay-Marinette, Wisc.	810,075	949,858	762,141	3	2,382,073
Greenville-Spartansburg, S. C. Asheville, N. C.	682,145	1,175,812	696,612	4	2,403,235
Harrisburg-Lancaster-York-Lebanon, Pa.	1,160,705	2,517,521	1,059,653	5	4,006,615
Hartford-New Haven-New Britain-Waterbury, Conn.	1,637,003	5,922,295	1,264,620	6	7,918,570
Honolulu, Hawaii	251,532	937,200	1,519,215	3	2,587,059
Houston-Galveston, Tex.	1,611,106	4,811,299	2,432,328	3	7,880,601
Indianapolis-Bloomington, Ind.	1,818,921	5,219,715	2,258,416	4	8,607,389
Kansas City, Mo.	2,071,416	4,939,280	2,040,989	3	8,208,491

FCC figures for 1959 are the most recent available.
[1]Before commissions to agencies, representatives and others
[2]Total revenues consist of total time sales less commissions plus talent and program sales.
*Data not published for groups of less than 3 stations.
**Data withheld because third station in this market in operation for short period during 1959.

Tv Market	Networks	National and Regional[1]	Local[1]	Stations Reporting	Total[1]
Knoxville, Tenn.	644,457	1,002,633	862,948	3	**2,297,652**
Las Vegas-Henderson, Nev.	86,414	218,647	698,218	3	**1,106,255**
Little Rock, Ark.	636,522	1,012,824	718,172	3	**2,231,644**
Los Angeles, Cal.	5,301,919	28,544,778	16,991,897	7	**45,610,926**
Madison, Wisc.	523,772	816,604	556,820	3	**1,817,217**
Memphis, Tenn.	1,591,759	2,851,841	1,064,970	3	**5,023,018**
Miami, Fla.	1,406,137	4,658,725	2,533,057	3	**8,545,648**
Milwaukee, Wisc.	1,923,868	5,514,731	1,875,030	4	**8,404,758**
Minneapolis-St. Paul, Minn.	2,407,662	5,069,538	3,643,611	4	**10,814,919**
Mobile, Ala.-Pensacola, Fla.	487,450	962,562	995,654	3	**2,420,905**
Nashville, Tenn.	1,253,878	1,609,265	1,672,263	3	**4,104,684**
New Orleans, La.	1,385,546	3,127,200	2,288,494	3	**6,200,085**
New York City, N. Y.	11,070,449	53,851,982	10,570,115	7	**69,534,724**
Norfolk-Portsmouth-Newport News-Hampton, Va.	1,099,223	2,004,367	1,335,310	3	**4,169,211**
Oklahoma City-Enid, Okla.	1,356,211	2,837,652	1,336,460	3	**5,331,520**
Omaha, Nebr.	1,352,903	2,414,862	928,197	3	**4,518,601**
Orlando-Daytona Beach, Fla.	523,252	714,132	919,231	3	**2,013,814**
Peoria, Ill.	663,479	977,404	790,905	3	**2,344,963**
Philadelphia, Pa.	5,135,599	16,278,444	3,994,387	3	**22,463,765**
Phoenix-Mesa, Ariz.	727,307	1,467,115	1,834,560	4	**3,954,279**
Pittsburgh, Pa.	3,262,016	10,782,150	3,351,447	3	**15,356,170**
Portland-Poland Springs, Me	667,148	1,461,118	461,096	3	**2,350,291**
Portland, Ore.	1,463,191	4,129,601	1,504,665	3	**6,148,534**
Richmond-Petersburg, Va.	1,053,234	1,286,808	684,560	3	**3,043,175**
Roanoke-Lynchburg, Va.	862,516	1,140,628	691,228	3	**2,503,362**
Rochester, N.Y.	1,105,090	2,246,297	1,146,403	3	**3,985,948**
Sacramento-Stockton, Cal.	912,954	3,382,868	1,240,801	3	**4,759,776**
Salt Lake City-Provo, Utah	918,571	1,384,452	1,402,011	4	**3,651,350**
San Antonio, Tex.	1,059,898	2,066,914	1,288,272	4	**3,889,472**
San Francisco-Oakland, Cal.	3,364,103	9,715,695	5,346,435	4	**16,652,358**
Scranton-Wilkes Barre-Hazelton, Pa.	833,717	1,059,649	977,969	3	**2,784,410**
Seattle-Tacoma, Wash.	1,606,039	5,421,411	1,539,186	5	**7,715,663**
South Bend-Elkhart, Ind.	539,854	720,972	588,639	3	**1,820,903**
Spokane, Wash.	671,631	1,794,017	846,480	3	**2,941,978**
St. Louis, Mo.	2,538,618	7,014,027	3,178,224	4	**11,292,045**
Tampa-St. Petersburg, Fla.	1,015,620	2,530,540	1,535,549	3	**4,726,576**
Tucson, Ariz.	272,924	467,812	1,031,605	3	**1,822,671**
Tulsa, Okla.	1,098,586	2,004,693	933,773	3	**3,725,304**
**Wailuku, Hawaii	----------	----------	----------	1	.....
Washington, D.C.	2,431,379	6,947,540	2,314,162	4	**11,178,905**
Wichita-Hutchinson, Kans.	854,917	1,829,009	869,247	3	**3,237,720**
Youngstown, Ohio-New Castle, Pa.	498,887	858,943	420,146	3	**1,716,613**
Total 80 markets	$119,566,512	$343,806,366	$150,925,986	267	**$567,232,444**
Markets less than 3 stations Total 191 markets	$38,426,755	$ 80,399,521	$ 49,737,510	252	**$158,201,370**
Total 271 markets	$157,995,267	$424,205,888	$200,673,496	519	**$725,433,814**

KEY TV FACT

TV billings are up 26.1 percent in four years. This is 11 percent more than the growth in any other advertising medium

The total advertising investment in all media during 1960 (national and local billings) was $11,582.2 million, according to the TvB. This represents an increase of 12.3 percent since 1957. The tv investment in 1960 was $1.595 million, a gain of 26.1 percent compared with 1957. Other media were as follows ($ million:—Newspapers, 3650 (+ 11.2 percent); magazines, 938 (+ 15.2); radio, 672 (+ 8.8); outdoor, 203 (+ 2.0); business papers, 600 (+ 5.7); all other, 3.924 (+ 10.1).

3.
TV ADVERTISERS AND AGENCIES

50 new advertisers made their network premiere in 1960

PLUS-$25,000 CATEGORY

Company	Billings
Adams Corp.	$180,265
Amer. Photo Equip. Co.	94,341
Amer. Red Ball Transport Co.	36,570
Better Vision Inst.	113,971
Binney & Smith	137,458
Blue Bell Inc.	47,820
Chanel	48,592
Chemway	158,930
Coleman Co.	42,790
Commonwealth Prod.	60,000
Continental Oil	111,430
Continental Wax	219,447
Dumas Milner Corp.	1,174,728
Eagle Pencil	26,481
Electric Storage Battery Co.	70,240
Field Ent. Ed. Corp.	587,898
Filbert, J. H., Inc.	45,740
Haggar Co.	153,280
Hambro Automotive Corp.	28,841
Kiwi Polish Co.	37,768
Kurlash Co. Inc.	31,960
Lanolin Plus	114,270
Lawry's Foods Inc.	45,000
Lenox Inc.	106,840
Little Crow Milling Co.	42,000
Malt-O-Meal Co.	39,705
McCall Corp.	162,165
Miller Hat Co.	48,018
N. E. Mutual Life Insurance Co.	30,223
N. Woods Coffee Co.	30,000
Peter Pan Foundations	90,630
Phillips Petroleum	244,056
Plough, Inc.	1,124,788
Proctor-Silex Corp.	950,698
Restonic Corp.	80,087
Schaper Mfg. Co.	40,000
Sealright Oswego Falls Corp.	100,504
Smith-Corona	35,956
So. & No. Cal. Renault Dlrs.	41,740
Stand. Triumph Motor Co.	395,582
Stanley-Warner Corp.	77,850
Stewart-Warner Corp.	167,676
Top Value Enterprises	200,275
20th Century Fox	698,950
Union Wadding Co.	132,482
Watkins Products, Inc.	117,168
West Bend Aluminum Co.	51,000
West. Tablet & Stationery	152,730
Westgate Calif. Corp.	90,090
Williams Furniture Corp.	43,771

Source: TvB 1961.

Spending in 1960 and 1959 by 32 product and service groups

INDUSTRY SPENDING ON SPOT AND NETWORK TV

	SPOT TV (000)	NETWORK TV (000)	TOTAL TV (000)	% CHANGE OVER 1959
Agriculture	$1,742	$1,707	$3,449	— 3.5
Ale, beer & wine	48,778	8,147	56,925	+ 4.3
Amusements	1,765	858	2,623	+ 92.1
Automotive	22,276	54,707	76,983	+ 18.4
Building material, etc.	2,113	12,706	15,119	— 20.8
Chemicals inst.	...	445	445	— 52.0
Clothing, etc.	13,414	6,925	20,339	— 11.2
Confections, soft drinks	33,848	19,033	52,881	+ 16.0
Consumer services	18,579	25,574	44,153	+ 23.7
Cosmetics, toiletries	56,623	84,636	141,259	+ 7.8
Dental products	11,438	27,404	38,842	+ 1.5
Drug products	46,693	79,163	125,856	+ 1.9
Food, grocery prod.	165,188	111,890	277,078	+ 0.7
Garden supp., equip.	1,092	149	1,241	+ 12.2
Gasoline, lubricants	24,338	15,699	40,037	+ 21.9
Hotels, resorts, etc.	867	164	1,031	+ 70.0
Household cleaners	30,574	30,631	61,205	— 11.7
Household equipment	6,755	16,053	22,808	+ 13.3
Household furnishings	2,749	7,610	10,359	+ 35.8
Laundry prods.	44,908	41,424	86,332	+ 8.7
Paper products	6,163	11,549	17,712	+ 5.3
Household general	6,824	9,050	15,874	+ 20.8
Notions	91	285	376	— 44.8
Pet products	8,196	8,063	16,259	+ 13.0
Publications	2,270	2,242	5,012	+610.3
Sporting goods, toys	5,559	3,200	8,759	+ 10.1
Office equipment	451	1,590	2,041	+ 38.2
Tv, radio sets, etc.	987	5,331	6,318	— 9.7
Tobacco products	35,686	76,912	112,598	+ 5.6
Transp., travel	4,151	645	4,796	— 4.8
Watches, jewelry, cameras	4,426	16,546	20,972	— 1.6
Miscellaneous	7,357	2,016	9,373	— 5.9

Source: Spot, TvB-Rorabaugh; network, TvB-LNA/BAR

3.
TV ADVERTISERS AND AGENCIES

The top 100 spenders in spot and network television in 1960

	SPOT TV (000)	NETWORK TV (000)	TOTAL TV (000)
1. Procter & Gamble	$55,084	$46,406	**$101,491**
2. Lever Bros.	16,535	28,613	**45,148**
3. American Home Prod.	9,412	33,376	**42,788**
4. General Foods	18,540	18,623	**37,164**
5. Colgate-Palmolive	11,419	22,511	**33,930**
6. General Motors	1,646	22,985	**24,631**
7. Bristol-Myers	10,169	10,747	**20,916**
8. Brown & Williamson	7,786	12,533	**20,319**
9. R. J. Reynolds	4,173	15,891	**20,064**
10. Sterling Drug	2,185	15,358	**17,544**
11. General Mills	2,569	14,651	**17,221**
12. Miles Labs.	8,132	8,839	**16,972**
13. P. Lorillard	8,431	7,755	**16,186**
14. Gillette	4,031	12,075	**16,106**
15. American Tobacco	6,056	9,701	**15,758**
16. Kellogg	5,795	9,900	**15,695**
17. Philip Morris	4,149	11,245	**15,395**
18. Texaco	514	12,161	**12,675**
19. Liggett & Myers	1,542	10,991	**12,534**
20. Warner-Lambert	6,302	5,464	**11,766**
21. National Biscuit	1,321	10,347	**11,669**
22. Ford Motor Co.	28	11,159	**11,188**
23. S. C. Johnson	2,813	8,103	**10,916**
24. Standard Brands	7,477	2,887	**10,364**
25. Alberto-Culver	1,242	8,822	**10,064**
26. Lestoil Products	9,961	-----	**9,961**
27. National Dairy Prod.	1,212	8,529	**9,742**
28. Westinghouse	208	8,825	**9,033**
29. Chrysler Corp.	318	8,638	**8,956**
30. Pillsbury	3,847	4,927	**8,774**
31. William Wrigley	7,810	616	**8,426**
32. Carter Products	1,938	6,174	**8,112**
33. Du Pont	399	7,558	**7,958**
34. J. B. Williams	173	7,629	**7,803**
35. General Electric	1,966	5,745	**7,711**
36. Nestle	5,679	1,611	**7,290**
37. Corn Products	3,737	3,342	**7,079**
38. American Chicle	2,448	4,612	**7,061**
39. Ralston-Purina	675	6,067	**6,742**
40. Revlon	2,359	4,219	**6,578**
41. Campbell Soup	1,263	5,304	**6,568**
42. Hunt Foods	6,530	-----	**6,530**
43. Continental Baking	5,879	593	**6,473**
44. Beech-Nut Life Savers	1,220	4,819	**6,039**
45. Bayuk Cigars	-----	5,705	**5,705**
46. International Latex	5,591	-----	**5,591**
47. Eastman Kodak	309	-----	**5,581**
48. Block Drug	299	5,242	**5,541**
49. Scott Paper	1,503	4,020	**5,524**
50. Quaker Oats	2,362	3,022	**5,384**

	SPOT TV (000)	NETWORK TV (000)	TOTAL TV (000)
51. Ford dealers	$5,275	.....	$5,275
52. Carnation	2,056	3,009	5,065
53. Armour	959	3,988	4,948
54. Johnson & Johnson	607	4,297	4,904
55. Simoniz	2,472	2,331	4,803
56. Coca-Cola Co./Bottlers	4,187	561	4,748
57. Richardson Merrell	2,213	2,374	4,588
58. Schlitz Brewing	1,884	2,625	4,509
59. Kaiser Industries	.....	4,448	4,448
60. J. A. Folger	4,387	.....	4,387
61. Anheuser-Busch	3,715	646	4,361
62. General Motors	4,350	.....	4,350
63. Helene Curtis	903	3,350	4,253
64. Armstrong	.....	4,181	4,181
65. Minute Maid	3,623	443	4,066
66. Avon	4,000	.....	4,000
67. Standard Oil (N. J.)	3,175	786	3,961
68. RCA	135	3,735	3,870
69. Prudential	26	3,766	3,793
70. Sears, Roebuck	961	2,827	3,788
71. Mennen	2,069	1,621	3,690
72. Alcoa	158	3,492	3,651
73. Food Mfgrs., Inc.	3,651	.....	3,651
74. Falstaff	2,403	1,236	3,639
75. Kimberly-Clark	89	3,524	3,613
76. Canadian Breweries	3,033	570	3,603
77. Drackett	20	3,577	3,598
78. Consolidated Cigar	2,304	1,290	3,594
79. U.S. Steel	.....	3,298	3,298
80. Swift	1,928	1,366	3,295
81. Beecham Products	459	2,796	3,255
82. Chesebrough-Ponds	1,446	1,786	3,232
83. Pepsi-Cola Co./Bottlers	3,119	.....	3,119
84. Mutual Benefit H. & A.	34	3,036	3,070
85. Heinz	68	2,940	3,009
86. Pabst	2,697	276	2,974
87. Norwich Pharmacal	2,619	298	2,917
88. Reynolds Metals	89	2,818	2,907
89. Shell Oil	2,630	274	2,904
90. Andrew Jergens	2,402	397	2,799
91. Sperry Rand	.....	2,783	2,783
92. Theo. Hamm	2,360	412	2,773
93. Polaroid	.....	2,755	2,755
94. United Merchants Mfrs.	2,745	.....	2,745
95. Atlantis Sales	2,185	500	2,685
96. Hills Bros.	1,706	979	2,685
97. Plough	1,516	1,124	2,640
98. Sweets Co. of Amer.	144	2,484	2,628
99. Pet Milk Co.	73	2,529	2,602
100. Noxzema Chemical Co.	576	1,906	2,482

Source: Spot, TvB-Rorabaugh; network, TvB-LNA/BAR

1960 was a record year in terms of the number of advertisers in network tv. The total of 376 who utilized the medium tops the previous high of 341 network advertisers, established in 1956, according to the TvB. The new business in 1960 came primarily from medium-sized advertisers; of the total, 96 spent less than $100,000, while 15 had gross time expenditures that ranged between $100,000 and $200,000.

3.
TV ADVERTISERS AND AGENCIES

The top 50 agencies in spot and network television

Agency & Rank	Rank 1959	Total air $ (millions) 1960	1959	$ Spent on tv '60 (millions) Network	Spot
1. JWT*	1	**151.4**	135.5	91.6	45.8
2. Y&R*	3	**112.7**	105.0	74.0	23.0
3. BATES	4	**105.0**	95.0	55.0	47.0
3. McCANN	2	**105.0**	108.0	68.0	21.0
5. BBDO*	5	**92.5**	88.0	46.0	30.0
6. B&B	6	**88.0**	75.1	53.0	35.0
7. BURNETT	7	**65.6**	58.6	42.9	18.4
8. D-F-S-*	8	**62.0**	57.0	42.0	12.0
9. ESTY*	11	**60.0**	47.6	33.8	11.3
10. AYER*	9	**57.0**	55.0	22.0	20.0
11. COMPTON	12	**50.0**	43.8	23.5	24.0
12. K&E	10	**47.6**	47.0	30.1	10.2
13. L&N[1]	13	**45.1**	42.0	23.3	13.8
14. FC&B*	14	**44.1**	40.0	24.7	14.8
15. C-E*	17	**36.0**	27.7	22.0	3.0
16. C&W	15	**34.5**	33.5	11.5	14.5
17. SSC&B	16	**32.0**	32.0	20.3	6.2
18. EWR&R	22	**29.1**	20.0	11.1	7.9
19. GREY	18	**26.2**	22.1	13.2	5.3
19. NL&B	23	**26.2**	19.2	16.2	6.4
21. T-L[2]	21	**24.2**	20.2	12.1	10.1
22. WADE*	20	**23.5**	21.6	15.0	7.5
23. D'ARCY*	19	**23.0**	22.0	8.5	9.5
24. GARDNER	25	**19.8**	16.3	8.1	8.2
25. MAXON	31	**18.1**	14.0	14.3	0.8

Agency & Rank	Rank 1959	Total air $ (millions) 1960	1959	$ Spent on tv '60 (millions) Spot	Network
26. PARKSON	24	**12.5**	16.9	11.9	0.4
27. DCS&S	32	**17.3**	13.5	11.9	2.9
28. OBM[3]	27	**17.2**	15.0	8.5	7.5
29. C-M[4]	26	**17.0**	16.0	6.5	6.0
30. NC&K[5]	30	**16.7**	14.5	7.3	7.9
31. GRANT	29	**13.8**	14.7	8.3	3.2
32. F&S&R[6]	34	**13.7**	11.0	10.0	1.1
33. KM&J[7]	37	**12.5**	9.8	5.0	6.0
34. DONER*	33	**12.3**	11.7	5.0	3.0
35. GEYER[8]**	39	**12.0**	9.6	3.6	3.4
36. GB&B[9]	35	**11.8**	10.6	7.0	3.3
37. KHCC&A[10]	**	**10.1**	**	1.8	5.5
38. DDB	38	**9.8**	9.8	8.5	4.0
39. D&C[11]	**	**9.6**	**	4.2	3.4
40. BROTHER*	42	**9.5**	9.0	8.0	0.5
40. L&F[12]	43	**9.5**	8.7	5.2	3.3
42. MW&S[13]	39	**9.4**	9.6	2.6	4.6
43. WEISS	47	**9.0**	7.5	7.2	1.0
44. NORTH	41	**8.5**	9.5	5.8	2.5
45. FRC&H[14]*	36	**8.2**	10.1	2.1	4.1
46. R-McC[15]	46	**8.0**	7.5	4.0	3.2
47. FRANK	**	**7.5**	**	5.2	1.9
47. GUMBINNER	**	**7.5**	**	4.5	2.0
49. LaROCHE	45	**7.5**	7.7	3.0	3.9
50. H&G[16]*	**	**6.9**	**	1.8	4.4
50. W&L[17]	27	**6.9**	15.0	1.3	3.5

*SPONSOR estimate for all or part of figures. **Agency was not in the top 50 during 1959. †No billings or less than $0.1 million. 1—Lennen & Newell; 2—Tatham-Laird; 3—Ogilvy, Benson & Mather; 4—Campbell-Mithun; 5—Norman, Craig & Kummel; 6—Fuller & Smith & Ross; 7—Keyes, Madden & Jones; 8—Geyer, Morey, Madden & Ballard; 9—Guild, Bascom & Bonfigli; 10—Kastor, Hilton, Chesley, Clifford & Atherton; 11—Donahue & Coe; 12—Lambert & Feasley; 13—Mogul, Williams & Saylor; 14—Fletcher Richards, Calkins & Holden; 15—Reach, McClinton; 16—Hicks & Greist; 17—Warwick & Legler.

3.
TV ADVERTISERS AND AGENCIES

Key nighttime sponsorship and programing trends

Sponsorship, program shares on network tv by hours per week (average)

	1958		1959		1960	
	Hrs.	%	Hrs.	%	Hrs.	%
Single sponsorship	32	49.6	29	39.6	20	27.8
Alternate sponsorship	18	27.9	20	27.3	19	26.4
Other sponsorship	14.5	22.5	24.4	33.1	33	45.8
TOTAL	**64.5**	**100.0**	**73.4**	**100.0**	**72**	**100.0**

	AA*	Hrs.	%	AA*	Hrs.	%	AA*	Hrs.	%
30-minute programs	19.5	42	65.1	16.7	39.7	54.3	18.1	35.5	49.3
60-minute programs	21.5	21	32.6	18.9	29.7	40.3	18.9	33	45.8
90-minute programs	----	1.5	2.3	----	3	4.1	----	1.5	2.1
120-minute programs	----	----	----	----	1	1.3	----	2	2.8
TOTAL		**64.5**	**100.0**		**73.4**	**100.0**		**72**	**100.0**

The chart above shows the number and percent of 30, 60, 90, 120-minute programs per average week. Note the growing popularity of hour-long shows. Hours of single and alternate week sponsorship are also shown.

Source: II December NTI each yearf; 7:30-11 p.m. Mon.-Sat.; 6-11 p.m. Sun. *Average Audience Rating.

Singly-sponsored programs in past three falls

Network	1960	1959	1958
ABC TV	7	10	8
CBS TV	9	17	13
NBC TV	9	9	11
Total	**25**	**36**	**32**

SPONSOR 1961

Changes in network buying patterns

Type of buy	1960	1959	1958
Multi only	**25%**	19%	15%
Alternate only	**28%**	35%	42%
Single only	**19%**	10%	16%
All 3 combinations	**7%**	6%	2%
Alternate & multi	**9%**	7%	6%
Single & multi	**1%**	7%	3%
Single & alternate	**11%**	16%	16%

Nielsen 1961. Covers January of each year and 7-11 p.m. Monday through Sunday.

Commercials rated by community leaders in two-year study

RATINGS IN 1961

Commercials category	% respondents rating commercials . . . Excellent	Good	Fair	Poor	Don't Know
Autos	4.7%	64.2%	21.7%	6.3%	3.1%
Beer & Wine	10.6	25. 1	29.7	22.4	12.2
Cigarettes	3.4	27.0	33.8	27.9	7.9
Cosmetics	2.1	22.5	44.9	26.9	3.6
Deodorants	5.8	2.8	50.4	40.6	0.4
Drugs	1.7	15.6	36.2	41.2	5.3
Foods	11.4	41.9	30.4	6.5	9.8
Gasoline & Oil	6.2	47.8	30.0	10.7	5.3
Household Soaps, Detergents, Cleansers	10.1	9.2	34.6	37.3	8.8
Shampoos, Hair Preparations	7.1	14.2	50.1	19.6	9.0
Toothpastes	2.6	29.4	41.1	26.0	0.9
Women's Undergarments	3.7	5.8	40.8	37.3	12.4

Source: National Audience Board.

RATINGS IN 1959

Commercials category	% respondents rating commercials . . . Excellent	Good	Fair	Poor	Don't Know
Autos	5.6%	65.9%	20.6%	5.9%	2.0%
Beer & Wine	11.0	25.4	29.2	23.1	11.3
Cigarettes	3.1	26.7	33.0	28.6	8.6
Cosmetics	1.8	23.2	44.4	27.4	3.2
Deodorants	4.9	2.9	49.7	40.9	1.6
Drugs	2.1	15.7	37.4	40.7	4.1
Foods	10.9	41.6	30.7	6.8	10.0
Gasoline & Oil	6.8	47.4	30.1	10.1	5.6
Household Soaps, Detergents, Cleansers	11.4	8.5	35.7	37.7	6.7
Shampoos, Hair Preparations	7.3	14.6	50.4	19.2	8.5
Toothpastes	2.8	28.6	40.8	26.8	1.0
Women's Undergarments	3.4	6.0	41.7	36.9	12.0

Source: National Audience Board.

This survey was conducted by the National Audience Board, and released in July 1961. The board is a non-profit organization representing civic, business, cultural, educational and church groups; it works in conjunction with such civic bodies as the General Federation of Women's Clubs, the American Legion and the National Council of Churches. The ratings shown here were obtained from 2400 responses, from a distribution of 20,000 questionnaires made at community opinion-leader meetings and conventions. Of the sample, 82.8% were women. The comparison between 1961 and 1959 was obtained through the question "If you had been asked to rate the TV programs or commercials in these categories two years ago, how do you think you would have rated them then?" (Survey will be repeated in 1962 and succeeding years.)

1961 TV prizewinners: commercials in 30 product categories

CATEGORY	PRODUCT	TITLE
APPAREL	DuPont	Westbury Fashions
APPLIANCES	Refrigerator	Tango
AUTOMOBILES	Corvair	Oasis
AUTO ACCESSORIES	Delco Replacement Parts	Dynamo
BAKED GOODS	Drake's Ring Dings	Follow the Leader
BATH SOAPS	Praise	Laurie Peters
BEERS & WINES	Jax Beer	Kangaroo
BREAKFAST CEREALS (tie)	Post Toasties	Typewriter
	Kellogg's Snack-Pak	What to Buy
CAKE MIXES	Duncan Hines Early American	Date Nut
CIGARETTES & CIGARS	Lucky Strike	Match
COFFEES & TEAS	Instant Maxwell House	Iced
CONSUMER SERVICES	Esso Oil Heat	Cat
COSMETICS & TOILETRIES	Ban Deodorant	Documentary
DAIRY PRODUCTS & MARGARINES	Blue Bonnet Margarine	Squeeze & Closeups
DENTIFRICES	Crest Toothpaste	Cheryl Clapham
GASOLINES & LUBRICANTS	Texaco	Little Girl—Tricycl
GIFT ITEMS	Scott (all brands)	Take a Picture
HAIR PREPARATIONS	Prell Concentrate	Fur
HOME FURNISHINGS	Alcoa Colorib Panels	----------
HOUSEHOLD CLEANSERS & WAXES	Brillo Soap Pads	99 Squeezes Calyps
INSTITUTIONALS		Man & Wife
LAUNDRY SOAPS & DETERGENTS	Ivory Flakes	We Suggest
PACKAGED FOODS	Chun King Chow Mein	Elevator
PAPER PRODUCTS & WRAPS	Scot (all brands)	Picnic
PET FOODS	Gaines Gravy Train	Dog & Cat
PHARMACEUTICALS	Bufferin	Headache-Heartbeat
PUBLIC SERVICE		One Little Hand
RETAIL STORES	Barney's	Boy's Clothing Party
SOFT DRINKS	Seven-Up	Harried Housewife

Thirty-eight advertising agencies were recipients of awards and certificates in the second annual American Tv Commercials Festival, held in New York in May 1961. Ten agencies won three or more awards (including "best" awards in product categories, special citations and runners-up.) Agencies from 14 cities, including Toronto and Montreal, were among the prizewinners. New York gained 73 awards. Toronto six. Detroit and Chicago five each. Minneapolis four. Los Angeles two, and Montreal. San Francisco. Springfield, Mass., St. Louis. Amarillo. New Orleans. Salt Lake City, and Cincinnati each secured one commercial award.

ADVERTISER	AGENCY	PRODUCTION COMPANY
E. I. DuPont	**BBDO**	**Videotape Productions of N. Y.**
General Electric	**Y&R**	**VPI Productions, N. Y.**
Chevrolet div., GM	**Campbell-Ewald**	**American Films, St. Louis**
Delco-Remy div., GM	**Campbell-Ewald**	**Arco, Paris & N. Y.**
Drake Bakeries	**Y&R**	**Sarra, N. Y.**
Jackson Brewing	**Cockfield, Brown, Ltd.**	**B. L. Associates, N. Y.**
General Foods	**DCS&S**	**Pelican Films, N. Y.**
Lever Bros. Ltd.	**Benton & Bowles**	**Craven Film Corp., N. Y.**
Kellogg Co.	**Leo Burnett**	**Filmfair, Hollywood**
P&G	**Gardner**	**Wilding, Chicago**
American Tobacco	**BBDO**	**MPO Videotronics, N. Y.**
General Foods	**Benton & Bowles**	**Television Graphics, N. Y.**
Imperial Oil Ltd.	**McLaren Adv., Toronto**	**Elektra Film, N. Y.**
Bristol-Myers	**Ogilvy, Benson & Mather**	**WCD Productions, N. Y.**
Standard Brands	**Ted Bates**	**Transfilm-Wylde, N. Y.**
P&G	**Benton & Bowles**	**Television Graphics, N. Y.**
Texaco Inc.	**Cunningham & Walsh**	**Craven Film Corp., N. Y.**
Eastman Kodak	**J. Walter Thompson**	**MPO Videotronics, N. Y.**
P&G	**Benton & Bowles**	**Transfilm-Caravel, N. Y.**
Alcoa	**Fuller & Smith & Ross**	**Television-Graphics, N. Y.**
Grillo Mfg.	**J. Walter Thompson**	**Elektra Film, N. Y.**
Aluminum Ltd.	**J. Walter Thompson**	**Group Productions, Detroit**
A&G	**Grey**	**MPO Videotronics, N. Y.**
Chun King Enterprises	**BBDO, Minneapolis**	**Freberg Ltd. & Jacmar, L. A.**
Scott Paper	**J. Walter Thompson**	**MPO Videotronics, N. Y.**
General Foods	**Benton & Bowles**	**Television Graphics, N. Y.**
Bristol-Myers	**Y&R**	**On Film Inc., Princeton**
United Cerebral Palsy	.....	**Newsfilm USA, N. Y.**
Burney's Clothes	**Mogul, Williams & Saylor**	**CBS Television, N. Y.**
Seven-Up Co.	**JWT, Chicago**	**Sarra, Chicago**

Commercial award-winning agencies and production companies

HOW AGENCIES RANKED

Agency	Total awards	Winners	Special citations	Runners-up
BBDO	10	3	2	5
Benton & Bowles	10	6	3	1
Doyle Dane Bernbach	10	..	4	6
Young & Rubicam	9	4	2	3
J. Walter Thompson	6	6	..	..
Leo Burnett	4	1	..	3
Campbell-Ewald	4	2	2	..
Ogilvy, Benson & Mather	4	1	1	2
DCS&S	3	1	1	1
Kenyon & Eckhardt	3	..	2	1
Maclaren	3*	1	..	1
Campbell-Mithun	2*	1	..	..
Cockfield, Brown Ltd.	2*	1	..	..
Compton	2	..	..	2
Fuller & Smith & Ross	2	1	..	1
Spitzer, Mills & Bates	2	1	..	1
Warwick & Legler	2	..	2	..

The following agencies won one award apiece in the 1961 Tv Commercials Festival. Winners of one "best" award in product categories were Baer, Kemble, Spicer; Ted Bates & Co.; BBDO, Minneapolis; Cunningham & Walsh; David Evans; Gardner; Grey Advertising; Mogul, Williams & Saylor; and Tilds & Cantz. Winners of one special citation were Colle & McEvoy; Fitzgerald Adv.; Foote, Cone & Belding; Lennen & Newell; and Needham, Louis & Brorby. These agencies received one runner-up award in product categories: Adco; N. W. Ayer & Son; Donahue & Coe, L. A.; McCormick; North Adv.; Reach-McClinton; Smith/Greenland.

*There were three honorable mentions in the product categories. These were not listed in the chart but were included in the totals. Winners of honorable mention certificates were McClaren, Campbell-Mithun, and Cockfield, Brown Ltd.

PRODUCTION WINNERS

Company	Total awards	Winners	Special citations	Runners-up
MPO, N. Y.	9	4	4	1
TV Graphics, N. Y.	7	4	1	2
Elektra Films, N. Y.	6	3	..	3
E-U-E-Screen Gems, N. Y.	6	..	1	5
CBS TV, N. Y.	5	1	3	1
VPI, N. Y.	5	2	2	1
On Film, Princeton	4	1	2	1
Transfilm-Caravel, N. Y.	4*	1	1	1
Pantomime, L. A.	3	..	2	1
Videotape Prod., N. Y.	3	1	..	2
American Films, St. Louis	2	1	..	1
Arco, Paris & N. Y.	2	1	1	..
Audio Productions, N. Y.	2	..	..	2
B&L Assoc., N. Y.	2*	1	..	..
Cascade, L. A.	2	..	1	1
Craven Films, N. Y.	2	2	..	..
Materto, L. A.	2	1	1	..
Pelican Films, N. Y.	2	2	..	..
WCD Productions, N. Y.	2	1	1	..
Wilding, Chicago	2	1	..	1

The following production houses won one award apiece in the 1961 Tv Commercials Festival. Winners of one "best" award in product categories were Animotion, N. Y.; Desilu, Hollywood; Filmfair, L. A.; Format, L. A.; Freberg-Jacmar, L. A.; Group Products, Detroit; KSL-TV, Salt Lake City; KTTV, L. A.; NBC Telesales, N. Y.; Newsfilm U. S. A., N. Y.; Playhouse Pictures, L. A.; Sarra, Chicago; Sarra, N. Y.; Transfilm-Wylde, N. Y. Winners of one special citation were NBC Telesales, Hollywood; Snyder Films, Fargo, N. D. The following production companies received one runner-up certificate apiece: Filmex, N. Y.; Filmways, N. Y.; Freberg-Playhouse, L. A.; General TV Network, N. Y.; Group 10 Productions, N. Y.; Robert Lawrence, N .Y.; MGM-TV, Los Angeles; MPO Hollywood; NTA Telestudios, N. Y.; Producing Artists, N. Y.; Quartet, Los Angeles.

*There were three honorable mentions in the product categories. These were not listed in the chart but were included in the totals. Winners of honorable mention certificates were Transfilm-Caravel, N. Y.; B&L Assoc., N. Y. and Swift-Chaplin, L. A.

TV BASICS

section

4

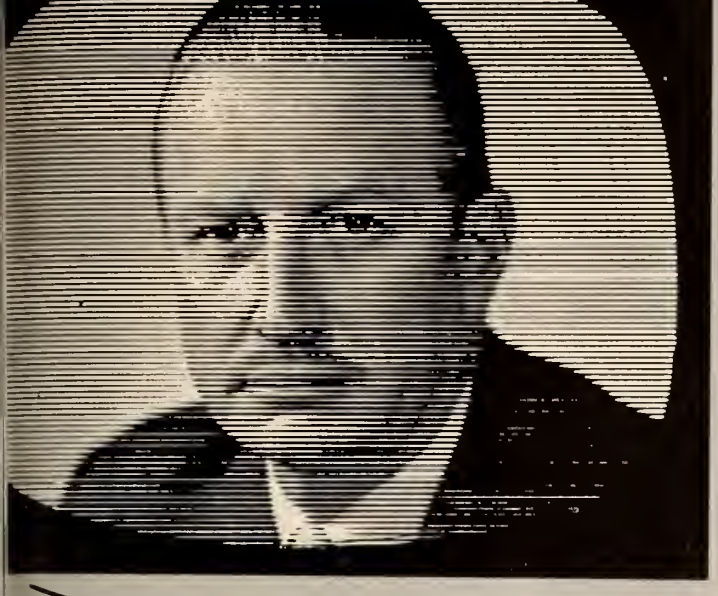
TV COSTS

Costs and efficiency by program type

KEY TV FACT

Daytime TV's 1960 cpm was about $1.36, or 735 home impressions per dollar. This was 25 percent below 1959 cpm

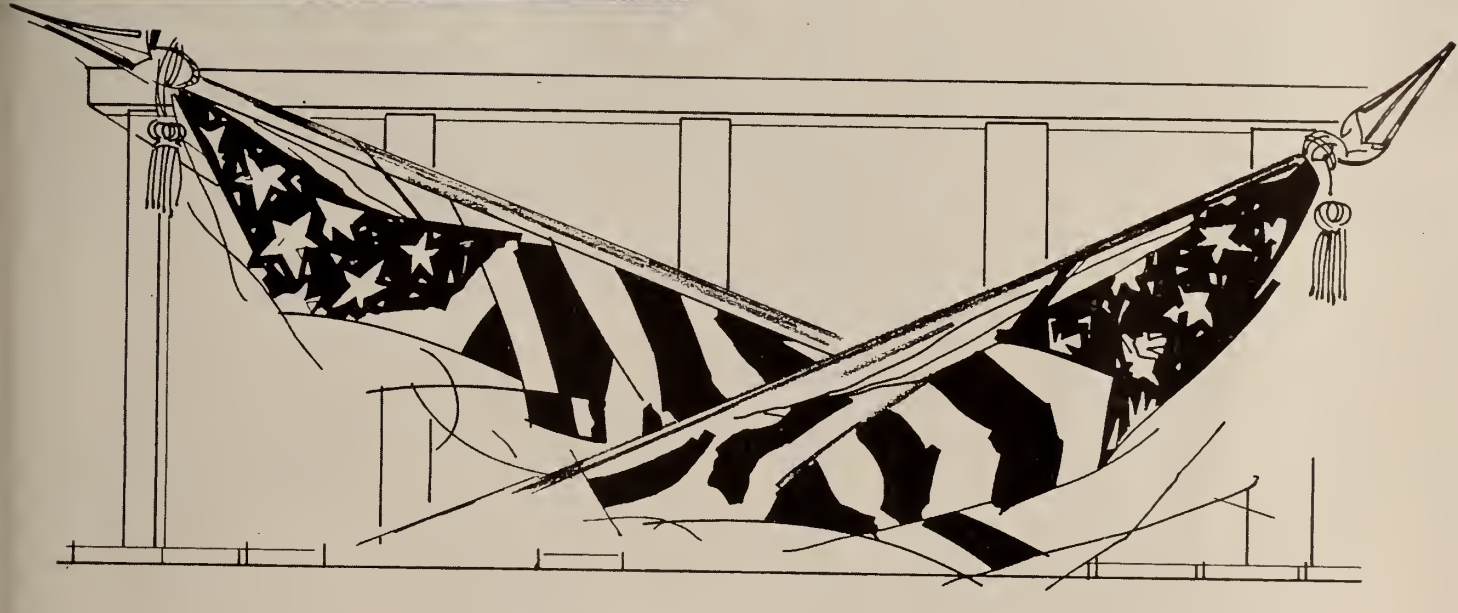
Weekday network tv cost around $1.82 per thousand in 1959 according to TvB. This figure then yielded 549 home impressions per dollar. The reduction in cpm during 1959-60 was a reflection of increased reach; Nielsen comparisons for the month of February in the two years show that the average network quarter-hour reached 3,489,000 homes in 1960, and 3,076,000 in 1959.



ON GOVERNMENT UNDER LAW

"Honest men may hold different opinions on the merits of desegregating our public schools . . . The issue is not segregation; it is whether we should continue to have government under law."

From a broadcast editorial by Douglas Manship, President & General Manager
(complete text available on request)



BOLD VIEWPOINTS BRING VIEWERS

THE MARKET HAS MONEY

4th Largest in the Gulf South
Richest in Louisiana

Count the big ones in Gulf South states of Louisiana, Mississippi, and Texas, and you'll count Dallas-Fort Worth, Houston, New Orleans, then the big, big market served by WBRZ. Baton Rouge's industrial worker is among the highest paid in the nation. And throughout "WBRZ territory" industry and good jobs prevail. Retail sales in the coverage area, over a billion and a quarter.

Straddling a fence may not win enemies . . . but it does not win friends. WBRZ realizes its role as a public service medium . . . and fulfills that role by presenting bold, sometimes blistering, editorials when issues wax hot. It just as boldly makes equal free time available to the "other side" for rebuttal. Such practices build respect—and audience.

ABC NBC

WBRZ *Channel* **2**

BATON ROUGE, LOUISIANA

SK YOUR HOLLINGBERY MAN!

Spot cost calculator for 170 markets

	NIGHTTIME RATES		DAYTIME RATES						LATE NIGHT RATES		
	½ Hour	20 Sec.	1-Minute Announcements			20-Second Announcements			1-Minute Announcements		
	Base (1-Time)	Base (1-Time)	Base (1-Time)	6 Per Week	12 Per Week	Base (1-Time)	6 Per Week	12 Per Week	Base (1-Time)	6 Per Week	12 Per Week
New York, N.Y.–Newark, N.J.	$ 6,120	$ 2,400	$ 800	$ 800	$ 440	$ 700	$ 700	$ 385	$ 2,000*	$ 2,000*	$ 1,100*
Los Angeles, Calif.	2,580	1,050	300	225	165	250	188	138	600*	600*	600*
Chicago, Ill.	2,850	1,100	450	338	248	325	244	179	1,400*	1,400*	840*
Philadelphia, Pa.	2,400	880	450	338	248	300	205	180	670*	536*	402*
Boston, Mass.–Manchester, N.H.	1,800	650	250	175	138	200	160	120	350*	295*	225*
Detroit, Mich.	1,620	700	250	160	150	200	170	170	300	220	220
San Francisco–Oakland, Calif.	1,290	700	165	116	91	150	105	83	200*	140*	110*
Cleveland, Ohio	1,287	650	300	225	180	240	180	144	300*	225*	225*
Pittsburgh, Pa.	1,500	650	250	188	150	225	169	135	375*	375*	375*
H'ford–New Haven–New Britain, Ct.	1,005	400	190	142	124	190	142	124	220*	220*	220*
Total Cost for 1st 10 Markets	$22,452	$ 9,180	$ 3,405	$ 2,707	$ 1,934	$ 2,780	$ 2,263	$ 1,658	$ 6,415	$ 6,011	$ 4,317
Washington, D.C.	1,200	500	150	113	83	125	94	69	200*	200*	200*
St. Louis, Mo.	1,260	375	220	165	121	155	117	86	325*	277*	220*
Providence, R.I.	1,000	350	150	110	80	120	90	75	200	140	120
Cincinnati, Ohio	960	380	100	70	60	75	56	45	160	160	160
Dallas–Fort Worth, Tex.	858	330	110	88	83	90	72	68	100	65	55
Minneapolis–St. Paul, Minn.	1,200	475	140	105	91	120	90	78	130	98	85
Baltimore, Md.	960	425	115	87	69	115	87	69	250	188	150
Indianapolis–Bloomington, Ind.	780	350	100	80	68	90	72	60	120	90	81
Charlotte, N.C.	750	275	135	102	102	110	83	61	100*	75*	55*
Milwaukee, Wisc.	900	325	120	84	72	120	84	72	225*	158*	135*
Total Cost for 1st 20 Markets	$32,320	$12,965	$ 4,745	$ 3,711	$ 2,763	$ 3,900	$ 3,108	$ 2,341	$ 8,225	$ 7,462	$ 5,578
Grand Rapids–Kalamazoo, Mich.	780	320	110	70	70	95	60	60	125*	95*	80*
Kansas City, Mo.	840	360	150	113	98	120	90	78	230*	173*	150*
Seattle–Tacoma, Wash.	800	330	140	90	80	120	80	70	200	120	100
Miami, Fla.	720	313	150	113	83	128	96	70	150*	112*	75*
Buffalo, N.Y.	840	325	130	111	98	120	102	90	170*	150*	130*
Johnstown–Altoona, Pa.	660	275	130	98	85	120	90	78	130*	98*	85*
Columbus, Ohio	720	260	85	60	51	75	55	45	120	120	120
Atlanta, Ga.	720	300	110	105	99	88	84	79	110	105	99
Lancaster–Harrisburg–York, Pa.	720	240	135	135	81	100	100	60	135	135	81
Houston, Tex.	780	300	120	86	72	90	72	63	175	140	123
Total Cost for 1st 30 Markets	$39,900	$15,988	$ 6,005	$ 4,692	$ 3,580	$ 4,956	$ 3,937	$ 3,034	$ 9,770	$ 8,710	$ 6,621
Dayton, Ohio	720	285	100	56	40	100	45	36	100	100	100
Portland, Ore.	570	250	100	70	60	90	63	54	120	102	84
Memphis, Tenn.	600	225	80	60	48	70	53	42	115	70	60
Syracuse–Elmira, N.Y.†	660†	275†	120†	90†	72†	105†	79†	63†	140*†	105*†	84*†
Huntington–Charleston, W. Va.	500	200	80	56	48	70	49	42	64*	48*	42*
Sacramento–Stockton, Calif.	700	300	100	75	65	80	60	50	85	35	30
Albany–Schenectady–Troy, N.Y.†	750†	250†	110†	72†	61†	90†	59†	50†	140†	91†	77†
Birmingham, Ala.	600	300	100	70	55	80	56	44	100	70	55
Louisville, Ky.	690	240	115	115	115	100	100	100	140*	140*	140*
Toledo, Ohio	700	240	125	94	75	100	75	60	100	75	60
Total Cost for 1st 40 Markets	$46,390	$18,553	$ 7,035	$ 5,450	$ 4,219	$ 5,841	$ 4,576	$ 3,575	$10,874	$ 9,546	$ 7,353
Flint–Saginaw–Bay City, Mich.	570	175	94	71	61	75	57	49	104*	81*	71*
Greenville, S.C.–Asheville, N.C.	480	160	75	56	45	65	49	39	50	38	28
Greensboro–Winston-Salem, N.C.	600	200	100	75	65	90	68	59	90	68	59
Lansing–Onondaga, Mich.	600	200	75	68	64	75	68	64	90*	90*	90*
Nashville, Tenn.	570	185	70	53	42	60	45	36	80*	60*	48*
New Orleans, La.	600	280	100	60	50	90	55	45	130	90	80
Denver, Colo.	600	275	80	56	48	70	49	42	170	127	102
Tampa–St. Petersburg, Fla.	570	220	100	70	65	90	60	55	100	70	65
Binghampton, N.Y.	600	200	90	63	54	80	56	48	135	95	81
Wheeling, W. Va.–Steubenville, O.	420	150	65	49	39	40	30	24	60*	60*	60*
Total Cost for 1st 50 Markets	$52,000	$20,598	$ 7,884	$ 6,071	$ 4,752	$ 6,576	$ 5,113	$ 4,036	$11,883	$10,325	$ 8,037

This summary, prepared by the Katz Agency, is designed for quick estimating of spot TV costs. It is not intended to take the place of individual station rate cards. Rates are given by *markets* based on a single station in each market for every category shown. Rates are based on those published in the March 15, 1961, issue of SRDS, and the first 221 markets are ranked according to the number of TV homes as estimated in February issue Television Magazine. (Not intended as a market guide).

	NIGHTTIME RATES		DAYTIME RATES						LATE NIGHT RATES		
	½ Hour	20 Sec.	1-Minute Announcements			20-Second Announcements			1-Minute Announcements		
	Base (1-Time)	Base (1-Time)	Base (1-Time)	6 Per Week	12 Per Week	Base (1-Time)	6 Per Week	12 Per Week	Base (1-Time)	6 Per Week	12 Per Week
Rochester, N.Y.	$ 540	$ 200	$ 90	$ 63	$ 50	$ 80	$ 39	$ 47	$ 145°	$ 84°	$ 64°
Davenp't, Ia.–Rock Is.–Moline, Ill.	570	250	75	75	42	60	60	33	75	75	42
Tulsa, Okla.	495	200	85	56	47	72	47	40	90°	65°	55°
Champaign–Springfield–Decatur, Ill.	600‡	215‡	83‡	83‡	83‡	60‡	45‡	36‡	90°‡	60°‡	60°‡
Omaha, Neb.	580	230	70	45	42	60	45	40	85°	61°	60°
Springfield–Holyoke, Mass.†	420†	140†	60†	42†	30†	50†	35†	25†	80†	60†	48†
Portland–Poland S pring, Me.	330	110	50	33	30	40	32	30	50	33	30
San Antonio, Tex.	480	200	60	42	36	50	35	30	110	80	70
Green Bay, Wisc.	420	135	60	42	36	60	42	36	44	31	27
Oklahoma City–Enid, Okla.	570	240	80	68	60	60	51	45	98°	78°	68°
Total Cost for 1st 60 Markets	$57,005	$22,518	$ 8,397	$ 6,620	$ 5,208	$ 7,468	$ 5,562	$ 4,398	$12,720	$10,952	$ 8,561
Cedar Rapids–Waterloo, Ia.	450	150	72	54	44	55	42	33	50°	38°	30°
Norfolk–Hampton, Va.	555	200	75	60	49	68	55	45	87°	69°	57°
Raleigh–Durham, N.C.	510	150	100	80	60	80	64	48	60	48	36
Wichita–Hutchinson, Kans.†	494†	195†	60†	47†	41†	60†	47†	41†	70†	56†	49†
Des Moines–Ames, Ia.	480	160	80	56	40	75	53	38	87°	62°	52°
San Diego, Calif.–Tijuana, Mex.	600	234	100	80	60	90	63	54	110°	80°	70°
Jacksonville, Fla.	540	225	100	75	55	75	57	42	100°	75°	55°
Scranton–Wilkes–Barre, Pa.	375	125	45	32	27	40	30	24	45	32	27
Shreveport, La.–Texarkana, Ark.–Tex.	360	170	70	49	42	60	42	36	78°	57°	50°
Spokane, Wash.	480	244	81	55	35	75	52	32	81	55	35
Total Cost for 1st 70 Markets	$61,849	$24,371	$ 9,380	$ 7,188	$ 5,661	$ 7,846	$ 6,047	$ 4,791	$13,488	$11,304	$ 9,022
Richmond, Va.	525	175	80	76	72	80	76	72	80	76	72
Orlando–Daytona Beach, Fla.	360	100	50	40	35	45	35	30	50°	35°	25°
Salt Lake City–Ogden–Provo, Utah	420	200	50	30	25	40	25	20	50	40	32
Little Rock, Ark.	300	110	55	36	31	50	33	28	45	30	25
Roanoke–Lynchburg, Va.	450	177	71	50	43	61	43	37	61	43	37
San Jose, Calif.	225	100	40	34	32	40	34	32	40	34	32
Mobile, Ala.–Pensacola, Fla.	360	135	60	42	36	50	35	30	60	42	36
Baton Rouge, La.	300	115	50	36	33	46	30	27	50	36	33
Phoenix, Ariz.	360	125	60	34	31	60	34	31	60	36	36
Madison, Wisc.	450	150	70	53	42	60	45	36	70	53	42
Total Cost for 1st 80 Markets	$65,599	$25,758	$ 9,966	$ 7,619	$ 6,041	$ 8,378	$ 6,437	$ 5,134	$14,054	$11,929	$ 9,392
Fresno, Calif.	450	180	55	43	36	50	39	32	55	43	36
Sioux Falls–Florence, S.D.†	400†	162†	65†	52†	46†	55†	44†	39†	45‡	34‡	27‡
Evansville, Ind.	310	104	46	25	20	42	25	20	46	25	20
Jackson, Miss.	270	100	40	26	22	40	26	22	35	23	20
Salinas–San Luis Obispo, Calif.†	300†	108†	60†	45†	30†	52†	39†	26†	60†	45†	30†
Knoxville, Tenn.	420	140	60	36	30	50	30	25	50°	30°	25°
Rockford, Ill.	330	110	58	46	35	50	40	30	58	46	35
Harrisburg, Ill.–Paducah, Ky.	360	120	50	50	50	45	45	32	50	50	50
Chattanooga, Tenn.	270	100	40	28	24	40	28	24	40	28	24
Terre Haute, Ind.	420	150	75	75	75	75	75	75	45°	45°	45°
Total Cost for 1st 90 Markets	$69,129	$27,032	$10,515	$ 8,045	$ 6,409	$ 8,877	$ 6,828	$ 5,459	$14,538	$12,298	$ 9,704
Burlington, Vt.–Plattsburg, N.Y.	300	95	40	34	30	40	40	22	40	34	30
Columbia, S.C.	390	150	70	59	52	55	47	41	70	59	52
Bakersfield, Calif.	330	125	50	35	25	50	35	25	80	56	40
Augusta, Ga.	240	90	32	25	20	32	25	20	32	25	20
Sioux City, Ia.	270	100	42	30	26	35	25	21	42	30	26
Fort Wayne, Ind.	300	120	55	43	35	45	34	27	70°	55°	45°
Lincoln, Neb.	330	110	45	23	20	40	17	14	50°	40°	35°
Peoria–La Salle, Ill.†	360†	120†	50‡	35‡	30‡	45‡	32‡	27‡	53†	32†	27†
Greenville–Washington, N.C.	270	90	75	50	41	60	40	33	50	33	24
Quincy, Ill.–Hannibal, Mo.	240	70	40	34	30	30	26	23	40	34	30
Total Cost for 1st 100 Markets	$72,159	$28,102	$11,014	$ 8,413	$ 6,718	$ 9,309	$ 7,149	$ 5,712	$15,065	$12,696	$10,033
Erie, Pa.	$ 550	$ 160	$ 65	$ 52	$ 48	$ 55	$ 42	$ 36	$ 65	$ 52	$ 48
Bristol–Johnson City, Tenn.	210	70	38	25	21	30	23	21	30	23	21
Youngstown, Ohio	270	80	45	27	23	40	35	25	60	40	30
Florence, S.C.	240	90	38	29	21	33	25	18	38	29	21
Monroe, La.–El Dorado, Ark.	270	90	41	31	25	35	26	22	68	68	68
Mason City, Ia.–Austin, Minn.	270	70	45	45	41	30	30	27	45	45	41
Montgomery, Ala.	300	110	65	49	39	50	38	30	35	27	21
Duluth, Minn.–Superior, Wisc.	360	120	50	50	50	38	38	38	58°	58°	58°
Honolulu–Hilo–Wailuku, Ha.†	360†	130†	79†	60†	56†	67†	51†	47†	79†	60†	56†
South Bend–Elkhart, Ind.	300	100	50	30	25	50	30	25	60°	36°	30°
Total Cost for 1st 110 Markets	$75,289	$29,122	$11,530	$ 8,811	$ 7,067	$ 9,737	$ 7,487	$ 6,001	$15,603	$13,134	$10,427

Spot cost calculator *(continued)*

	NIGHTTIME RATES		DAYTIME RATES						LATE NIGHT RATES		
	½ Hour	20 Sec.	1-Minute Announcements			20-Second Announcements			1-Minute Announcements		
	Base (1-Time)	Base (1-Time)	Base (1-Time)	6 Per Week	12 Per Week	Base (1-Time)	6 Per Week	12 Per Week	Base (1-Time)	6 Per Week	12 Per Week
Utica–Rome, N.Y.	330	125	50	35	25	45	32	23	50	35	25
Beaumont–Port Arthur, Tex.	240	90	35	27	20	35	27	20	35	27	20
Charleston, S.C.	210	80	30	21	17	25	18	14	30°	21°	17°
Fargo–Valley City, N.D.†	375†	125†	63†	45†	38†	53†	37†	32†	63†	45†	38†
Wichita Falls, Tex.	240	100	40	27	22	40	27	22	40	27	22
Austin, Tex.	345	115	45	36	36	40	32	32	45	36	36
Albany, Ga.	210	70	25	19	15	25	19	15	25	19	15
Albuquerque, N.M.	260	75	35	20	17	30	16	13	35	20	17
Pittsburg, Kans.–Joplin, Mo.	210	80	40	40	40	40	40	40	40	40	40
Tallahassee, Fla.–Thomasville, Ga.	250	125	40	28	23	40	28	23	63	63	63
Total Cost for 1st 120 Markets	**$77,959**	**$30,107**	**$11,933**	**$ 9,109**	**$ 7,320**	**$10,110**	**$ 7,763**	**$ 6,235**	**$16,029**	**$13,467**	**$10,720**
Waco–Temple, Tex.†	240†	80†	40†	24†	20†	40†	24†	20†	40†	24†	20†
Columbus, Ga.	240	90	40	28	24	35	25	21	40	28	24
Columbia–Jefferson City, Mo.	190	60	22	18	16	17	14	12	22	18	16
Bluefield, W. Va.	150	60	35	28	24	25	20	17	35	28	24
La Crosse, Wisc.	240	80	34	28	24	34	28	24	34	28	24
Wausau, Wisc.	300	75	35	35	35	20	20	20	35	35	35
Topeka, Kans.	330	110	48	30	24	48	30	24	48	30	24
Springfield, Mo.	225	94	38	38	38	38	38	38	44°	44°	44°
Amarillo, Tex.	220	85	37	24	18	37	24	18	35	26	22
St. Joseph, Mo.	210	65	45	32	25	40	28	22	45	32	25
Total Cost for 1st 130 Markets	**$80,304**	**$30,906**	**$12,307**	**$ 9,394**	**$ 7,568**	**$10,444**	**$ 8,014**	**$ 6,451**	**$16,407**	**$13,760**	**$10,978**
Macon, Ga.	240	80	40	40	40	30	30	30	40	40	40
Eau Claire, Wisc.	200	60	40	40	40	40	40	40	50	50	50
Chico–Redding, Calif.	160	55	20	15	12	15	12	9	25	19	15
Tucson, Ariz.	180	65	23	18	14	20	15	12	39	29	24
Lubbock, Tex.	240	100	40	28	24	40	28	24	40	28	24
Tyler, Tex.	180	60	30	21	17	30	21	17	30	21	17
El Paso, Tex.	297	115	50	35	30	50	35	30	50	35	30
Great Bend–Garden City, Kans.†	210†	75†	38†	38†	38†	38†	38†	38†	38†	38†	38†
Savannah, Ga.	210	60	30	21	18	30	21	18	40	27	22
Eugene–Roseburg, Ore.†	312†	103†	57†	46†	38†	57†	46†	38†	57†	46†	38†
Total Cost for 1st 140 Markets	**$82,533**	**$31,679**	**$12,675**	**$ 9,696**	**$ 7,839**	**$10,794**	**$ 8,300**	**$ 6,707**	**$16,816**	**$14,093**	**$11,276**
Kearney–Hastings–Hayes Center, Neb.†	270†	75†	60†	50†	45†	50†	40†	35†	50†	40†	35†
Yakima–Pasco, Wash.–Lewiston, Ida.†	390†	150†	60†	36†	24†	40†	24†	16†	100†	50†	40†
Cadillac–Traverse City–C'boygan, Mich.	240	80	40	29	26	35	25	22	40	29	26
Wilmington, N.C.	255	85	35	23	21	35	23	21	35	23	21
Lafayette, La.	180	60	30	23	17	30	23	17	30	23	17
Bangor, Me.	240	70	30	21	18	25	18	15	30	21	18
Colo. Springs–Pueblo, Colo.	150	60	30	23	17	26	11	10	30	23	17
Corpus Christi, Tex.	225	90	40	28	22	40	28	22	40	28	22
Alexandria, Minn.	180	60	25	19	15	20	15	12	25	19	15
Meridian, Miss.	225	75	38	38	38	33	33	33	38	38	38
Total Cost for 1st 150 Markets	**$84,888**	**$32,484**	**$13,063**	**$ 9,986**	**$ 8,082**	**$11,128**	**$ 8,540**	**$ 6,910**	**$17,234**	**$14,387**	**$11,525**
Lawton, Okla.	$ 210	$ 90	$ 30	$ 13	$ 11	$ 30	$ 13	$ 11	$ 30	$ 13	$ 11
Ottumwa, Ia.	180	60	30	21	18	30	21	18	30	21	18
Odessa–Midland, Tex.	240	80	35	28	21	35	28	21	40°	32°	24°
Alexandria, La.	180	60	30	24	18	25	20	15	30°	30°	30°
Oak Hill, W. Va.	120	40	30	30	30	30	30	30	30	30	30
West Palm Beach, Fla.	180	65	40	20	19	35	18	17	40	40	40
Ada, Okla.	150	40	28	28	28	28	28	28	28	28	28
Clarksburg, W. Va.	150	50	20	16	12	20	16	12	20	16	12
Rochester, Minn.	180	60	27	19	17	27	19	17	27	19	17
Brownsville–Harlingen, Tex.	210	55	40	32	24	33	27	20	25	20	15
Total Cost for 1st 160 Markets	**$86,688**	**$33,084**	**$13,373**	**$10,217**	**$ 8,280**	**$11,421**	**$ 8,760**	**$ 7,099**	**$17,534**	**$14,636**	**$11,750**
Dothan, Ala.	180	60	30	23	17	30	23	17	30	23	17
Lake Charles, La.	180	60	25	20	13	25	20	13	25	20	13
Abilene–Sweetwater, Tex.	171	48	20	20	16	20	20	16	20	20	16
Akron, Ohio	180	60	30	30	30	30	30	30	40	40	40
Carthage, N.Y.	180	60	30	30	15	30	30	15	32°	32°	32°
Boise, Ida.	150	60	24	16	14	18	13	10	24	16	14
Idaho Falls–Pocatello, Ida.	165	69	42	31	25	35	26	21	42	31	25
Santa Barbara, Calif.	270	90	40	28	26	40	28	26	60	42	39
Butte–Helena, Mont.†	150†	63†	38†	29†	23†	32†	24†	19†	38†	29†	23†
Eureka, Calif.	150	60	30	21	18	24	17	15	30	21	18
Total Cost for 1st 170 Markets	**$88,464**	**$33,714**	**$13,682**	**$10,465**	**$ 8,477**	**$11,705**	**$ 8,991**	**$ 7,281**	**$17,875**	**$14,910**	**$11,987**

Broadcasters, TV Tape Services, Producers of Tape Commercials and Programs gain a big, new dimension in color



TAPE SERVICES Reeves Studio in New York uses RCA Color TV Tape Recorders in its elaborately equipped tape plant. Reeves is also equipped with RCA Color Camera and Color TV Film System to put inserts in Color Tape.

. . . using Color TV Systems designed by RCA



For living color... smoothest operation... get RCA's matched line of color TV equipment

It's good business to use equipment that is matched, both electrically and mechanically, to work together as a system. Color Studio Cameras, Tape Recorders, Film Cameras, Monitors, Switching, and Special Effects—plus Color Mobile Units—are work-together teammates for finest color performance.

RCA Color equipment is designed for incorporation into a completely matched package. You get everything you need from one reliable source of supply. RCA Color Systems are smooth in operation, use common tube types and standard parts. They follow regular broadcast practices for installation, operation, and maintenance.

From RCA you obtain equipment that is without equal in the television industry. And you have at your command the engineering and planning counsel of RCA experts in your area . . . When you think of color, think of the Matched Color Package made by RCA. And you can't beat the kind of service that only RCA can offer.

RCA COLOR STUDIO CAMERA
Improved color camera with new precision yoke and prism optics superb resolving power and clear, precise registration of "living" colors.

RCA COLOR TV TAPE RECORDER
Provides the freshness and sparkle of living color, with built-in improvements for superior color quality.

RCA 3-VIDICON FILM SYSTEM
Designed for top quality in film and slides . . . performance sets the standard for the industry.

RCA SWITCHING AND SPECIAL EFFECTS
RCA color-engineered switching and special effects equipment imparts peak flexibility to programs.

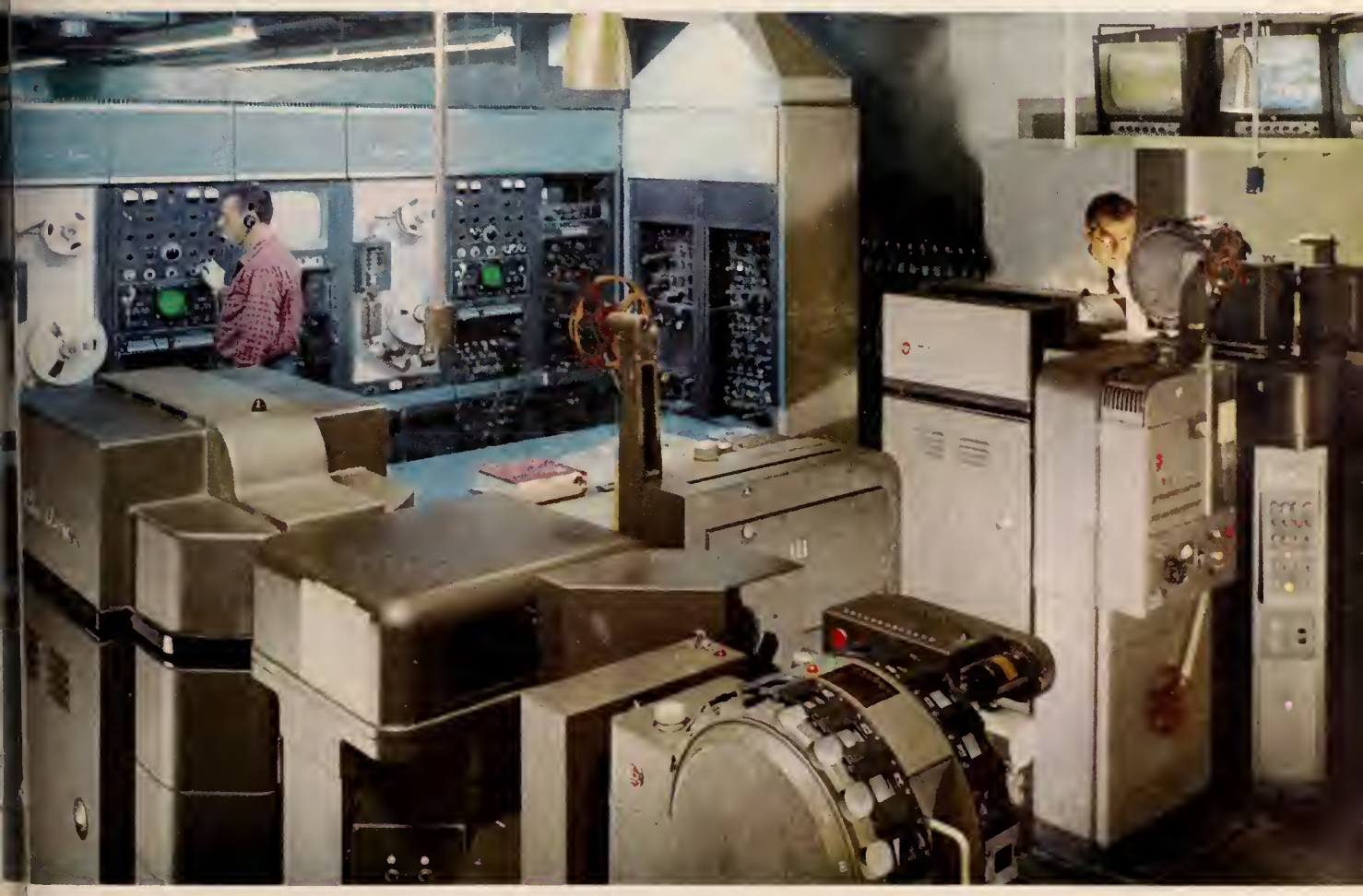
RCA COLOR MONITOR
Professional quality color monitor produces sparkling color pictures . . . serves as reference standard for evaluating picture quality.

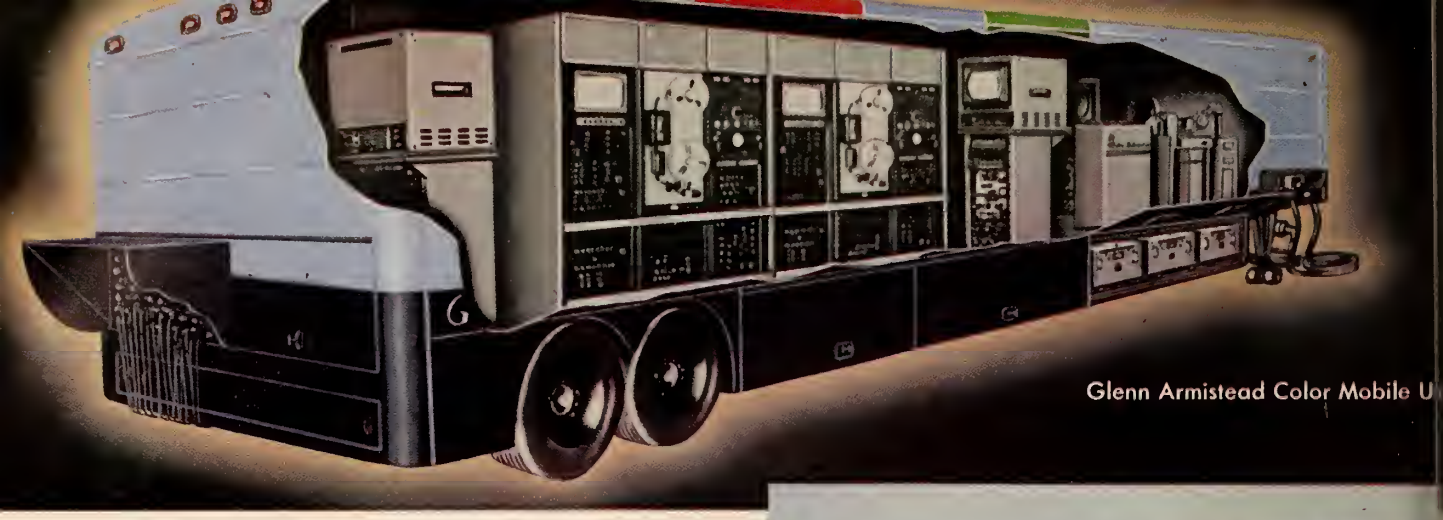
ALSO, AUDIO, MICROWAVE, TRANSMITTERS AND ANTENNAS OF PROVEN RCA QUALITY

COMPLETE COLOR EQUIPMENT PACKAGE—
MADE BY RCA FOR FINEST COLOR PERFORMANCE



ALL COLOR STATION—WHDH-TV, Boston, has RCA equipment throughout its modern plant, from color cameras and master control to color tape recorders and 3-vidicon color film chains.





Glenn Armistead Color Mobile U

RCA Color TV goes on location

...getting the unusual in pictures in living color.

RCA Mobile Equipment is custom-designed for the job. Complete color studios on wheels, these units bring studio convenience to "on-location" programs and commercials.



Red Skelton Studios Color Mobile Unit

See your RCA Representative for the complete color package. Or write to RCA Broadcast and Television Equipment, Building 15-1, Camden, N. J.



On Location With Glenn Armistead



On Location With Red Skelton

Tmk(s)®

The Most Trusted Name in Television

RADIO CORPORATION OF AMERICA

1960-61 cost* estimates for network programing

AVERAGE COST OF NIGHTTIME TV SHOWS

HALF-HOUR				HOUR			
No. of Shows	Type of Show	Season	Cost	No. of Shows	Type of Show	Season	Cost
14	Western	1960-61	$40,500	8	Western	1960-61	$87,750
19	Western	1959-60	40,000	7	Western	1959-60	78,000
14	Western	1958-59	40,000				
5	Mystery	1960-61	46,500	10	Mystery	1960-61	88,900
7	Mystery	1959-60	38,500	6	Mystery	1959-60	77,500
7	Mystery	1958-59	36,000				
7	Anthology Drama	1960-61	42,357	4	Anthology Drama	1960-61	78,250
7	Anthology Drama	1959-60	39,000	3	Anthology Drama	1959-60	125,000†
5	Anthology Drama	1958-59	41,000	2	Anthology Drama	1958-59	63,000
4	Adventure	1960-61	38,000	7	Adventure	1960-61	90,714
8	Adventure	1959-60	36,000	5	Adventure	1959-60	81,000
9	Adventure	1958-59	34,000				
9	Aud. Participation‡	1960-61	33,000				
12	Aud. Participation	1959-60	28,000				
11	Aud. Participation	1958-59	30,500				
4	Variety	1960-61	49,500	6	Variety	1960-61	128,250
7	Variety	1959-60	41,850	6	Variety	1959-60	125,960
9	Variety	1958-59	52,000				
24	Situation Comedy§	1960-61	38,250				
15	Situation Comedy	1959-60	39,000				
15	Situation Comedy	1958-59	41,000				

*Average estimated total "List Price" for 52-week buy
†Average raised considerably by Ford 'Startime' shows
SPONSOR survey, fall 1960.

‡Includes panel, interview and game shows
§Includes cartoon series

KEY TV FACT

U.S. average tv viewing in February 1961 was 6:08 hours daily. This is 16 minutes more than the previous February record

Nielsen estimated February viewing in 1961 at 6:08 hours compared with 5:52 the previous year. Their January-February average for 1961 was 6:04 per home per day and the range was from 5:47 in the south to 6:56 in the east central region. Fluctuation by county size ranged from 5:29 to 6:17 between D & A counties.



WLBT's vast "Tall Tower" coverage keeps Southern folks informed and entertained.

From high atop its 1579-foot effective height Tall Tower, WLBT beams quality programming to one of America's most dynamic growth markets.

WLBT NBC-ABC Ch 3 JACKSON MISSISSIPPI

With a far-reaching coverage area **doubling** that of Station 'B', WLBT serves the amusement and information needs of more than a quarter-million Southern homes.

Folks in Mississippi, Louisiana and Arkansas **know** WLBT. As evidence, your attention is invited to any Nielsen or ARB area-wide survey. WLBT boasts unquestioned dominance in the top twenty shows... and, incidentally, **is the lowest cost-per-thousand TV buy in the United States.**

WLBT NBC-ABC Ch 3 JACKSON MISSISSIPPI

Represented Nationally by

GEO. P. HOLLINGBERY

4.
TV COSTS

Average cost and cost-per-thousand of network programing

GROSS PROGRAM COSTS

Program type	No. series	Weekly total	Average cost
Situation comedy	27	$1,205,000	$44,628
Mystery-crime (hr.)	14	1,132,100	80,864
Mystery-crime (½ hr.)	1	65,000	65,000
Adventure (hr.)	9	788,700	87,633
Adventure (½ hr.)	2	74,000	37,000
Westerns (hr.)	9	743,000	82,555
Westerns (½ hr.)	4	157,000	39,250
Anthology drama (hr.)	7	575,200	82,171
Anthology drama (½ hr.)	3	124,000	41,333
Variety (hr.)	5	550,800	110,160
Music (hr.)	3	265,000	88,333
Comedy (½ hr.)	4	234,500	58,625
Aud. Partic-panel	4	102,000	25,500
Sports	2	70,000	35,000
Public affairs (hr.)	1	50,000	30,000
Public affairs (½ hr.)	2	57,000	28,500
Total	97	$6,193,000	

SPONSOR estimates for fall 1961, assuming plus-26 week run sold out.

20 SHOWS WITH LOWEST CPM

Program	Network	CPM (time & talent)
Wagon Train	NBC	$2.21
Gunsmoke	CBS	2.31
Price Is Right	NBC	2.49
Have Gun Will Travel	CBS	2.59
77 Sunset Strip	ABC	2.80
Bonanza	NBC	2.82
Checkmate	CBS	2.89
Perry Mason	CBS	2.89
Real McCoys	ABC	3.04
Lawrence Welk	ABC	3.04
Maverick	ABC	3.05
Untouchables	ABC	3.10
Laramie	NBC	3.10
Rawhide	CBS	3.13
Cheyenne	ABC	3.14
Candid Camera	CBS	3.28
What's My Line	CBS	3.29
Hawaiian Eye	ABC	3.30
Lawman	ABC	3.33
Outlaws	NBC	3.33

Source: NTI, four weeks ending 16 October 1960. Average cpm for all shows was $4.38.

Winter/Summer exposure to four media compared

AVERAGE DAILY EXPOSURE, SUMMER-WINTER 1960-1961

	Number of People (000)	Total Time Spent (millions of hours)
TELEVISION		
June, 1960	88,354	246.91
July, 1960	84,416	243.05
August, 1960	82,233	247.44
November, 1960	93,546	280.31
December, 1960	93,897	281.85
January, 1961	96,593	288.74
RADIO		
June, 1960	75,757	183.27
July, 1960	82,865	203.68
August, 1960	85,099	203.58
November, 1960	74,835	150.56
December, 1960	73,216	148.87
January, 1961	72,335	146.57
NEWSPAPERS		
June, 1960	107,400	67.54
July, 1960	108,504	67.76
August, 1960	107,941	68.25
November, 1960	109,928	71.97
December, 1960	108,755	70.85
January, 1961	107,956	70.61
MAGAZINES		
June, 1960	39,515	25.27
July, 1960	40,046	27.55
August, 1960	39,656	27.26
November, 1960	39,605	26.25
December, 1960	37,064	24.70
January, 1961	39,188	26.30

Media exposure figures calculated by Sindlinger & Company, market analysts, on the basis of national probability samples in personal interviewing. The company points out that in using these data it would be statistically correct to average the figure for the summer months, to derive a summer month average, and similarly to average the winter month figures.

4.
TV COSTS

The cost of live sports coverage on three networks, 1961-62

ABC TV

EVENT	TOTAL COST
Sat. Night Fights	$7,000,000
Sat. Sports Specials	3,200,000
American League Football	6,000,000
NCAA Football	6,100,000
Post-fight programs	1,300,000
All-Star Football	375,000
Bing Crosby Golf	250,000
Miscellaneous	2,000,000
TOTAL ABC TV	$26,225,000

CBS TV

EVENT	TOTAL COST
National League Football	$10,800,000
NFL Championship Game	850,000
Baseball Game of Week	6,000,000
Sunday Sports Specials	3,500,000
Masters Tournament	275,000
Triple Racing Crown	350,000
Orange Bowl	400,000
Cotton Bowl	350,000
Blue Bonnet Bowl	250,000
Gator Bowl	250,000
PGA Tournament	250,000
Miscellaneous	3,000,000
TOTAL CBS TV	$26,275,000

NBC TV

EVENT	TOTAL COST
Baseball Game of Week	$7,600,000
Pro Basketball	7,000,000
World Series	3,800,000
All-Star Games (2)	1,200,000
Rose Bowl	700,000
Sugar Bowl	700,000
National Tennis	350,000
Liberty Bowl	300,000
Blue-Gray Game	250,000
National Open Golf	250,000
NIT Games (2)	250,000
Senior Bowl	225,000
East-West Game	200,000
Pre-game shows	200,000
Miscellaneous	1,500,000
TOTAL NBC TV	$24,525,000
GRAND TOTAL	$77,025,000

*Includes time, talent, rights, production and cable costs, SPONSOR survey June 1961.

How much talent costs in network programs

WEEKLY TALENT COSTS BY SHOW TYPE

PROGRAM TYPE	NUMBER OF SHOWS	WEEKLY TALENT COSTS
SITUATION COMEDY	25	$950,000
WESTERNS (1 hr.)	8	690,000
WESTERN (½ hr.)	14	570,000
SUSPENSE (1 hr.)	10	790,000
SUSPENSE (½ hr.)	5	210,000
ANTHOLOGY-DRAMA (1 hr.)	4	310,000
ANTHOLOGY-DRAMA (½ hr.)	7	290,000
QUIZ-GAME-PANEL	8	260,000
ADVENTURE (1 hr.)	7	640,000
ADVENTURE (½ hr.)	4	160,000
COMEDY-VARIETY	6	520,000
MUSICAL-VARIETY	4	450,000
PUBLIC AFFAIRS	7	180,000
SPORTS	3	90,000
TOTAL	112	$6,100,000

SPONSOR survey, fall 1960.

Advertising and program-cost estimator

SPOT TV

Nighttime

Number markets	Per ann. prime night time 52 Times	Max. discount	Per ann. late night time 5-6-7 Plan	10-12-14 Plan
Top 3 markets	$ 4,718	$ 4,718	$ 2,232	$1,747
Top 10 markets	8,758	8,248	3,849	3,172
Top 20 markets	11,951	11,020	5,140	4,310
Top 50 markets	18,614	16,916	7,737	6,548
Top 100 markets	24,444	21,872	9,893	8,393
Top 150 markets	27,939	24,795	11,411	9,664

Daytime

Number markets	52 Times	260 Times	5-6-7 Plan	10-12-14 Plan
Top 3 markets	$ 1,315	$1,210	$1,107	$ 818
Top 10 markets	2,655	2,486	2,086	1,583
Top 20 markets	3,735	3,482	2,921	2,321
Top 50 markets	6,207	5,651	4,878	3,939
Top 100 markets	8,675	7,778	6,868	5,575
Top 150 markets	10,289	9,147	8,206	6,701

1960 estimates by the Compton agency.

PROGRAMS

Nighttime half-hour

Time plus talent

Network	No. stations	Minimum discount	Maximum discount
ABC TV	185	$109,646	$ 95,741
CBS TV	200	118,563	107,837
NBC TV	190	116,285	102,444

Daytime quarter-hour

Time plus talent

	Straight rate No. discount	Maximum discount	25% of hourly rate No. discount	Maximum discount
ABC TV	$19,203	$12,521	$12,940	$ 8,764
CBS TV	28,886	22,290	18,991	14,868
NBC TV	28,864	20,955	18,978	14,035

1960 estimates by the Compton agency.

TV BASICS

section

5

TV COLOR

Audience, advertisers and broadcasters

Color commercials, programs, and impact; audience composition

COLOR COMMERCIALS IN COLOR PROGRAMS (WLW CROSLEY STUDY MAY, 1960)

	B/W Sets	Color Sets	Color Advantage
Rating	24	44	+83
% viewers correctly recalling each commercial	44	59	+34

COLOR COMMERCIALS IN B/W PROGRAMS (NBC STUDY JANUARY 1961)

	B/W Sets	Color Sets	Color Advantage
*Rating**	25	33	+32
% viewers who reported seeing Salem commercial	52	60	+15

***NOTE:** The rating advantage in color homes is probably attributable to the line-up of two color programs immediately following the test black and white program, Wagon Train.

DISTRIBUTION OF COLOR TV HOMES, U.S. HOMES BY OCCUPATION

Occupation	Color Owners*	U.S.**
Professional	13%	10%
Proprietors, Managers, Officials	48%	10%
Clerical, Sales	13%	19%
Draftsmen, Foremen	14%	12%
Retired, Unemployed	11%	6%
Not Reported	1%	----
Other—Agriculture	----	9%
Service	----	8%
Household	----	3%
Laborers	----	6%

*Survey of Color Television, Market Facts, Inc., December 1959.
**Bureau of Census, Population Reports, 20 June, 1960.

NUMBER OF VIEWERS PER 100 TV HOMES

	Black and White	Color	Color Advantage
BOSTON	37	84	+127%
CHICAGO	37	72	+ 95%
OMAHA	40	86	+115%
MILWAUKEE	54	115	+113%
PHILADELPHIA	53	103	+ 94%

Trendex May 1959



G.A.C. is in television with both feet!

...from top talent to completely packaged shows!

The great performing and creative talents who are responsible for so many of television's past and present top rated successes can be found, in depth, at G.A.C. Performers, writers, producers, directors, musicians, composers, conductors, arrangers . . . all are available to you through G.A.C. to fill your every television requirement.

For a detailed run-down of the many-faceted television services of G.A.C., and how we can serve you best, we suggest you call.

DON W. SHARPE
President, GAC-TV

HERMAN RUSH
Vice-President, Sales

GAC TV

GENERAL ARTISTS CORPORATION
A Subsidiary of Baldwin-Montrose Chemical Company, Inc.
640 Fifth Avenue • New York 19, N.Y. • CIrcle 7-7543

New York • Beverly Hills • Chicago • London

Technical data on all stations equipped to originate

MARKET	STATION	LOCAL COLOR Live	LOCAL COLOR Film	LOCAL COLOR Tape†	MARKET DATA Color Sets	COLOR PROGRAMING Hrs. Wkly.	COLOR PROGRAMING Pgms. Wkly.	PRODUCE COLOR COMMERCIALS Yes	PRODUCE COLOR COMMERCIALS No	NO. COLOR CAMERAS Film	NO. COLOR CAMERAS Live*
Atlanta	WSB-TV		•		NA	0	0		•	NA	Non
	WAGA-TV		•								
Baltimore	WBAL-TV		•								
	WMAR-TV		•		8,347	1	1		•	NA	Non
	WJZ-TV	•									
Birmingham	WAPI-TV		•		4,000	0	0	NA	NA	NA	Non
Boston	WHDH-TV	•	•		32,000	29*	22	•		**	4
Buffalo	WBEN-TV	•	•		10,000	2.5	5		•	**	1
Charlotte	WBTV	•	•	2	NA	.5	1		•	**	1
Chicago	WNBQ	•	•	4							
	WGN-TV	•	•								
Cincinnati	WLW-T	•	•	1*	46,000	21.3*	12	•		**	7
Columbus	WLW-C	•		*	25,000	8.5*	6		•	NA	None
Dallas	KRLD-TV		•		NA	.5	1		•	NA	None
	WFAA-TV		•		10,000	0*	0		•	**	1
	WBAP-TV	•	•	1	NA	16.3*	66	•		1	2*
Des Moines	WHO-TV		•	1	5,500	0	0		•	NA	None
Detroit	WWJ-TV		•		21,100	9.5	12		•	1	None
	WJBK-TV	•	•								
Fresno	KMJ-TV		•								
	KJEO-TV	•									
Houston	KPRC-TV		•		5,000	0	0		•	NA	None
	KTRK-TV		•		10,000	0	0		•	NA	None
Honolulu	KHVH-TV		•		NA	0	0		•	NA	None
Huntington	WSAZ-TV	•	•		25,000	2.8	4	•		**	1
Indianapolis	WFBM-TV	•	•	2	18,112	12	6	•		**	1
	WISH-TV		•		NA	.5	1		•	1	None
	WLW-I		•	*	15,000	9	7		•	**	2
Jackson, Miss.	WJTV		•								
Jacksonville	WFGA-TV	•	•	2	2 500	10.8*	30	•		**	2
Johnstown	WJAC-TV	•	•		NA	5.8	3		•	**	1
Kalamazoo	WKZO-TV		•								
Kansas City	WDAF-TV		•		8,000	1	1		•	1	None
	KCMO-TV	•	•		6.000	2.5	8		•	1	1
Lancaster	WGAL-TV	•	•								
Los Angeles	KRCA	•	•	18	NA	11.5*	43	•		**	2
	KNXT		•	4							
	KTLA	•	•								
Lubbock	KDUB-TV		•								
Madison	WISC-TV		•								
Miami	WCKT		•		10,000	1.5	1		•	1	None
	WTVJ	•	•								
Milwaukee	WTMJ-TV	•	•		12 184	6	6	•		**	3
	WISN-TV		•								
Minneapolis	KSTP-TV		•	1							
	WCCO-TV	•									
Nashville	WSM-TV		•								

NOTES: SOURCE: RCA and SPONSOR Survey. WCYB-TV, Bristol; KFSD- TV, San Diego; KARD-TV, Wichita; KFDX-TV, Wichita Falls; KXTV, Sacramento; KIRO-TV; Seattle; KPAR-TV, Sweetwater; WTVW, Evansville; KTVK, Phoenix and KGUN-TV, Tucson are also equipped to originate local color. Film includes slide facilities. *Indicates that station will increase its equipment and/or color programing during 1961.. **In some cases, film chains may be included within the live camera column (i.e. total of live and film was submitted by stations). NA means no answer or no available information. Blank indicates station did not reply to SPONSOR's questionnaire. †Number of tape recorders. All stations listed can also rebroadcast network color.

local color broadcasts; market set-counts

MARKET	STATION	LOCAL COLOR Live	Film	Tape†	MARKET DATA Color Sets	COLOR PROGRAMING Hrs. Wkly.	Pgms. Wkly.	PRODUCE COLOR COMMERCIALS Yes	No	NO. COLOR CAMERAS Film	Live**
New Haven	WNHC-TV		•								
New Orleans	WDSU-TV	•	•		6,500	2	3		•	**	1
	WWL-TV		•		7,000	2	2		•	NA	None
New York	WNBC-TV	•	•	19							
	WCBS-TV	•	•	3							
Norfolk	WAVY-TV		•	1							
	WTAR-TV		•		1,000	0	0		•	1	1*
Oklahoma City	WKY-TV	•	•		5,000	2*	1	•		**	3*
Omaha	KMTV	•	•		11,000	10.5*	8	•		**	2
Philadelphia	WRCV-TV	•	•	2							
	WCAU-TV		•								
	WFIL-TV	•	•		NA	16	5	•		**	2
Phoenix	KOOL-TV		•								
Portland, Ore.	KGW-TV	•	•		5,000	3.5*	2	•		**	2
Quincy	WGEM-TV		•								
Raleigh	WRAL-TV		•		5,000	3	2	•		NA	None*
Richmond, Va.	WXEX-TV		•								
	WTVR		•								
Roanoke	WSLS-TV		•		2,000	0*	0		•	NA	None*
	WDBJ-TV		•		1,277	0*	0		•	NA	None
Rochester	WVET-TV		•								
Rockford	WREX-TV		•								
Sacramento	KCRA-TV		•								
Saginaw	WNEM-TV		•								
St. Louis	KSD-TV		•								
	KPLR-TV		•								
Salt Lake City	KCPX-TV		•								
San Antonio	WOAI-TV	•	•								
San Francisco	KRON-TV	•	•								
	KPIX		•								
	KTVU		•								
Schenectady	WRGB		•								
Seattle	KING-TV		•								
	KOMO-TV	•	•								
Shreveport	KSLA-TV		•		3,200	.5	1.3		•	1	None
Spokane	KHQ-TV	•	•	1							
	KREM-TV		•								
Springfield, Mass.	WWLP-TV										
Syracuse	WSYR-TV		•		6,000	0	0		•	1	None
Tampa	WFLA-TV		•		5,000	0	0		•	NA	None
	WTVT		•		5,000	0	0		•	NA	None
Tulsa	KVOO-TV		•								
Valley City	KXJB-TV		•		700	0	· 0		•	NA	None
Washington, D. C.	WRC-TV	•	•		13,000	51*	51	•		**	2
	WTOP-TV		•								
Wilkes Barre	WBRE-TV	•	•	1	4,500	6	NA	•		1	1

NOTES: SOURCE: RCA and SPONSOR Survey. WCYB-TV, Bristol; KFSD- TV, San Diego; KARD-TV, Wichita; KFDX-TV, Wichita Falls; KXTV, Sacramento; KIRO-TV; Seattle; KPAR-TV, Sweetwater; WTVW, Evansville; KTVK, Phoenix and KGUN-TV, Tucson are also equipped to originate local color. Film includes slide facilities. • indicates that station will increase its equipment and/or color programing during 1961. **In some cases, film chains may be included within the live camera column (i.e. total live and film was submitted by stations). NA means no answer or no available information. Blank indicates station did not reply to SPONSOR's questionnaire. †Number of tape recorders. All stations listed can also rebroadcast network color.

The color status of network affiliates

ABC

City	Station
Aberdeen, S. D.	KXAB-TV
Ada, Okla.	KTEN
Albany, Ga.	WALB-TV
Altoona, Pa.	WFBG-TV
Asheville, N. C.-Greenville-Spartanburg, S. C.	WLOS-TV
Augusta, Ga.	WJBF
Austin, Tex.	KTBC-TV
Bangor, Me.	WABI-TV
Bangor, Me.	WLBZ-TV
Baton Rouge, La.	WBRZ
Beaumont, Tex.	KFDM-TV
Big Springs, Tex.	KEDY-TV
Binghampton, N. Y.	WNBF-TV
Birmingham, Ala.	WBRC-TV
Boise, Ida.	KTVB
Boston, Mass.	WNAC-TV
Bristol, Va.-Johnson City Tenn.	WCYB-TV
Buffalo, N. Y.	WKBW-TV
Casper, Wyo.	KTWO-TV
Charleston, S. C.	WUSN-TV
Charleston, W. Va.	WCHS-TV
Charlotte, N. C.	WSOC-TV
Charlotte, N. C.	WBTV
Cincinnati, O.	WKRC-TV
Cleveland, O.	WEWS
Colorado Springs, Colo.	KRDO-TV
Columbia, S. C.	WIS-TV
Columbus, Ga.	WTVM
Corpus Christi, Tex.	KRIS-TV
Corpus Christi, Tex.	KZTV
Dallas-Fort Worth, Tex.	WFAA-TV
Dayton, O.	WLW-D
Des Moines, Ia.	WOI-TV
Duluth, Minn.-Superior, Wis.	KDAL-TV
Duluth-Superior, Wisc.	WDSM-TV
Durham-Raleigh, N. C.	WTVD
Eau Claire, Wisc.	WEAU-TV
El Dorado, Ark.	KTVE
Erie, Pa.	WICU-TV
Eugene, Ore.	KEZI-TV
Evansville, Ind.	WTVW
Fairmont, W. Va.	WJPB
Flint, Mich.	WJRT
Fresno, Cal.	KJEO-TV
Grand Forks, N. D.	KNOX-TV
Grand Rapids, Mich.	WOOD-TV
Green Bay-Marinette, Wisc.	WLUK-TV
Greensboro, N. C.	WFMY-TV
Greenville, N. C.	WNCT
Harrisburg, Pa.	WTPA
Harrisonburg, Va.	WSVA-TV
Hattiesburg, Miss.	WDAM-TV
Honolulu, Hawaii	KHVH-TV
Houston, Tex.	KTRK-TV
Indianapolis, Ind.	WLW-I
Jackson, Miss.	WLBT
Jacksonville, Fla.	WFGA-TV
Jacksonville, Fla.	WJXT
Joplin, Mo.	KODE-TV
Kalamazoo, Mich.	WKZO-TV
Kansas City, Mo.	KMBC-TV
Kearney, Neb.	KHOL-TV
Hays Center, Neb. (S)	KHPL-TV
Lake Charles, La.	KPLC-TV
Lebanon, Pa.	WLYH-TV
Lima, O.	WIMA-TV
Louisville, Ky.	WAVE-TV
Lubbock, Tex.	KDUB-TV
Macon, Ga.	WMAZ-TV
Madison, Wisc.	WKOW-TV
Meridian, Miss.	WTOK-TV
Miami, Fla.	WPST-TV
Milwaukee, Wisc.	WITI-TV
Monroe, La.	KNOE-TV
Montgomery, Ala.	WSFA-TV
Muncie, Ind.	WLBC-TV
New Haven, Conn.	WNHV-TV
Norfolk, Va.	WVEC-TV
Oklahoma City-Enid, Okla.	KOCO-TV
Omaha, Neb.	KETV
Parkersburg, W. Va.	WTAP-TV
Peoria, Ill.	WTVH
Philadelphia, Pa.	WFIL-TV
Phoenix, Ariz.	KTVK
Pittsburg, Kan.	KOAM-TV
Pittsburgh, Pa.	WTAE
Plattsburgh, N. Y.-Burlington, Vt.	WPTZ
Providence, R. I.	WJAR-TV
Providence, R. I.	WPRO-TV
Quincy, Ill.	WGEM-TV
Quincy, Ill.-Hannibal. Mo.	KHQA-TV
Raleigh, Cal.	WRAL-TV
Redding, Cal.	KVIP-TV
Reno, Nev.	KOLO-TV
Richmond, Va.	WRVA-TV
Rochester, N. Y.	WVET-TV
Rochester, N. Y.	WHEC-TV
Rochester, N. Y.	WROC-TV
Rockford, Ill.	WREX-TV
Rock Island, Ill.	WHBF-TV
Roswell, N. M.	KSWS-TV
Sacramento-Stockton, Cal.	KOVR
Salisbury, Md.	WBOC-TV
Salt Lake City, Utah	KCPX
San Antonio, Tex.	KONO-TV
San Diego, Cal.-Tiajuana, Mex.	XETV
San Jose, Cal.	KNTV
Santa Barbara, Cal.	KEY-T
Savannah, Ga.	WTOC-TV
Savannah, Ga.	WSAV-TV
Scranton-Wilkes Barre, Pa.	WNEP-TV
Seattle, Wash.	KOMO-TV
Shreveport, La.	KSLA-TV
Shreveport, La.	KTBS-TV
Sioux City, Ia.	KTIV
Sioux City, Ia.	KVTV
Sioux Falls, S. D.	KELO-TV
Sioux Falls, S. D.	KSOO-TV
Spokane, Wash.	KREM-TV
Springfield, Mo.	KYTV
Steubenville, O.	WSTV-TV
Sweetwater-Abilene, Tex.	KPAR-TV
Syracuse, N. Y.	WHEN-TV
Syracuse, N. Y.	WSYR-TV
Temple, Tex.	KCEN-TV
Terre Haute, Ind.	WTHI-TV
Texarkana, Ark.-Tex.	KTAL-TV
Thomasville, Ga.-Tallahassee, Fla.	WCTV
Toledo, O.	WSPD-TV
Traverse City, Mich.	WPBN-TV
Tucson, Ariz.	KGUN-TV
Tyler, Tex.	KLTV
Utica, N. Y.	WKTV
Waco, Tex.	KWTX-TV
Washington, D. C.	WMAL-TV
Wausau, Wisc.	WSAU-TV
Wichita, Kan.	KAKE-TV
Hays, Kans.	HAYS-TV
Wichita Falls, Tex.	KSWO-TV
Wilmington, N. C.	WECT
Winston-Salem, N. C.	WSJS-TV
Zanesville, O.	WHIZ-TV

CBS

Albany, N. Y.	W-TEN
Albuquerque, N. M.	KGGM-TV
Altoona, Pa.	WFBG-TV
Atlanta, Ga.	WAGA-TV
Austin, Tex.	KTBC-TV
Baltimore, Md.	WMAR-TV
Bangor, Me.	WABI-TV
Beaumont, Tex.	KFDM-TV
Binghampton, N. Y.	WNBF-TV
Birmingham, Ala.	WBRC-TV
Boise, Idaho	KBOI-TV
Boston, Mass.	WHDH-TV
Buffalo, N. Y.	WBEN-TV
Burlington, Vt.	WCAX-TV
Cape Girardeau, Mo.	KFVS-TV
Carlsbad, N. M.	KAVE-TV
Cedar Rapids-Warterloo, Iowa	WMT-TV
Champaign, Ill.	WCIA
Charleston, S. C.	WCSC-TV
Charlotte, N. C.	WBTV

KEY TV FACT

41 percent of color-tv families earn over $15000. Their average is $13123, against a U.S. average of $5417

Nearly half the families owning color-tv sets had incomes of more than $15,000, according to a December 1959 survey by Market Facts. The national average of +$15,000 families was then three percent. Only nine percent of color-set owners had family incomes of less than $5,000, compared with the national average of 45 percent. Fifty-one percent of color families owned two or more cars, against a 13 percent average.

Color status of network affiliates *(continued)*

City	Station
Chattanooga, Tenn.	WDEF-TV
Cheyenne, Wyo.	KFBC-TV
Chicago, Ill.	WBBN-TV
Chico, Cal.	KHSL-TV
Cincinnati, O.	WCPO-TV
Cleveland, O.	WJW-TV
Columbia, S. C.	WNOK-TV
Columbus, Ga.	WRBL-TV
Columbus, O.	WBNS-TV
Corpus Christi, Tex.	KZTV
Dallas, Tex.	KRLD-TV
Dayton, O.	WHIO-TV
Decatur, Ala.	WMSL-TV
Denver, Colo.	KLZ-TV
Des Moines, Ia.	KRNT-TV
Detroit, Mich.	WJBK-TV
Duluth, Minn.	KDAL-TV
Durham, N. C.	WTVD
El Paso, Tex.	KROD-TV
Ensign, Kans.	KTVC
Ephrata, Wash.	KBAS-TV
Erie, Pa.	WSEE-TV
Eureka, Cal.	KIEM-TV
Evansville, Ind.	WEHT
Florence, S. C.	WBTW
Ft. Smith, Ark.	KFSA-TV
Ft. Wayne, Ind.	WANE-TV
Fresno, Cal.	KFRE-TV
Goodland, Kans.	KWHT-TV
Green Bay, Wis.	WBAY-TV
Greensboro-Winston-Salem, N. C.	WFMY-TV
Greenville, N. C.	WNCT
Harrisburg, Pa.	WHP-TV
Harrisonburg, Va.	WSVA-TV
Hartford, Conn.	WTIC-TV
Houston, Tex.	KHOU-TV
Huntington-Charleston, W. Va.	WHTN-TV
Indianapolis, Ind.	WISH-TV
Jackson, Miss.	WJTV
Jacksonville, Fla.	WJXT
Joplin, Mo.	KODE-TV
Kalamazoo-Grand Rapids, Mich.	WKZO-TV
Kansas City, Mo.	KCMO-TV
Knoxville, Tenn.	WBIR-TV
Lafayette, La.	KLFY-TV
Lansing, Mich.	WJIM-TV
Laredo, Tex.	KGNS-TV
Las Vegas, Nev.	KLAS-TV
Lewiston, Ida.	KLEW-TV
Little Rock-Pine Bluff, Ark.	KTHV
Los Angeles, Cal.	KNXT
Louisville, Ky.	WHAS-TV
Lubbock, Tex.	KDUB-TV
Big Spring, Tex. (S)	KEDY-TV
Lufkin, Tex.	KTRE-TV
Macon, Ga.	WMAZ-TV
Madison, Wisc.	WISC-TV
Mason City, Ia.	KGLO-TV
Memphis, Tenn.	WREC-TV
Meridian, Miss.	WTOK-TV
Miami, Fla.	WTVJ
Minneapolis, Minn.	WCCO-TV
Mobile, Ala.	WKRG-TV
Monroe, La.	KNOE-TV
Montgomery, Ala.	WCOV-TV
Nashville, Tenn.	WLAC-TV
New Orleans, La.	WWL-TV
New York, N. Y.	WCBS-TV
Norfolk, Va.	WTAR-TV
Oak Hill, W. Va.	WOAY-TV
Oklahoma City, Okla.	KWTV
Omaha, Neb.	WOW-TV
Orlando, Fla.	WDBO
Ottumwa, Ia.	KTVO
Parkersburg, W. Va.	WTAP-TV
Pasco, Wash.	KEPR-TV
Peoria, Ill.	WMBD-TV
Philadelphia, Pa.	WCAU-TV
Phoenix, Ariz.	KOOL-TV
Pittsburgh, Pa.	KDKA-TV
Portland, Me.	WGAN-TV
Portland, Ore.	KOIN-TV
Providence, R. I.	WPRO-TV
Quincy, Ill.-Hannibal, Mo.	KHQA-TV
Reno, Nev.	KOLO-TV
Richmond, Va.	WTVR
Roanoke, Va.	WDBJ-TV
Rochester, N. Y.	WHEC-TV
Rochester, N. Y.	WVET-TV
Rock Island, Ill.-Davenport, Ia.	WHBF-TV
Sacramento, Cal.	KXTV
Saginaw, Mich.	WKNX-TV
St. Louis, Mo.	KMOX-TV
Salinas-Monterey, Cal.	KSBW-TV
Salisbury, Md.	WBOC-TV
Salt Lake City, Utah	KSL-TV
San Antonio, Tex.	KENS-TV
San Diego, Cal.	KFMB-TV
San Francisco, Cal.	KPIX
Savannah, Ga.	WTOC-TV
Scranton, Pa.	WDAU-TV
Seattle, Wash.	KIRO-TV
Shreveport, La.	KSLA-TV
Sioux City, Ia.	KVTV
Sioux Falls, S. D.	KELO-TV
South Bend, Ind.	WSBT-TV
Spartanburg-Greenville, S. C.	WSPA-TV
Spokane, Wash.	KXLY-TV
Springfield, Mo.	KTTS-TV
Steubenville, O.-Wheeling, W. Va.	WSTV-TV
Sweetwater-Abilene, Tex.	KPAR-TV
Syracuse, N. Y.	WHEN-TV
Tallahassee, Fla.-Thomasville, Ga.	WCTV
Tampa, Fla.	WTVT
Terre Haute, Ind.	WTHI-TV
Toledo, O.	WTOL-TV
Topeka, Kans.	WIBW-TV
Tucson, Ariz.	KOLD-TV
Tulsa, Okla.	KOTV
Valley City, N. D.	KXJB-TV
Waco, Tex.	KWTX-TV
Washington, D. C.	WTOP-TV
Wausau, Wisc.	WSAU-TV
Wichita Falls, Tex.	KSYD-TV
Wichita-Hutchinson, Kan.	KTVH
Yakima, Wash.	KIMA-TV
Youngstown, O.	WKBN-TV
Yuma, Ariz.	KIVA-TV

CBS EXTENDED MARKET PLAN AFFILIATES

Casper, Wyo.	KTWO-TV
Decatur, Ala.	WMSL-TV
Elphrata, Wash. (S)	KBAS-TV
Goodland, Kan.	KBLR-TV
	KGNS-TV
	KLAS-TV
Ottumwa, Ia.	KTVO
Parkersburg, W. Va.	WTAP-TV
Rapid City, S. D.	KOTA-TV
Sweetwater, Tex.	KPAR-TV

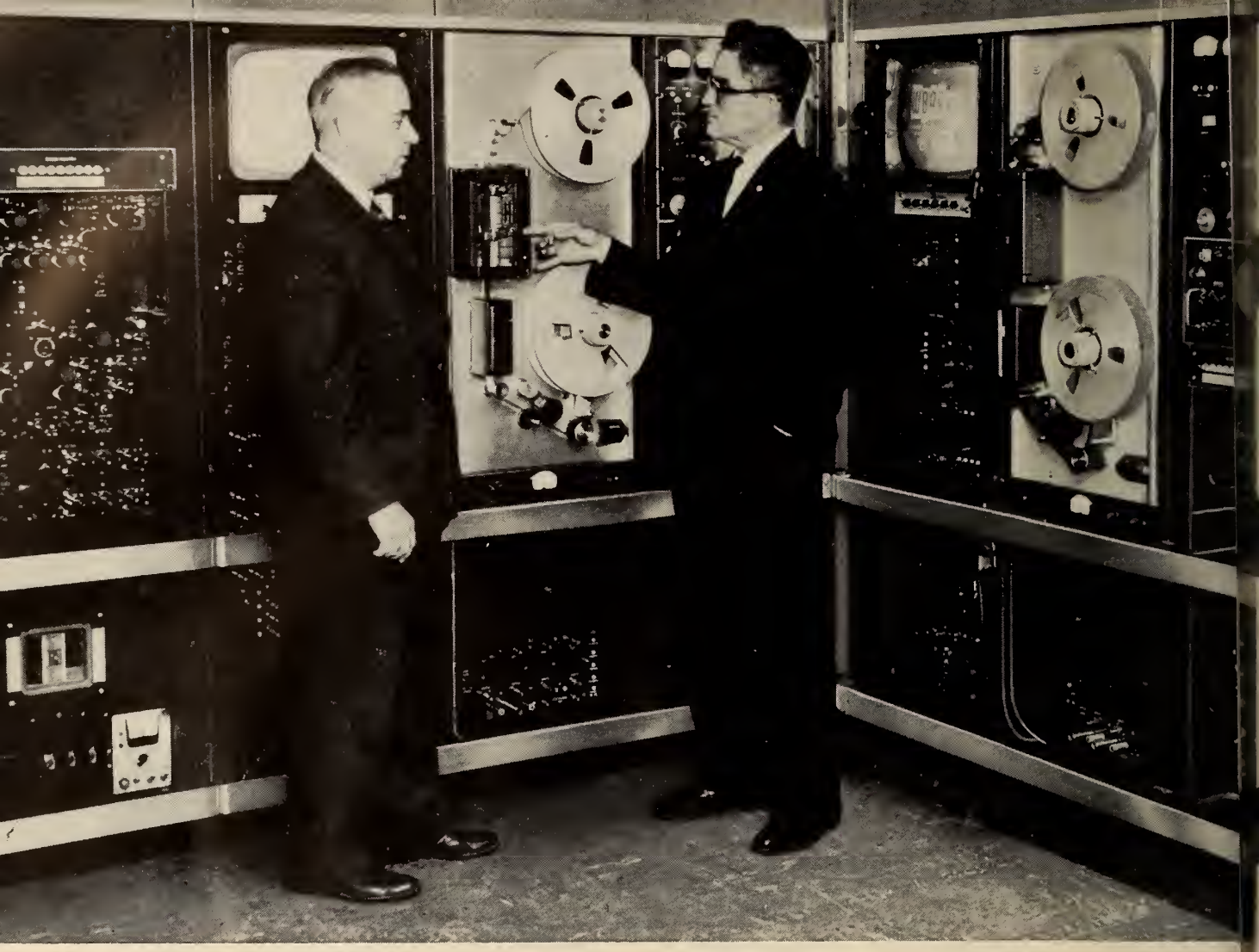
NBC

Aberdeen, S. D.	KXAB-TV
Abilene, Tex.	KRBC-TV
Albany, Ga.	WALB-TV
Albuquerque, N. M.	KOB-TV
Alexandria, La.	KALB-TV
Alexandria, Minn.	KCMT
Amarillo, Tex.	KGNC-TV
Ardmore, Okla.	KXII
Atlanta, Ga.	WSB-TV
Augusta, Ga.	WJBF
Austin, Tex.	KTBC-TV
Bakersfield, Cal.	KERO-TV
Baltimore, Md.	WBAL-TV
Bangor, Me.	WLBZ-TV
Baton, Rouge, La.	WBRZ
Beaumont-Port Arthur, Tex.	KPAC-TV
Billings, Mont.	KGHL-TV
Binghamton, N. Y.	WINR-TV
Birmingham, Ala.	WAPI-TV
Bismarck, N. D.	KFYR-TV
Bluefield, W. Va.	WHIS-TV

City	Station
Boise, Ida.	KTVB
Boston, Mass.	WBZ-TV
Bristol, Va.-Johnson City, Tenn.	WCYB-TV
Buffalo, N. Y.	WGR-TV
Casper, Wyo.	KTWO-TV
Charleston, S. C.	WUSN-TV
Charlotte, N. C.	WSOC-TV
Chattanooga, Tenn.	WRGP-TV
Cheyenne, Wyo.	KFBC-TV
Chicago, Ill.	WNBQ
Cincinnati, O.	WLWT
Clarksburg, W. Va.	WBOY-TV
Cleveland, O.	KYW-TV
Columbia, S. C.	WIS-TV
Columbus, Ga.	WTVM
Columbus, O.	WLWC
Corpus Christi, Tex.	KRIS-TV
Davenport, Ia.	WOC-TV
Dayton, O.	WLWD
Daytona Beach, Fla.	WESH-TV
Decatur, Ala.	WMSL-TV
Denver, Colo.	KOA-TV
Des Moines, Ia.	WHO-TV
Detroit, Mich.	WWJ-TV
Duluth, Minn.	WDSM-TV
Eau Claire, Wis.	WEAU-TV
El Dorado, Ark.	KTVE
El Paso, Tex.	KTSM-TV
Erie, Pa.	WICU-TV
Eugene, Ore.	KVAL-TV
Evansville, Ind.	WFIE-TV
Fargo, N. D.	WDAY-TV
Ft. Dodge, Ia.	KQTV
Ft. Smith, Ark.	KFSA-TV
Ft. Wayne, Ind.	WKJG-TV
Ft. Worth, Tex.	WBAP-TV
Fresno, Calif.	KMJ-TV
Grand Rapids	WOOD-TV
Great Bend, Kan.	KCKT-TV
Garden City, Kan.(S)	KGLD-TV
McCook, Neb. (S)	KOMC-TV
Green Bay, Wis.	WFRV-TV
Greenville, S. C.	WFBC-TV
Harrisonburg, Va.	WSVA-TV
Hartford, Conn.	WHNB-TV
Hastings, Neb.	KHAS-TV
Hattiesburg, Miss.	WDAM-TV
Houston, Tex.	KPRC-TV
Huntington, W. Va.	WSAZ-TV
Indianapolis, Ind.	WFBM-TV
Jackson, Miss.	WLBT
Jacksonville, Fla.	WFGA-TV
Johnstown, Pa.	WJAC-TV
Kansas City, Mo.	WDAF-TV
Knoxville, Tenn.	WATE-TV
Lake Charles, La.	KPLC-TV
Lancaster, Pa.	WGAL-TV
Lansing-Onondaga, Mich.	WILX-TV
Laredo, Tex.	KGNS-TV
Las Vegas, Nev.	KLRJ-TV
Lexington, Ky.	WLEX-TV
Lima, O.	WIMA-TV
Little Rock, Ark.	KARK-TV
Los Angeles, Cal.	KRCA
Louisville, Ky.	WAVE-TV
Lubbock, Tex.	KCBD-TV
Lufkin, Tex.	KTRE-TV
Macon, Ga.	WMAZ-TV
Madison, Wis.	WMTV
Memphis, Tenn.	WMTC
Meridian, Miss.	WTOK-TV
Miami, Fla.	WCKT
Midland, Tex.	KMID-TV
Milwaukee, Wis.	WTMJ-TV
Minneapolis-St. Paul	KSTP-TV
Mobile, Ala.	WALA-TV
Montgomery, Ala.	WSFA-TV
Muncie, Ind.	WLBC-TV
Nashville, Tenn.	WSM-TV
New Orleans, La.	WDSU-TV
New York, N. Y.	WNBC-TV
Norfolk, Va.	WAVY-TV
North Platte, Neb.	KNOP-TV
Oklahoma City,	WKY-TV
Omaha, Neb.	KMTV
Ottumwa, Ia.-Kirksville, Mo.	KTVO
Paducah, Ky.	WPSD-TV
Palm Beach, Fla.	WPTV
Parkersburg, W. Va.	WTAP-TV
Peoria, Ill.	WEEK-TV
La Salle, Ill. (S)	WEEQ-TV
Philadelphia, Pa.	WRCV-TV
Phoenix-Mesa, Ariz.	KVAR
Pittsburg, Kan.	KOAM-TV
Pittsburgh, Pa.	WIIC
Plattsburgh, N. Y.-Burlington, Vt.	WPTZ
Pocatello, Ida.	KTLE
Portland, Me.	WCSH-TV
Portland, Ore.	KGW-TV
Providence, R. I.	WJAR-TV
Pueblo-Colorado Springs, Colo.	KCSJ-TV
Quincy, Ill.	WGEM-TV
Raleigh, N. C.	WRAL-TV
Redding, Cal.	KVIP-TV
Reno, Nev.	KOLO-TV
Richmond, Va.	WXEX-TV
Roanoke, Va.	WSLS-TV
Rochester, Minn.	KROC-TV
Rochester, N. Y.	WROC-TV
Rockford, Ill.	WTVO
Roswell, N. M.	KSWS-TV
Sacramento, Cal.	KCRA-TV
Saginaw-Bay City	WNEM-TV
Salinas-Monterey	KSBW-TV
Salt Lake City	KCPX-TV
San Antonio, Tex.	WOAI-TV
San Diego, Cal.	KFSD-TV
San Francisco	KRON-TV
Santa Barbara, Cal.	KEYT
Savannah, Ga.	WSAV-TV
Schenectady, N. Y.	WRGB
Seattle-Tacoma	KING-TV
Shreveport, La.	KTBS-TV
Sioux City, Ia.	KTIV
Sioux Falls, S. D.	KSOO-TV
South Bend, Ind.	WNDU-TV
Spokane, Wash.	KHQ-TV
Springfield, Ill.	WICS
Champaign-Urbana (S)	WCHU
Springfield, Mass.	WWLP
Greenfield, Mass. (S)	WRLP
Springfield, Mo.	KYTV
St. Louis, Mo.	KSD-TV
Syracuse, N. Y.	WSYR-TV
Elmira, N. Y. (S)	WSYE-TV
Tampa, Fla.	WFLA-TV
Temple, Tex.	KCEN-TV
Traverse City, Mich.	WPBN-TV
Tucson, Ariz.	KVOA-TV
Tulsa, Okla.	KVOO-TV
Tyler, Tex.	KLTV
Utica, N.Y.	WKTV
Washington, D. C.	WRC-TV
Washington, N. C.	WITN
Waterloo, Ia.	KWWL-TV
Wasau, Wis.	WSAU-TV
Wheeling, W. Va.	WTRF-TV
Wichita, Kan.	KARD-TV
Wichita Falls, Tex.	KFDX-TV
Wilkes-Barre, Pa.	WBRE-TV
Wilmington, N. C.	WECT
Winston-Salem, N. C.	WSJS-TV
Yakima, Wash.	KIMA-TV
Ephrata, Wash. (S)	KBAS-TV
Lewiston, Ida. (S)	KLEW-TV
Pasco, Wash. (S)	KEPR-TV
Youngstown, O.	WFMJ-TV
Yuma, Ariz.	KIVA
Zanesville, O.	WHIZ-TV

Independents

Grand Forks, N. D.	KNOX-TV
Hartford, Conn.	WHCT
Los Angeles, Cal.	KTLA
Los Angeles, Cal.	KTTV
Minneapolis, Minn.	KMSP-TV
Mitchell, S. D.	KORN-TV
New York, N. Y.	WPIX
Phoenix, Ariz.	KPHO-TV
St. Louis, Mo.	KPLR-TV
San Francisco-Oakland, Cal.	KTVU
Seattle-Tacoma, Wash.	KTNT-TV
Tupelo, Miss.	WTWV
Washington, D. C.	WTTG-TV
Weston, W. Va.	WSPB-TV



"60 color commercials a month prove the quality of RCA TV Tape!"

–says Roy Bacus, Station Manager, WBAP-TV, Fort Wort

"How did we ever get along without RCA TV Tape!" he adds. It makes possible special telecasts which can be done at the convenience of clients and talent. It facilitates special promotions, program intros and closes. And it helps us do a better overall production job.

"Besides all this, color really impresses our advertisers. Color sets are on the increase and our advertisers like the extra impact they get from color. This is especially true of food, toy and department stores. We've jumped from 17 to about 60 color commercials a month. This proves we get the finest performance from our two RCA Color Recorders!"

RCA TV Tape Recorders are ideal for station use. They are designed for color and part of a completely matched line of equipment. Unique RCA features include mult ple monitoring checks for the very best picture . . . u equalled in sharpness and color realism. And precisi headwheel interchangeability makes it possible to g uniform quality time after time.

Incidentally, it's these color design features that mak the RCA Tape Recorder best for monochrome.

If you're looking for this *performance plus* in your com mercials, you'll find the answer in RCA tape equipmen Call your nearest RCA Representative, with complet assurance, for the finest in equipment and service. O write to RCA, Broadcast and Television Equipmen Dept. Z-264, Building 15-5, Camden, N. J.

RCA®

The Most Trusted Name in Television

RADIO CORPORATION OF AMERICA

TV BASICS

section

6

TV TAPE AND FILM

Equipment, programs and distributors

KEY TV FACT

Expenditure on national and regional spot TV increased by 7.9 percent in 1960, to a total of $616,701,000

In the 1960 gross spot time billings the biggest spender was the food and grocery section, which accounted for $165,188,000. Cosmetics and toiletries were next at $56,623,000 followed by ale, beer and wines ($48,778,000) and drug products ($46,693,000). The leading advertiser was Procter & Gamble with $44,084,440 gross, compared with $45,046,000 in 1949. (Source: TvB-Rorabaugh).

Syndicated programs and major advertisers

BIG REGIONAL AND NATIONAL SPOT SPENDERS

BEER

Advertiser	Agency	Program	No. of markets	Distributor
Budweiser	D'Arcy	Third Man	100	NTA
Carling	B&B	Jim Backus	67	CNP
Jax	DCS&S	King of Diamonds	18	Ziv-UA
Stroh	ZK&C	Tombstone Territory	20	Ziv-UA
Hamm's	C-M	Tightrope	16	Screen Gems
Piel's	Y&R	King of Diamonds	5	Ziv-UA
Piel's	Y&R	Main Event	5	TPI
Schmidt	Maxon	King of Diamonds	10	Ziv-UA

FOOD

Lay's Potato Chips	LNB&L	Deputy Dawg	45	CBS Films
Blue Plate	Fitzgerald	Brothers Brannagan	35	CBS Films
H .P. Hood	K&E	Jim Backus	10	CNP
Sweets Co.	Eisen	Funny Manns	50	CNP
Post Cereals	B&B	Dick Tracy	100	TPI
Gordon Foods	KW&S	Art Linkletter	50	PTI
American Stores	G&R	Brothers Brannagan	6	CBS Films
Savannah Sugar	Wyatt	Ripcord	7	Ziv-UA
Kellogg's (nat'l spot)	Burnett	Huckleberry Hound	180	Screen Gems
Kellogg's	Burnett	Quick Draw McGraw	180	Screen Gems
Kellogg's	Burnett	Yogi Bear	130	Screen Gems

GASOLINE

Conoco	B&B	Blue Angels	68	CNP
Standard-Chevron	BBDO	Sea Hunt	23	Ziv-UA
Standard of Indiana	D'Arcy	Brothers Brannagan	9	CBS Films

TOBACCO

American Tobacco	BBDO	Lock Up	53	Ziv-UA
Duke	McC-E	Sea Hunt	6	Ziv-UA

AUTOMOTIVE

Studebaker-Lark	D'Arcy	Mr. Wilbur & Ed	110	Filmways-MCA

OTHERS

U. S. Borax (nat'l spot)	McC-E	Death Valley Days	68	McC-E
Pacific Gas & Electric	BBDO	Best of the Post	10	ITC
Michigan Bell Telephone	N. W. Ayer	Rendezvous	5	CBS Films
Ideal Toy	Grey	Funny Manns	50	CNP

Active syndicated shows and who distributes them

SYNDICATED FILM SERIES IN CURRENT CIRCULATION

SHOW	DISTRIBUTOR
Abbott & Costello	Sterling
Adventure Theater	Sterling
Adventures of Kit Carson	MCA
African Patrol	NTA
Africa Now	Official
Air Power	CBS Films
Almanac	Official
Angel	CBS Films
Annie Oakley	CBS Films
American Civil War	Trans-Lux
Americans at Work	NTA
Amos 'n' Andy	CBS Films
Art Linkletter & the Kids	PTI
Assignment Foreign Legion	CBS Films
Assignment: Underwater	NTA
Badge 714	MCA
Beachcombers	Filmaster
Bengal Lancers	Screen Gems
Best of the Post	ITC
Biff Baker, USA	MCA
Big Story	Official
Blue Angels	CNP
Bold Venture	Ziv-UA
Boots & Saddles	CNP
Boston Blackie	Ziv-UA
Bowling Stars	Sterling
Bozo the Clown	Jayark
Brave Eagle	CBS Films
Brave Stallion	ITC
Broken Arrow	ITC
Brothers, The	CBS Films
Brothers Brannagan	CBS Films
Buccaneers	Official
Buffalo Bill Jr.	CBS Films
Bugs Bunny	UAA
Burns & Allen	Screen Gems
Californians	CNP
Cameo Theater	CNP
Cannonball	ITC
Case of the Dangerous Robin	Ziv-UA
Cases of Eddie Drake	CBS Films
Casey Jones	Screen Gems
Challenge	Ziv-UA
Champion	CBS Films
Championship Bowling	Schwimmer
Cimmaron City	MCA
Cisco Kid	Ziv-UA
Citizen Soldier	Flamingo
Clutch Cargo	Bagnall
Colonel Flack	CBS Films
Colonel March	Official
Consult Joyce Brothers	ABC Films
Coronado 9	MCA
Court of Last Resort	ABC Films
Cowtown Rodeo	Official
Crime & Punishment	Collier Young
Crusader	MCA
Cross Current	Official
Danger is My Business	CNP
Dateline Europe	Official
Deadline	Flamingo
Decemher Bride	CBS Films
Decoy	Official
Deputy Dawg	CBS Films
Dial 999	Ziv-UA
Dick Tracy	TPI
Diver Dan	ITC
Divorce Court	Storer
Dr. Hudson's Secret Journal	MCA
Encyclopedia Brittanica	Trans-Lux
Eve Arden	CBS Films
Exclusive	ABC Films
Federal Men	MCA
Felix the Cat	Trans-Lux
Flight	CNP
Follow That Man	MCA
Four Just Men	ITC
Frontier	CNP
Funny Manns	CNP
Gene Autry	CBS Films
Glencannon	NTA
Grand Jury	NTA
Grand Ol Opry	Flamingo
Gray Ghost	CBS Films
Greatest Headlines of Century	Official
Guy Lombardo	MCA
Harbor Command	Ziv-UA
Hawkeye	ITC
Heckle & Jeckle	CBS Films
Henry & His Claymates	CNP
Highway Patrol	Ziv-UA
Honeymooners	CBS Films
Hopalong Cassidy	CNP
Hour of Stars	NTA
Hunter	Official
How to Marry a Millionaire	NTA
I Married Joan	Interstate
Interpol	ITC
Invisible Man	Official
I Search for Adventure	Bagnall
Ivanhoe	Screen Gems
Jack Lalanne	Compton
Jeffery Jones	CBS Films
Jeff's Collie	ITC
Jet Jackson	Screen Gems
Jim Backus	CNP

SHOW	DISTRIBUTOR
John Gunther's High Road	ABC Films
Johnny Midnight	MCA
King of Diamonds	Ziv-UA
Laurel & Hardy	Governor
Lie Detector	KTTV, Los Angeles
Life of Riley	CNP
Life with Father	CBS Films
Little Rascals	Interstate
Lock Up	Ziv-UA
Looney Tunes	Seven Arts
Main Event	PTI
Major League Baseball	World Wide Tv
Mama	CBS Films
Man Behind the Badge	MCA
Man in Space	Ziv-UA
Man With A Camera	ABC Films
Man Without a Gun	NTA
Manhunt	Screen Gems
Medic	CNP
Meet McGraw	ABC Films
Melo-Tunes	UAA
Men of Annapolis	Ziv-UA
Man of Destiny	Storer
Miami Undercover	Ziv-UA
Mickey Spillane's Mike Hammer	MCA
Mr. Adams and Eve	CBS Films
Mr. District Attorney	Ziv-UA
Mister Magoo	TPI
My Little Margie	Official
M-Squad	MCA
Navy Log	CBS Films
New York Confidential	ITC
Night Court	Banner
Not for Hire	CNP
Notre Dame Football	WGN-TV
Nutty Squirrels	Flamingo
Our Miss Brooks	CBS Films
Our Hero	Official
Overland Trail	MCA
Overseas Adventure	Official
O. S. S.	Flamingo
Panic	CNP
People's Choice	ABC Films
Phil Silvers	CBS Films
Play of the Week	NTA
Playboy's Penthouse	Official
Playhouse 15	MCA
Police Station	Official
Pony Express	CNP
Popeye	King Features
Popeye	UAA
Pride of the Family	MCA
Ramar of the Jungle	ITC
Range Rider	CBS Films
Ray Milland	MCA
Rendezvous	CBS Films
Rescue 8	Screen Gems
Ripcord	Ziv-UA
Riverboat	MCA
Robin Hood	Official
Rocky Jones, Space Ranger	Official
Roller Derby	Roller Derby
Rosemary Clooney	MCA
Roy Rogers	Roy Rogers
San Francisco Beat	CBS Films
Scarlet Pimpernel	Official
Science Fiction Theater	Ziv-UA
Screen Director's Playhouse	Flamingo
Sea Hawk	Tv Marketeers
Sea Hunt	Ziv-UA
S. A. 7	MCA
Sergeant Preston	ITC
Sheriff of Cochise	NTA
Shotgun Slade	MCA
Silent Service	CNP
Sir Launcelot	Official
Sportfolio	Official
Spunky & Tadpole	Official
Staccato	MCA
Stage 7	ITC
Star Performance	Official
Star & the Story	Official
State Trooper	MCA
Supercar	ITC
Superman	Flamingo
Susie	ITC
Suspicion	MCA
Sweet Success	ITC
Sword of Freedom	Official
Tallahassee 7000	Screen Gems
Terrytoons	CBS Films
Third Man	NTA
This is Alice	NTA
This Man Dawson	Ziv-UA
Three Stooges	Screen Gems
Tightrope	Screen Gems
Tombstone Territory	Ziv-UA
Trackdown	CBS Films
Trouble with Father	Official
26 Men	ABC Films
Two Faces West	Screen Gems
U. S. Border Patrol	CBS Films
U. S. Marshal	NTA
Union Pacific	CNP
Victory at Sea	CNP
Vikings	Ziv-UA
Walter Winchell File	NTA
Wanted: Dead or Alive	CBS Films
Waterfront	Tv Marketeers
West Point	Ziv-UA
What Are the Odds	Official
Whirlybirds	CBS Films
Whiplash	ITC
Wild Bill Hickok	Screen Gems
Wolper Specials	Sterling
Wonders of the World	Caples
World of Giants	CBS Films
Youth Wants to Know	WBC

NATIONAL SPOT SHOWS

Death Valley Days	U. S. Borax/McCann Erickson
Huckleberry Hound (Screen Gems)	Kellogg's/Burnett
Mr. Wilbur & Ed (Filmways)	Studebaker/D'Arcy
Quick Draw McGraw (Screen Gems)	Kellogg's/Burnett
Roy Rogers (Roy Rogers)	Nestle/McCann Erickson
Yogi Bear (Screen Gems)	Kellogg's/Burnett

Features, new shows and children's programs

PRINCIPAL POST-1948 FEATURE FILM PACKAGES IN TV DISTRIBUTION

PRODUCER	SYNDICATOR
COLUMBIA	**SCREEN GEMS**
FOREIGN (misc.)	**FLAMINGO**
LOPERT	**UAA**
MGM	**MGM-TV**
PARAMOUNT	**COLORAMA**
RKO	**UAA**
RANK	**PTI**
20TH CENTURY FOX	**NTA**
UA	**UAA**
WARNER BROS.	**SEVEN ARTS ASSO.**

HALF-HOUR SYNDICATION PROGRAMS NEW IN 1961

FIRST RUNS:

PROGRAM	DISTRIBUTOR
Beachcombers	**Filmaster**
King of Diamonds	**Ziv-UA**
Main Event	**PTI**
Ripcord	**Ziv-UA**
Sea Hawk	**Tv Marketeers**
Supercar	**ITC**
Whiplash	**ITC**

OFF NETWORK RE-RUNS

PROGRAM	DISTRIBUTOR
Angel	**CBS Films**
Broken Arrow	**ITC**
Challenge	**Ziv-UA**
Cimmaron City (60 min.)	**MCA**
December Bride	**CBS Films**
Man in Space	**Ziv-UA**
M-Squad	**MCA**
Matty's Funday Funnies	**ABC Films**
Overland Trail (60 min.)	**MCA**
Riverboat (60 min.)	**MCA**
Staccato	**MCA**
Suspicion (60 min.)	**MCA**
Tightrope	**Screen Gems**
Wanted: Dead or Alive	**CBS Films**

NEW CHILDREN'S PROGRAMS IN SYNDICATION

DISTRIBUTOR	PROGRAM	TYPE
ABC Films	**Matty's Funday Funnies**	Off-network re-run
CBS Films	**Deputy Dawg**	tv animation
CNP	**Funny Manns**	live action
Flamingo	**Nutty Squirrels**	tv animation
ITC	**Supercar**	marionette-live action
ITC	**Diver Dan**	marionette-live action
King Features	**Popeye**	tv animation
Seven Arts Associated	**Looney Tunes**	theatrical animation
TPI-UPA	**Mister Magoo**	tv animation
TPI-UPA	**Dick Tracy**	tv animation
Translux Tv	**Felix the Cat**	tv animation
UAA	**Melo-Tunes**	tv animation

KEY TV FACT

22 of 26 major business groups spent an average of nine percent more on network tv in 1960 than in 1959

In an 11-month comparison of 1959 and 1960 the TvB noted that network spending rose from $568 million to $621 million. Categories which showed the greatest percentage increase were: Appliances, 27; automotive, 19; beer, 24; confections, 17; drugs, 12; entertainment, 134; gas and oil, 66; horticulture, 48; house furnishings, 48; industrial materials, 14; insurance 21; publishing, 405; toiletries, 9. Of the 26 major classifications only four business and industry groups spent less: building materials, office equipment, radio-tv and musical instruments, travel-hotels-resorts.

Videotape-equipped broadcasters and production studios

ALABAMA

	VTR'S
Univ. of Alabama ETV Network	1
WSFA-TV, Montgomery	1

ARIZONA

	VTR'S
KOOL-TV, Phoenix	2*
KTVK, Phoenix	2
KVAR-TV, Phoenix	2
KUAT-TV (Ed.), Tucson	1
KVOA-TV, Tucson	1
KOLD-TV, Tucson	1

ARKANSAS

	VTR'S
KTVE, El Dorado	2
KARK-TV, Little Rock	1

CALIFORNIA

	VTR'S
KBAK-TV, Bakersfield	1
KHJ-TV, Los Angeles	2
KTTV, Los Angeles	4
KCOP-TV, Los Angeles	4
KTLA-TV, Los Angeles	5
KNXT-TV, Los Angeles	2
ABC, Los Angeles	12
CBS, Los Angeles	12*
NBC, Los Angeles	6*
KCRA-TV, Sacramento	2
KVIE (Ed.), Sacramento	1
KFMB-TV, San Diego*	1
KTVU, San Francisco-Oakland	2
KRON-TV, San Francisco	2
KPIX, San Francisco	2
KQED-TV (Ed.), San Francisco	2
KGO-TV, San Francisco	2
KOVR-TV, Stockton	2
KXTV, Sacramento	2

*Stations XETV & TDC in Tijuana cover the San Diego area.

COLORADO

	VTR'S
KLZ-TV, Denver	2
KOA, Denver	2
KRMA-TV (Ed.), Denver	1
KTVR, Denver	1

CONNECTICUT

	VTR'S
WTIC-TV, Hartford	2
WHNB, New Britain	1
WHNC-TV, New Haven	2

FLORIDA

	VTR'S
WFGA-TV, Jacksonville	2*
WJCT (Ed.), Jacksonville	1
WTVJ, Miami	2
WPST-TV, Miami	2
WTHS-TV (Ed.), Miami	2
WEAR-TV, Pensacola	1
WEDU (Ed.), Tampa	1
WFLA-TV, Tampa	3
WTVT, Tampa	3
WUFT (Ed.), Gainesville	1
WPTV, Palm Beach	1
WFSU-TV (Ed.), Tallahassee	2
WDBO-TV, Orlando	1
WLOF-TV, Orlando	1

GEORGIA

	VTR'S
WAGA-TV, Atlanta	2
WETV (Ed.), Atlanta	2
WLW-A, Atlanta	1
WGTV (Ed.), Athens	1
WJBF-TV, Augusta	1
WRBL, Columbus	1

HAWAII

	VTR'S
KGMB-TV, Honolulu	1
KONA, Honolulu	1
KHVH-TV, Honolulu	2

ILLINOIS

	VTR'S
ABC (WBKB), Chicago	10
WBBM, Chicago	2
WGN-TV, Chicago	4
WNBQ, Chicago	4*
WTTW (Ed.), Chicago	2
WTVO, Rockford	1
WILL-TV (Ed.), Urbana	1

INDIANA

	VTR'S
WISH-TV, Indianapolis	2
WNDU-TV, South Bend	2
WTTV, Indianapolis	2
WLW-I, Indianapolis	1*
WANE, Ft. Wayne	1
WPTA, Ft. Wayne	1

IOWA

	VTR'S
WOI, Ames	1
WMT-TV, Cedar Rapids	1
KDPS (Ed.), Des Moines	1
KRNT, Des Moines	1
WHO-TV, Des Moines	1*
KVTV, Sioux City	1

KANSAS

	VTR'S
WIBW-TV, Topeka	1
KTVH-TV, Wichita	1

KENTUCKY

	VTR'S
WFPK-TV (Ed.), Louisville	1
WHAS-TV, Louisville	2*

LOUISIANA

	VTR'S
WBRZ, Baton Rouge	2
WDSU-TV, New Orleans	2
WWL-TV, New Orleans	2
WYES-TV (Ed.), New Orleans	1
WVUE, New Orleans	1

MARYLAND

	VTR'S
WJZ-TV, Baltimore	2

MASSACHUSETTS

	VTR'S
WNAC, Boston	2
WBZ-TV, Boston	2
WGBH (Ed.), Cambridge	3
WRLP, Greenfield	1
WWLP-TV, Springfield	2
WHYN-TV, Springfield-Holyoke	1

MICHIGAN

	VTR'S
WJBK-TV, Detroit	2
WTVS-TV (Ed.), Detroit	1
WWJ-TV, Detroit	2
WMSB (Ed.), East Lansing	2
WJRT, Flint	1
WXYZ-TV, Detroit	2
WNEM-TV, Saginaw	1

MINNESOTA

	VTR'S
KMSP-TV, Minneapolis	1
WCCO-TV, Minneapolis	2
KTCA-TV (Ed.), St. Paul	1
WTCN-TV, Minneapolis	2

MISSISSIPPI

	VTR'S
WJTV, Jackson	1
WLBT, Jackson	1

MISSOURI

	VTR'S
KCMO-TV, Kansas City	2
WDAF-TV, Kansas City	2
KMBC, Kansas City	2
KETC (Ed.), St. Louis	1
KMOX-TV, St. Louis	2
KPLR, St. Louis	2
KSD-TV, St. Louis	2
KTVI, St. Louis	1
KYTV, Springfield	1
KOMU, Columbia	1

NEBRASKA

	VTR'S
KUON-TV (Ed.), Lincoln	1
WOW-TV, Omaha	1

NEW HAMPSHIRE

	VTR'S
WENH (Ed.), Durham	1

NEW MEXICO

	VTR'S
KOAT-TV, Albuquerque	1
KGGM, Albuquerque	1
KNME-TV (Ed.), Albuquerque	1

NEW YORK

	VTR'S
WAST, Albany	1
WNED (Ed.), Buffalo	1
WGR-TV, Buffalo	1
WNTA, Newark-New York	2
ABC, New York	10
CBS, New York	20*
NBC, New York	13*
WNEW-TV, New York	3
WOR-TV, New York	2
WPIX, New York	2
WROC, Rochester	1
WVET, Rochester	1
WHEC-TV, Rochester	1
WRGB, Schenectady	2
WSYR-TV, Syracuse	2
WHEN-TV, Syracuse	2

NORTH CAROLINA

	VTR'S
WLOS, Asheville	2
WUNC (Ed.), Chapel Hill	1
WFMY-TV, Greensboro	1
WNCT, Greenville	2
WRAL-TV, Raleigh	2
WITN, Washington	1
WECT, Wilmington	1

TAPE FACTS FOR TV ADVERTISERS

87% Of The U. S. TV Homes In The Top 300 Metropolitan Markets

Are Served By Tape-Equipped Stations

87 OF THE TOP 100 METROPOLITAN MARKETS ARE SERVED BY TAPE-EQUIPPED STATIONS (SHOWN IN BOLD-FACED TYPE)

Rank	Metropolitan Market & State	Rank	Metropolitan Market & State	Rank	Metropolitan Market & State	Rank	Metropolitan Market & State
1	**New York, N. Y.**	27	**Portland, Ore.**	50	**Gary-Hammond-E. Chicago, Ind.**	76	**El Paso, Tex.**
2	**Los Angeles—Long Beach, Calif.**	28	**New Orleans, La.**	51	**Syracuse, N. Y.**	77	**Tacoma, Wash.**
3	**Chicago, Ill.**	29	**San Bernardino-Riverside-Ontario, Calif.**	52	**Honolulu, Hawaii**	78	**Beaumont-Port Arthur, Tex.**
4	**Philadelphia, Pa.**	30	**Tampa-St. Petersburg, Fla.**	53	Akron, Ohio	79	Utica-Rome, N. Y.
5	**Detroit, Mich.**	31	**Providence, R. I.**	54	**Youngstown, Ohio**	80	**Orlando, Fla.**
6	**Boston, Mass.**	32	**Louisville, Ky.**	55	**Toledo, Ohio**	81	**Lansing, Mich.**
7	**San Francisco-Oakland, Calif.**	33	Dayton, Ohio	56	**Allentown-Bethlehem-Easton, Pa.**	82	Peoria, Ill.
8	**Pittsburgh, Pa.**	34	**Indianapolis, Ind.**	57	**Oklahoma City, Okla.**	83	**Spokane, Wash.**
9	**Saint Louis, Mo.**	35	**Albany-Schenectady-Troy, N. Y.**	58	**Springfield-Holyoke, Mass.**	84	Chattanooga, Tenn.
10	**Washington, D. C.**	36	Columbus, Ohio	59	**Sacramento, Calif.**	85	**Johnstown, Pa.**
11	**Cleveland, Ohio**	37	**Hartford-New Britain, Conn.**	60	**Jacksonville, Fla.**	86	**Mobile, Ala.**
12	**Baltimore, Md.**	38	**San Antonio, Tex.**	61	**Omaha, Neb.**	87	Davenport, Iowa-Rock Island-Moline, Ill.
13	**Newark, N. J.**	39	**Jersey City, N. J.**	62	**Richmond, Va.**	88	Duluth-Superior, Minn.
14	**Minneapolis-St. Paul, Minn.**	40	**Birmingham, Ala.**	63	**Fall River-N. Bedford, Mass.**	89	**Bakersfield, Calif.**
15	**Buffalo, N. Y.**	41	Bridgeport-Stamford-Norwalk, Conn.	64	**Flint, Mich.**	90	**Charlotte, N. C.**
16	**Houston, Tex.**	42	**Phoenix, Ariz.**	65	**Tulsa, Okla.**	91	**Trenton, N. J.**
17	**Milwaukee, Wis.**	43	**New Haven-Waterbury-Meriden, Conn.**	66	**Nashville, Tenn.**	92	**Reading, Pa.**
18	**Paterson-Clifton-Passaic, N. J.**	44	**San Jose, Calif.**	67	**Salt Lake City, Utah**	93	**Huntington-Ashland, W. Va.**
19	**Seattle, Wash.**	45	**Fort Worth, Tex.**	68	Knoxville, Tenn.	94	**Des Moines, Iowa**
20	**Cincinnati, Ohio**	46	**Norfolk-Portsmouth, Va.**	69	**Wilkes-Barre & Hazleton, Pa.**	95	**Lancaster, Pa.**
21	**Dallas, Tex.**	47	Memphis, Tenn.	70	**Wilmington, Del.**	96	**Tucson, Ariz.**
22	**Kansas City, Mo.**	48	Worcester, Mass.	71	Fresno, Calif.	97	**Shreveport, La.**
23	**San Diego, Calif.**	49	**Rochester, N. Y.**	72	**Grand Rapids, Mich.**	98	**Little Rock-N. Little Rock, Ark.**
24	**Atlanta, Ga.**			73	**Harrisburg, Pa.**	99	**Albuquerque, N. M.**
25	**Miami, Fla.**			74	**Wichita, Kan.**	100	**Charleston, W. Va.**
26	**Denver, Colo.**			75	**Canton, Ohio**		

332 INSTALLATIONS IN 28 FOREIGN COUNTRIES ARE EQUIPPED WITH TELEVISION TAPE RECORDERS

Argentina	6	Canada	77	W. Germany	37	Luxembourg	2	Philippines	2	United Kingdom	67
Australia	17	Denmark	4	Holland	2	Mexico	24	Puerto Rico	4	Venezuela	3
Austria	1	Eire	2	India	1	New Zealand	2	Spain	2	Yugoslavia	1
Belgium	2	Finland	4	Italy	12	Panama	2	Sweden	3		
Brazil	5	France	8	Japan	39	Peru	1	Switzerland	2		

25 STATIONS OFFER MOBILE TV TAPE RECORDING SERVICES

KOOL-TV	Phoenix, Ariz.	WPTV	Palm Beach, Fla.	WTTV	Indianapolis, Ind.	NBC	New York, N. Y.
KTVE	El Dorado, Ark.	WFLA-TV	Tampa, Fla.	WBRZ-TV	Baton Rouge, La.	WRGB	Schenectady, N. Y.
CBS	Los Angeles, Calif.	WTVT	Tampa-St. Petersburg, Fla.	KYTV	Springfield, Mo.	WNCT	Greenville, N. C.
NBC	Los Angeles, Calif.	WPST-TV	Miami, Fla.	KPLR-TV	St. Louis, Mo.	KXJB-TV	Fargo, N. Dak.
KTLA	Los Angeles, Calif.	WLWA	Atlanta, Ga.	WTCN-TV	Minneapolis, Minn.	WFAA-TV	Dallas, Tex.
KLZ-TV	Denver, Colo.	KHVH-TV	Honolulu, Hawaii	CBS	New York, N. Y.	KRGV-TV	Weslaco, Tex.
						WXEX-TV	Petersburg, Va.

Mobile VTR Facilities Also Available in England, France, Germany, Canada

25 FIRMS ARE INDEPENDENT TELEVISION TAPE PRODUCERS (Most of Whom Offer Mobile Services)

Mobile Video Tapes, Inc. Los Angeles, Calif.	D&B Productions Chicago (Skokie), Ill.	NTA Telestudios New York, N.Y.	Vantel Broadcasting Vancouver, B.C.
IVT Los Angeles, Calif.	Teletape Chicago, Ill.	Sports Network, Inc. New York, N.Y.	Granada TV Manchester, England
Red Skelton Los Angeles, Calif.	Vicoa, Inc. Chicago, Ill.	MVT Television, Inc. New York, N.Y.	Tyne Tees Newcastle, England
Glenn-Armistead Los Angeles, Calif.	Peter DeMet Productions Chicago, Ill.	Affiliated TV, Inc. New York, N.Y.	TV Wales Cardiff, Wales
Video Recording Tape Center Los Angeles, Calif.	Gen. TV Network Detroit, Mich.	Ray-Eye Productions Kansas City, Mo	ATV London, England
	Videotape Productions of N.Y. New York, N.Y.	Teletape, Inc. Salt Lake City, Utah	Intercontinental TV Paris, France
		Meridian Films Toronto, Ontario	SWF Baden-Baden, W. Germany

In addition, many TV stations offer independent production services

18 FACILITIES OFFER TAPE-TO-FILM TRANSFER SERVICES

Acme Film Labs Los Angeles, Calif.	D&B Productions Chicago (Skokie), Ill.	NTA Telestudios New York, N.Y.	KRMA-TV Denver, Colo.
General Film Labs Los Angeles, Calif.	CBS New York, N.Y.	WTVT Tampa-St. Petersburg, Fla.	KUON-TV Lincoln, Neb.
KTTV Los Angeles, Calif.	NBC New York, N.Y.	KUAT Tucson, Ariz.	KTCA-TV St. Paul-Minneapolis, Minn.
Alpha-Cine Labs Seattle, Wash.	Videotape Productions of N.Y. New York, N.Y.	WUNC-TV Chapel Hill, N.C.	Meridian Films Toronto, Ontario
WTTW Chicago, Ill.		WMVS-TV Milwaukee, Wis.	

AND WHEREVER TV IS TAPED, CHANCES ARE 10 TO 1 IT'S DONE ON AN AMPEX TELEVISION TAPE RECORDER

Note: Information contained above is as of July 1, 1961 and applies to recorders of all makes, as far as possible. This listing merely indicates the possession of such equipment by the firms mentioned and does not constitute an offer of such facilities and service.

TM Ampex Corp.

AMPEX VIDEO PRODUCTS COMPANY • Box 3000, Redwood City, Calif.

Ampex of Canada Ltd., Rexdale, Ontario, Canada

Videotape® Television Recorders • Ampex-Marconi Mark IV Television Cameras

AMPEX

6. TV TAPE AND FILM

	VTR'S
NORTH DAKOTA	
KXJB, Fargo-Valley City	1
OHIO	
WCET (Ed.), Cincinnati	1
WLW-TV, Cincinnati	2*
KYW, Cleveland	2
WEWS-TV, Cleveland	2
WJW-TV, Cleveland	2
WOSU-TV (Ed.), Columbus	1
WMUB (Ed.), Oxford	1
WSPD (Ed.), Oxford	2
WKBN, Youngstown	1
OKLAHOMA	
KTEN-TV, Ada	1
KETA-TV (Ed.), Oklahoma City	1
WKY, Oklahoma City	2
KOTV, Tulsa	1
KVOO-TV, Tulsa	1
OREGON	
KOAC-TV (Ed.), Corvallis	1
KGW-TV, Portland	2
KOIN-TV, Portland	2
KPTV, Portland	1
KOAP, Portland	1
PENNSYLVANIA	
WFBG, Altoona	1
WGAL, Lancaster	1
WCAU, Philadelphia	2
WFIL, Philadelphia	2
WHYY-TV (Ed.), Philadelphia	1
WRCV, Philadelphia	2*
WIIC, Pittsburgh	2
WQED (Ed.), Pittsburgh	1
RHODE ISLAND	
WJAR-TV, Providence	2
WPRO-TV, Providence	1
SOUTH CAROLINA	
WUSN-TV, Charleston	1
WFBC-TV, Greenville	1
TENNESSEE	
WKNO-TV (Ed.), Memphis	1
WSM-TV, Nashville	2
WSIX-TV, Nashville	2
WLAC-TV, Nashville	2
TEXAS	
KGNC-TV, Amarillo	1
KFDA-TV, Amarillo	1
KBMT, Beaumont	2
KFDM-TV, Beaumont	1
KEDY, Big Spring	1
KRLD, Dallas	3
WFAA-TV, Dallas	5
KERA-TV (Ed.), Dallas	1
KVTV, Fort Worth	2
KGBT, Harlingen	1
KHOU, Houston	2
KPRC-TV, Houston	2
KTRK-TV, Houston	2
KUHT-TV (Ed.), Houston	1
KDUB-TV, Lubbock	1
KENS, San Antonio	1
KONO-TV, San Antonio	2
WOAI-TV, San Antonio	2
KFDX, Wichita Falls	1
KSYD-TV, Wichita Falls	1
UTAH	
KSL-TV, Salt Lake City	2
KUED (Ed.), Salt Lake City	1
KCPX, Salt Lake City	2
KUTV-TV, Salt Lake City	2*
VIRGINIA	
WVEC, Norfolk	1
WTAR-TV, Norfolk	2
WXEX-TV, Petersburg	1
WRVA-TV, Richmond	2
WDBJ-TV, Roanoke	1
WSLS-TV, Roanoke	2
WASHINGTON	
KIRO, Seattle	2
KING, Seattle	2
KTNT-TV, Tacoma	1
KPEC-TV (Ed.), Tacoma	1
KCTS (Ed.), Seattle	1
KREM, Spokane	1
KIMA-TV, Yakima	1
WEST VIRGINIA	
WSAZ, Huntington	2
WHTN, Huntington	1
WOAY-TV, Oak Hill	1
WISCONSIN	
WISC-TV, Madison	1
WITI-TV, Milwaukee	2
WMVS-TV (Ed.), Milwaukee	1
WHA-TV (Ed.), Madison	1
DISTRICT OF COLUMBIA	
WTTG-TV, Washington	2

Independent Producers and Production Companies in U.S.A.

	VTR'S
CALIFORNIA	
Mobile Video Tapes, L. A.	1
Red Skelton, L. A.	2*
ITV, Beverly Hills	2
ILLINOIS	
D & B Productions, Skokie	3
Tele-Tape Productions, Chicago	1
VICOA, Inc., Chicago	2
MICHIGAN	
Gen. Television Network, Detroit	2
MISSOURI	
Ray-Eye Productions, Kansas City	2
NEW YORK	
NTA-Telestudios, New York	5
Gen. Television Network, N. Y.	2
Affiliated TV, Inc., N. Y.	1
Videotape Productions of N. Y., Inc.	4
Sports Network, New York	6
MVT Television, Inc., New York	3*
UTAH	
Teletape, Inc., Salt Lake City	1

Station Representatives

NEW YORK	
Tv Advertising Representatives, N.Y.	1

Mobile Recording Services

	VTR'S
ALABAMA	
Redstone Arsenal	2
ARIZONA	
Ft. Huachuca	1
KOOL-TV, Phoenix	1
CALIFORNIA	
CBS, Los Angeles	2
NBC, Los Angeles	2
Mobile Video Tapes, Inc., L. A.	1
IVT, Beverly Hills	2
Red Skelton, L. A.	2*
KTLA, L. A.	1
KTTV, L. A.	1
FLORIDA	
WFLA-TV, Tampa	1
WPST, Miami	1
WTVT, Tampa	1
WPTV, Palm Beach	1
GEORGIA	
Ft. Gordon	1
WLW-A, Atlanta	1
HAWAII	
KHVH-TV, Honolulu	1
ILLINOIS	
D and B Productions, Skokie	1
VICOA, Inc., Chicago	2
Tele-Tape Productions, Chicago	1
INDIANA	
WTTV, Indianapolis	2
LOUISIANA	
WBRZ-TV, Baton Rouge	1
MASSACHUSETTS	
Magna Productions, Boston	1
MICHIGAN	
Gen. Television Network, Detroit	2
MISSOURI	
KYTV, Springfield	1
KPLR-TV, St. Louis	1
MINNESOTA	
WTCN, Minneapolis	1
NEW YORK	
Army Pictorial Center	1
CBS, New York City	2
NBC, New York City	1
Sports Network, Inc.	3
MVT Television, Inc.	3*
Affiliated TV, Inc.	1
WRGB, Schenectady	1
NORTH CAROLINA	
WNCT, Greenville	1
NORTH DAKOTA	
KXJB, Fargo-Valley City	1
TEXAS	
WFAA-TV, Dallas	1
UTAH	
Teletape, Inc., Salt Lake City	1
VIRGINIA	
WXEX, Petersburg	1

*Color equipped
Ampex Video Products, August 1961

Color and monochrome RCA tape units in current use

RCA TV TAPE RECORDER INSTALLATIONS

Station	Location	Monochrome	Color
KBTV	Denver, Colorado	2	
KCMC	Texarkana, Texas	1	
KDKA	Pittsburgh, Pennsylvania	3	
KFSD	San Diego, California	1	
KHQ	Spokane, Washington	1	1
KNOE	Monroe, Louisiana	1	
KOAM	Pittsburg, Kansas	1	
KOB	Albuquerque, New Mexico	2	
KOCO	Oklahoma City, Oklahoma	1	
KOKH	Oklahoma City, Oklahoma	1	
KOMO	Seattle, Washington	1	
KONA	Honolulu, Hawaii		1
KPAC	Port Arthur, Texas	1	
KPHO	Phoenix, Arizona	1	
KRGV	Weslaco, Texas	1	
KSLA	Shreveport, Louisiana	1	
KSTP	St. Paul, Minnesota	2	1
KTBC	Austin, Texas	1	
KTBS	Shreveport, Louisiana	1	
KTHV	Little Rock, Arkansas	1	
KTIV	Sioux City, Iowa	1	
KTSM	El Paso, Texas	1	
KTUL	Tulsa, Oklahoma	1	
KVII	Amarillo, Texas	1	
KWTV	Oklahoma City, Oklahoma	2	
KXLY	Spokane, Washington	1	
NBC	Burbank, California		10
NBC	New York, New York		8
WAFB	Baton Rouge, Louisiana	2	
WAVE	Louisville, Kentucky	1	
WAVY	Portsmouth, Virginia	1	1
WBAL	Baltimore, Maryland	2	
WBAP	Ft. Worth, Texas		2
WBAY	Green Bay, Wisconsin	1	
WBNS	Columbus, Ohio	1	
WBRC	Birmingham, Alabama	2	
WBRE	Wilkes-Barre, Pennsylvania		1
WBTV	Charlotte, North Carolina		2
WBTW	Florence, South Carolina	1	
WCHS	Charleston, West Virginia	1	
WCIA	Champaign, Illinois	1	
WCKT	Miami, Florida	2	
WEHT	Evansville, Indiana	1	
WESH	Winter Park, Florida	2	
WFBM	Indianapolis, Indiana		2
WFIL	Philadelphia, Pennsylvania	1	
WHBQ	Memphis, Tennessee	2	
WHDH	Boston, Massachusetts		2
WIS	Columbia, South Carolina	1	
WISN	Milwaukee, Wisconsin	2	
WJXT	Jacksonville, Florida	2	
WKJG	Ft. Wayne, Indiana	1	
WMAR	Baltimore, Maryland	2	
WMAZ	Macon, Georgia	1	
WMCT	Memphis, Tennessee	2	
WMVS	Milwaukee, Wisconsin	1	
WOOD	Grand Rapids, Michigan	2	
WRC-TV	Washington, D. C.	2	
WSB	Atlanta, Georgia	2	
WSBT	South Bend, Indiana	1	
WSJV	Elkhart, Indiana	1	
WTAE	Pittsburgh, Pennsylvania	2	
WTEN	Albany, New York	1	
WTMJ	Milwaukee, Wisconsin	2	
WTOL	Toledo, Ohio	2	
WTOP	Washington, D. C.	3	
WTRF	Wheeling, West Virginia	1	
WTVD	Durham-Raleigh, N. C.	1	
WTVH	Peoria, Illinois	1	
WTVP	Decatur, Illinois	1	
WTVR	Ri hmond, Virginia	1	
WXGA	Waycross, Georgia	1	

EDUCATIONAL TV STATIONS

WEDU	Florida Education Commission St. Petersburg, Florida	1
WTVS	Wayne State University Detroit, Michigan	2

Tv Production Studios	Location	Monochrome	Color
Mark Armistead	Hollywood, Calif.		2
Audio Devices	Glenbrook, Conn.	1	
Reeves Sound Studios	New York, N. Y.	5	4
Skelton Studios	Hollywood, Calif.		1
Tv Bureau of Adv.	New York, N. Y.		1
Video Tape Unlimited	New York, N. Y.	2	

RCA Industrial Electronic Products, July 1961

Station charges for tape recording facilities

STATIONS RANKED BY HIGHEST "PRIME HOUR" RATE

Station No.	Rate $	Mkt. Status	No. Mach.	1-Min. Spot	Reh./Rec. Time	Over Time Chge.	1 Hour Pgm.
1.	4000	4-3	2	$107.50/:30	STR	STR	$215/Hr
2.	3000	3-3	2	$ 50/Hr $100/Hr nx	STR	STR	$ 50/Hr $300/Hr nx
3.	3000	3-3	2	$100/Hr $150/Hr nx	STR	$ 50/:30	$100/Hr $150/Hr nx
4.	2700	4-4	2	$ 50/:15 VTR Only	STR	$ 40/:15 $ 75/Nxt:30	$165/Hr VTR Only
5.	2600	4-4	2	$ 80/:30 VTR Only	STR	$ 35/:15	$150/Hr.
6.	2600	3-3	2	$ 70/Spot $100/Spot nx	N/S	N/S	$176.25/Hr
7.	2400	3-3	3	$ 72.50/:15	:30	$ 50/:30	$225/Hr
8.	2350	4-4	2	$100/:15 nx	STR	$ 75/:15	$260/Hr nx VTR Only
9.	2200	3-3	2	$ 75/:30	STR	$ 30/:15	$120/Hr
10.	2200	3-3	2	$ 75/:15	STR	$ 50/Hr	$125/Hr
11.	2100	4-4	2	$ 75.50/Spot	:30	$ 10/:15	$ 75/:30
12.	2100	4-4	2	$ 20/Spot $115/:15 nx VTR Only	:30	$ 1/:01	$ 75/:30 $250/Hr nx VTR Only
13.	2000	3-3	2	$ 30/Spot VTR Only $ 15/Addtl Spot	1:00	$ 10/:15	$190/Hr
14.	1800	3-3	1	$ 70/Spot	:30	$ 25/:15	$125/:30
15.	1732	3-3	2	$100/Spot	:30	$ 50/:15	$300/:30
16.	1700	4-4	2	$ 50/Spot	:30	$ 25/:15	$275/Hr
17.	1500	3-1	1	$344/Hr	STR	$321/Hr	$344/Hr
18.	1500	2-2	1	$ 50/Spot	:30	N/S	$200/Hr
19.	1500	3-3	2	$ 65/Spot Sgl Use $ 90/Spot Unlmtd	:30	$ 50/:15	$150/:30 Sgl Use $210/:30 Unlmtd
20.	1400	4-3	2	$ 27.50/:15	STR	STR	$110/Hr
21.	1400	3-1	1	$ 50/:30	STR	$200/Hr	$100/Hr
22.	1350	3-3	2	$ 65/:30	STR	$ 30/:15	$125/Hr
23.	1300	2-2	1	$ 50/Spot $100/3 Spot	:15 :45	$ 25/:15	$180/:30
24.	1300	2-2	2	$ 40/:30	STR	$. 18.75/:15	$200/Hr
25.	1300	3-3	2	$ 46/:30	STR	$ 22/:15	$ 90/Hr
26.	1300	4-4	2	$ 50/Spot $100/3 Spot	:30 1:15	$ 25/:15	$200/Hr
27.	1300	4-4	2	$ 50/Spot $100/4 Spot	:15 1:00	$ 20/:15	$175/Hr
28.	1300	2-2	3	$ 40/:30	STR	$ 18.75/:15	$200/Hr
29.	1200	3-3	1	$ 50/Hr Plus Tape	STR	$ 25/:30	$ 50/Hr
30.	1200	3-3	2	$ 60/Spot $ 15/Addtl Spot	:30	$ 50/:15	$200/Hr
31.	1200	4-4	1	$ 50/Spot $ 25/Addtl Spot	:30	$ 50/:30	$300/Hr
32.	1200	3-3	2	$ 42/Spot $100/Spot nx	:45	$ 22/:15	$253/Hr
33.	1200	3-3	2	$ 36/Spot	:45	$ 18/:15	$215/Hr
34.	1150	2-2	1	$ 50/:15 Max 2 Sp	:30	$ 30/:15	$140/Hr
35.	1100	3-3	1	$ 25/Spot $ 10/Addtl Spot	:20	$ 15/:15	$130/Hr
36.	1100	2-2	2	$ 25/:15	STR	$ 20/:15	$ 85/Hr
37.	1100	3-3	2	$ 50/:30	STR	$ 25/:15	$100/Hr

Station No.	Rate $	Mkt. Status	No. Mach.	1-Min. Spot	Reh./Rec. Time	Over Time Chge.	1 Hour Pgm.
38.	1100	3-3	1	$ 40/Spot	:45	$ 20/:15	$220/Hr
39.	1000	2-2	1	$ 10/Spot	N/S	N/S	$150/:30 + Live
				$ 30 Spot nx			Chge
40.	1000	2-2	1	$150/Hr	STR	$ 37.50/:15	$150/Hr
41.	1000	3-3	1	$ 33/Spot	:20	N/S	N/S
				$ 60/3 Spot	1:00		
42.	1000	3-1	1	$ 30/Spot	:15	$ 40/:15	$125/Hr
				$ 60/3 Spot	:45		
43.	1000	2-2	2	$ 25/Spot	:30	$ 1/:01	$ 60/:30
44.	1000	4-4	2	$ 75/Spot	:30	$ 35/:15	$350/Hr
45.	1000	3-3	2	$ 85/:30	STR	N/S	$150/Hr
46.	1000	3-3	2	$ 25/Spot	:30	$ 10/:15	$200/Hr
				$ 50/3 Spot	1:15		
47.	950	3-3	1	$ 35/Spot	:30	$ 15/:15	$150/Hr
		3-3		$ 90/3 Spot	1:30		
48.	950	3-3	2	$ 50/:30	STR	$ 70/:30	$100/Hr
49.	950	3-3	1	$ 35/Spot	:30	$ 15/:15	$150/Hr
				$ 90/3 Spot	1:00		
50.	950	2-2	2	$ 50/:30	STR	$ 25/:15	$250/Hr
51.	950	3-2	2	$ 30/Spot	:30	N/S	$150/Hr
52.	900	3-3	1	$ 35/Spot	:15	$ 10/:05	$280/Hr
				$ 25/Addtl Spot	:10		
53.	900	3-3	2	$ 55/Spot	:30	$ 1/:01	$315/Hr
				$110/3 Spot	1:00		
54.	900	4-4	2	$ 30/Spot	:15	$ 15/:15	$150/Hr
				$ 10/Addtl Spot	:15		
55.	900	1-1	1	$ 15/Spot	N/S	N/S	$ 75/Hr
56.	900	3-3	1	$ 50/:15	STR	STR	$125/Hr
57.	900	2-2	1	$ 55/:45	STR	$ 30/:15	$ 85/Hr
58.	900	2-2	2	$ 27.50/Spot	:30	$ 15/:15	$150/Hr
				$ 50/3 Spot	1:00		
59.	900	3-3	2	$ 25/Spot	:15	$ 15/:15	$150/Hr
60.	900	3-3	1	$ 50/:15	STR	N/S	$125/Hr
61.	900	2-2	1	$ 30/:15	STR	$ 30/:15	$120/Hr
62.	875	2-2	2	$ 25/Spot	:30	$ 15/:15	$150/Hr
				$ 50/3 Spot	1:00		
63.	850	4-4	2	$ 30/Spot	:15	$ 15/:15	$150/Hr
				$ 45/3 Spot	:15ea		
64.	850	2-2	2	$ 25/Spot	:30	$ 20/:15	$150/Hr
				$ 60/3 Spot	1:00		
65.	825	3-3	2	$ 35/Spot	:30	$ 15/:15	$150/Hr
				$ 90/3 Spot	1:00		
66.	800	2-1	2	$ 35/:15	STR	$ 15/:15	$ 80/Hr
67.	800	1-1	1	$ 30.75/Spot	:30	$ 20/:15	$110/Hr
				$ 46.12/ Spot nx			
68.	750	3-3	2	$ 65/Spot	:30	$ 45/:30	$125/Hr
69.	750	3-3	1	$ 15/Spot	:15	$ 15/:15	$ 90/Hr
70.	750	2-1	1	$ 15/Spot	:15	$ 10/:15	$180/Hr
71.	750	3-3	1	$ 20/Spot	:15	$ 15/:15	$120/Hr
				$ 30/2 Spot	:30		
				$ 60/Hr*	STR		
72.	750	3-3	2	$ 40/:15	STR	$ 20/:15	$100/Hr
73.	725	2-2	1	$ 60/:30	STR	$ 30/:30	N/S
				$120/:30 nx	STR		
74.	700	2-1	1	$ 20/Spot	N/S	N/S	$ 40/:30
75.	700	4-3	2	$ 30/:30	STR	$ 15/:15	$160/Hr
76.	700	4-3	2	$ 30/:30	STR	$ 15/:15	$157/Hr
77.	700	4-3	1	$ 20/Spot	:30	$ 15/:15	$150/Hr
				$ 30/2 Spot			
78.	700	1-1	1	$ 20/Spot	:30	$ 15/:15	$165/Hr
				$ 25 Spot + Tape Cost nx			

Station No.	Rate $	Mkt. Status	No. Mach.	1-Min. Spot	Reh/Rec Time	Over Time Chge.	1 Hour Pgm.
79.	700	2-2	1	**$ 25/Spot**	:30	$ 10/:15	**$185/Hr**
80.	675	3-3	2	**$ 15/:15**	STR	$ 15/:15	**$ 60/Hr**
81.	650	3-3	2	**$ 15/:15**	STR	$ 15/:15	**$ 60/Hr**
82.	650	2-2	1	**$ 35/Spot** **$ 25/Addtl Spot**	:15	N/S	**$ 75/Hr**
83.	625	4-4	2	**$ 30/Spot** **$ 10/Addtl Spot**	:15	$ 15/:15	**$150/Hr**
84.	600	3-3	2	**$ 18/Spot**	:15	$ 18/:15	**$108/Hr**
85.	600	2-1	1	**$ 55/:30**	STR	$ 25/:15	**$105/Hr**
86.	600	4-4	2	**$ 30/:15**	STR	$ 30/:15	**$150/Hr**
87.	540	3-3	1	**$ 50/:15**	STR	N/S	**$125/Hr**
88.	525	1-1	1	**$ 30/Spot**	:30	$ 15/:15	**$150/Hr**
89.	525	3-3	2	**$ 25/Spot + Tape Cost**	$2/:01	N/S	**$324/Hr + Tape**
90.	500	2-2	2	**$ 30/Spot** **$ 50/3 Spot**	:30 1:00	$ 15/:15	**$150/Hr**
91.	500	3-2	1	**$ 25/Spot**	:15	$ 30/:15	**$110/Hr**
92.	500	2-1	1	**$ 20/Spot** **$ 40/3 Spot**	:30 1:00	$ 10/:15	**$ 75/Hr**
93.	450	3-1	1	**$ 42.50/Spot**	:15	$ 21.10/:15	**$216/Hr**
94.	450	3-3	1	**$ 25/Spot**	:30	$ 15/:15	**$150/Hr**
95.	450	3-3	1	**$ 40/:30**	STR	$ 15/:15	**$120/Hr**
96.	440	2-1	1	**$ 20/:10**	:10	$ 20/:10	**$ 60/Hr**
97.	425	3-3	1	**$ 25/Spot** **$ 15/Addtl Spot**	:30	$ 15/:15	**$150/Hr**
98.	400	3-3	1	**$ 25/Spot** **$ 45/3 Spot**	:15 :45	N/S	**$150/Hr**
99.	400	2-1	1	**$ 20/Spot** **$ 40/3 Spot**	:15 :45	N/S	**$ 90/Hr**
100.	400	2-1	2	**$ 6.50/Spot Simultape Only** **$253.50/Spot nx Incldg Tape**	Simul 1:00	N/S $ 65/:30	**$668.70/Hr**
101.	300	2-1	1	**$ 10/Spot**	:15	N/S	**$120/Hr**
102.	300	2-1	1	**$ 10/Spot + $/:01 Playbk** **$ 75/Minimum** **$ 21/3 Spot**	:05 :15	$ 25/:15	**$100/Hr**
103.	----	...	1	**Educational stations offering certain off-air services**			
104.	----	...	1				
105.	----	...	1				

This survey was conducted in February 1961. Response was obtained from 105 TV broadcasters within the United States, and the rates quoted can therefore be assumed typical of the majority of vtr-equipped stations. Survey was undertaken by Ampex Video Products: make of recorder owned was not considered. Stations have been arranged in order according to their highest published rate for a "prime" hour. In this order they have been assigned numbers from 1. to 105. These numbers serve to identify each station throughout the tabulations. "Station Numbers" (STA. NO.) are in the left-hand column of the tables. The "prime" hour rate, on which the numerical order of the stations is based, is listed in the second column ("RATE"). The third column indicates the status of the market in which the subject station is located with regard to VTR installations ("MKT STATUS). The first of the two figures therein indicated the number of commercial TV stations in the market; the second number indicates the number of stations equipped with VTR. "3-2" would indicate three commercial TV stations in the market, two or which are tape-equipped. Column four indicates the number of VTR units ("NO. MACH") operated by the subject station. Column five indicates the charge, as determined by the rate card, for a commercial announcement of 1 minute or less recorded on tape. Where VTR rates are based on a minimum period of time rather than a unit of production, this time is indicated. On the basis the notation: "$107.50/:30," indicates that a charge of $107.50 is assessed for 30 minutes of studio and recording time, during which, presumably, the customer may record as many spots as possible. The sixth column indicates the amount of time allowed for rehearsal and recording in relation to the rate in column five. Where the rate is based on a period of time, rather than a unit of production, as explained in the preceding paragraph, this has been indicated by the term "straight" ("STR"). In some cases a specific division of time into rehearsal and record periods was indicated, usually on a 50-50 basis. Column seven indicates the charge for time used beyond the original period purchased. Once again the notation "STR," "straight" indicates that time is sold on "straight" basis according to how much time is used. Column eight indicates the rate for recording a 1 hour program. In some cases the highest rate shown for program recording was for ¼-hour, and is so listed. The hour-rate was used wherever available.

TV BASICS

section

7

TV SERVICES

Reps and stations

Research systems

KEY TV FACT

In each of 15 top TV markets, 36 day spots cost 27 percent less than a full-page ad in the leading newspaper

In a study of population changes the CBS Spot Sales Unit computed the top 15 markets, in fall 1960, on the basis of tv coverage rather than as standard metropolitan areas. The ranking was: New York, Los Angeles, Chicago, Philadelphia, Detroit, Boston, San Francisco, Pittsburgh, St. Louis, Washington, Cleveland, Baltimore, Minneapolis, Buffalo and Houston. On Nielsen figures of 23,977,500 homes in these 15 markets, the daytime comparison quoted above was arrived at; it was also estimated that six nighttime spots on one station in each market would deliver 2½ million more different homes than the combined daily circulation of the two leading newspapers in each market.

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...AP PHOTOFAX!

- AP PHOTOFAX is a facsimile machine which delivers top quality pictures for instant use in television.
- Part of AP WIREPHOTO, world's largest picture network, it covers worldwide events, wherever news happens.
- AP PHOTOFAX is a compact automatic machine, requires no skill to operate, eliminates messy darkroom work.

THE ASSOCIATED PRESS ★ 50 Rockefeller Plaza, New York 20, N. Y.

TV REPRESENTATIVES AND THE STATIONS THEY SERVE

National listing of tv reps and stations served is compiled from information supplied. *Where there is no list of stations, this is at the request of the representative.*

ABC-TV NATIONAL STATION SALES

New York 22—663 Fifth Ave., *Theodore F. Shaker, Edwin T. Jameson*, Su 7-5000. Chicago 1—360 N. Michigan Ave., *D. Thomas Miller*, An 3-0800. Hollywood 29—1539 N. Vine St.. *Richard Beesemeyer*. San Francisco 2—277 Golden Gate Ave., *James Osborn*, Un 3-0077. Detroit—Madison Theatre Bldg., 1567 Broadway, *Bill Hendricks*.

Tv Stations:

Chicago, WBKB-TV; Detroit, WXYZ; Los Angeles, KABC; New York (outside NYC only), WABC; San Francisco, KGO-TV.

ADVERTISING TIME SALES

New York 17—247 Park Avenue, *Thomas B. Campbell*, pres.; *James A. McManus, John A. Thompson, William N. Davidson*, v.p.'s., Murray Hill 7-5040. Chicago 1—360 North Michigan Avenue, *John Murphy*, 782-0313. St. Louis 1—1015 Locust St., *Jack Henderson*, Chestnut 1-1914. Detroit 2—6/237 General Motors Bldg., *Fred Weber*, Trinity 1-4120. Dallas 1—2332 Fidelity Union Tower Bldg., George Harding, Riverside 2-2388. Atlanta 3—15 Peachtree Bldg., *William T. White*, 524-5486. San Francisco 3—703 Market St., *Charles F. Rembert*, Douglas 2-4560. Los Angeles 48—6399 Wilshire Blvd., *Robert Maggiore*, Olive 1-4720. Minneapolis 2—Northwestern Bank Bldg., *Robert L. Brockman*, Federal 2-2476.

Tv Stations:

Albuquerque, KGGM-TV; Cedar Rapids, KCRG-TV; Chattanooga, WDEF-TV; Colorado Springs, KRDO-TV; Corpus Christi, KZTV; Dallas, KRLD-TV; Fort Wayne, WKJG-TV; Little Rock, KTHV; Madison, WMTV; Mankato, KEYC-TV; Mason City, KGLO-TV; Quincy, KHQA-TV; South Bend-Elkhart, WSJV-TV; Springfield, Mass., WHYN-TV; West Texas Network: Lubbock, KDUB-TV; Abilene-Sweetwater, KPAR-TV; Big Spring, KEDY-TV; Clovis, KVER-TV.

AVERY-KNODEL, INC.

New York 19—720 Fifth Ave., *Lewis H. Avery, Thomas J. White, Jr.*, Plaza 7-1800. Chicago 1—2206 Prudential Bldg., *J. W. Knodel, Raymond M. Neihengen*, 467-6111. San Francisco—369 Pine St., *David B. Meblin*, Yukon 1-2345. Los Angeles 5—3325 Wilshire Blvd., *Robert Mohr*, Dunkirk 5-6394. Atlanta 3—501 Glenn Bldg., 120 Marietta St. N. W., *Charles C. Coleman, Jr.*, Jackson 3-2545. Dallas 1—Fidelity Union Tower Bldg., Suite 3010, *Wallis S. Ivy, Jr.*, Riverside 7-7484. Detroit 26—2226 Guardian Bldg., *Stuart I. Mackie*, Woodward 1-9607. Boston 16—625 Statler Office Bldg., *Santo J. Crupi*, Liberty 2-2218.

Tv Stations:

Eastern: Buffalo, WKBW-TV; Burlington, Vt., WCAX-TV; Clarksburg, WBOY-TV; Wheeling-Steubenville, WSTV-TV; Mid-Western: Cadillac-Traverse City, WWTV; Columbia-Jefferson City, Mo., KOMU-TV; Davenport-Rock Island, WHBF-TV; Grand Rapids-Kalamazoo, WKZO-TV; Joplin, Mo.-Pittsburg, Kans., KODE-TV; La Crosse, WKBT; Lincoln, KOLN-TV; Little Rock, KATV; Topeka, WIBW-TV; Tulsa, KTUL-TV; Sioux Falls, S. D., KSOO-TV; Alexandria, Minn., KCMT; Waterloo-Cedar Rapids, KWWL-TV; Austin, Minn., KMMT. Southern: Augusta, Ga., WRDW-TV; Greenville-Spartanburg-Asheville, WFBC-TV; Knoxville, WATE-TV; Macon, WMAZ-TV; Mobile, WKRG-TV; Orlando-Daytona Beach, WESH-TV; Roanoke, WSLS-TV; Savannah, WTOC-TV. Western: Albuquerque, KOAT-TV; Phoenix, KTAR-TV; Salt Lake City, KUTV; Tucson, KVOA-TV.

AYERS, JAMES COMPANY, INC.

Atlanta 3—702 Glenn Bldg., *James S. Ayers*, Jackson 5-0450, 5-0459. Charlotte—1512 Liberty Life Bldg., *Guy Vaughan, Jr.*, Franklin 5-6146.

Tv Stations:

Huntsville, WAFG-TV; Montgomery, WCOV-TV; Pueblo, KCSJ-TV; Panama City, WJHG-TV; St. Petersburg, Fla., WSUN-TV; Albany, Ga., WALB-TV; Columbus, WCBI-TV; Greenwood, WABG-TV; Asheville, WLOS-TV; Washington, N. C., WITN-TV; Charleston, WUSN-TV; Bristol, Va., WCYB-TV.

BLAIR-TV

New York 22—717 Fifth Ave., *John P. Blair, Edward P. Shurick, John P. Denninger*, Plaza 2-0100. Chicago 11—645 N. Michigan Ave. (at Erie), *Harry Smart*, Superior 7-2300. Los Angeles 5—3460 Wilshire Blvd., *David Lundy*, Dunkirk 1-3811. San Francisco 4—155 Sansome, *Ned Smith*, Yukon 2-7063. Detroit 26—617 Book Bldg., *Gabriel P. Dype*, Woodward 1-6030. St. Louis—937 Paul Brown Bldg., *Richard J. Quigley, Jr.*, Chestnut 1-5686. Dallas 1—2028 Southland Center Bldg., *Steven F. Beard, Jr.*, Riverside 1-4228. Boston 16—118 Newbury St., *Bruce G. Pattyson*, Kenmore 6-1472. Seattle—3319 White-Henry-Stuart Bldg., *John R. Burr*, Main 3-6270. Atlanta 9—1375 Peachtree St., N. E., *H. Maier*, Phone 875-7567.

Tv Stations:

Albany-Schenectady-Troy, W-TEN; Altoona-Johnstown, WFBG-TV; Binghamton, WNBF-TV; Boston, WHDH-TV; Chicago, WBKB; Cincinnati, WCPO-TV; Cleveland, WEWS; Columbus, WBNS-TV; Dallas-Ft. Worth, KTVT; Denver, KOA-TV; Detroit, WXYZ-TV; Fresno, KFRE-TV; Hartford-New Haven, WNHC-TV; Lansing, WJIM-TV; Los Angeles, KTTV; Memphis, WMCT; New Orleans, WDSU-TV; New York, WABC-TV; Omaha, WOW-TV; Philadelphia, WFIL-TV; Pittsburgh, WIIC; Portland, Ore., KGW-TV; Providence, WPRO-TV; San Francisco, KGO-TV; Seattle-Tacoma, KING-TV; St. Louis, KTVI; Tampa-St. Petersburg, WFLA-TV.

BLAIR TELEVISION ASSOCIATES

New York 22—717 Fifth Ave., *Richard L. Foote*, Plaza 2-0400. Chicago 11—645 N. Michigan Ave. (at Erie), *Arthur C. Stringer*, Superior 7-2300. Los Angeles 5—3460 Wilshire Blvd., *David Lundy*, Dunkirk 1-3811. San Francisco 4—155 Sansome, *Ned Smith*, Yukon 2-7068. Detroit 26—617 Book Bldg., *Gabriel P. Dype*, Woodward 1-6030. St. Louis——630 Paul Brown Bldg., 6th floor, *Richard J. Quigley*, Garfield 1-5262. Dallas 1—3028 Southland Center, *Steven F. Beard, Jr.*, Riverside 1-4228. Boston—118 Newbury St., *Bruce G. Pattyson*, Kenmore 6-1472. Seattle—3319 White-Henry-Stuart Aldg., *John R. Burr*, MA 3-6270. Atlanta 9—1375 Peachtree St., N. E., *H. Maier*, Phone 875-7567.

Tv Stations:

Amarillo, KFDA-TV; Baton Rouge, WAFB-TV; Bismarck, KFYR-TV; Decatur-Springfield, WTVP; Erie, WICU-TV; Harrisburg, WHP-TV; Charleston, W. Va., WCHS-TV; Jefferson City-Columbia, KRCG-TV; Lebanon-Lancaster, WLYH-TV; Milwaukee, WITI-TV; Mobile-Pensacola, WEAR-TV; Oklahoma City, KOCO-TV; Orlando, WDBO-TV; Peoria, WTVH; Phoenix, KTVK; Plattsburgh-Burlington, WPTZ-TV; Portland, Me., WGAN-TV; Richmond, WTVR; Sacramento-Stockton, KOVR-TV; Salt Lake City, KSL-TV; San Diego, XETV; Savannah, WSAV-TV; Shreveport-Texarkana, KTAL-TV; Tallahassee-Thomasville, WCTV; Temple-Waco, KCEN-TV; West Palm Beach, WPTV; Wichita-Hutchinson, KTVH; Wichita Falls, KSYD-TV; York, WSBA-TV.

BOLLING COMPANY

New York 17—247 Park Ave., *George W. Bolling, G. Richard Swift.* Yukon 6-4545. Chicago 11—435 N. Michigan Ave., *John Wrath, Ralph Kelly,* Whitehall 3-2040. Los Angeles—1680 N. Vine St., *William F. Reitman,* Hollywood 2-6471. San Francisco 3—5 Third St., *John T. Coy,* Garfield 1-6740. Boston—80 Boylston St., *George Eckles,* Hubbard 2-0346. Dallas 1—1908 Vaughn Building, *Thomas R. Murphy,* Riverside 8-2172. Memphis 4—2158 Union Avenue Bldg., *C. K. Beaver,* Broadway 2-7503. Atlanta—800 Peachtree Building, *Frank Cason, Jr.,* Trinity 4-2736. Denver 2—260 Denver Club Bldg., *M. A. Briley,* Cherry 4-7463. Kansas City 5—KMBC Bldg., 11th and Central, *Eugene F. Gray,* Grand 1-7822. St. Louis 1—705 Olive St., *Eugene F. Gray,* Chestnut 1-4350. Detroit—1761 First National Bank Bldg., *Larry Gentile.* Woodward 2-3524. Minneapolis—1102 Northwestern Bank Bldg., *James Bowden,* Federal 3-4747. Philadelphia—Philadelphia National Bank Bldg., *Robert Dome.* Locust 4-6027.

Tv Stations:

Abilene, KRBC-TV; Amarillo, KVII-TV; Boise, KTVB-TV; Bristol, WCYB-TV; Cape Girardeau, KFVS-TV; Chico-Redding, KHSL-TV; Colorado Springs, KKTV; El Paso, KROD-TV; Ft. Smith, KFSA-TV; Great Bend, KCKT-TV; Lafayette, KLFY-TV; Las Vegas, KLRJ-TV; Laredo, KGNS-TV; Madison, WKOW-TV; Meridian, WTOK-TV; Missoula, KMSO-TV; Mobile, WALA-TV; El Dorado, KTVE-TV; Odessa, KOSA-TV; Port Arthur, KPAC-TV; Rapid City, KOTA-TV; Reno, KOLO-TV; Rockford, KTVO-TV; Rochester, WVET-TV; St. Joseph, KFEQ-TV; Terre Haute, WTHI-TV; Tyler, KLTV; Watertown, WCNY-TV; Wilkes-Barre, WBRE-TV; Youngstown, WFMJ-TV.

BRILEY, MARY A.

Denver 7—2652 Bellaire, Du 8-2666. Denver 2—260 Denver Club Bldg., Ch 4-7463.

Tv Stations:

Albuquerque, KOAT.

CARIBBEAN NETWORKS, INC.

New York 36—20 West 43rd St., *Albert M. Martinez, Juan J. Cerna.* Longacre 5-7840.

Tv Stations:

Panamá, RPC-TV; San Juan, WAPA-TV; St. Thomas, WBNB-TV.

CBS NATIONAL SALES

New York 22—485 Madison Ave., *Bruce R. Bryant, Theodore W. O'Connell,* Plaza 1-2345. Chicago 11—630 McClurg Ct., *Richard R. Loftus,* Whitehall 4-6000. Los Angeles 28—1313 N. Vine St., *Samuel F. Hill, Jr.,* Hollywood 9-1212. San Francisco 5—Sheraton-Palace Hotel, *Robert H. Perez,* Yukon 2-7000. Detroit—932 Fisher Bldg., *John S. Logan,* Trinity 2-5500. Atlanta 8—805 Peachtree Bldg., N. E., *H. H. Holtshouser,* Trinity 5-6677.

Tv Stations:

Chicago, WBBW-TV; Los Angeles, KNXT; New York, WCBS; Philadelphia, WCAU-TV; St. Louis, KMOX-TV.

COOKE, DONALD, INC.

New York 19—666 Fifth Ave., Judson 2-2727. Chicago 6—205 W. Wacker Dr., Suite 517, State 2-5096. Beverly Hills—111 N. La Cienega Blvd., Olympia 2-1313. San Francisco 8—681 Market St.

Tv Stations:

Dawson Creek, B. C., CJDC-TV.

CORINTHIAN BROADCASTING CORPORATION

New York 20—630 5th Ave., *Don L. Kearney,* JU 2-2300. Indianapolis 2—1440 N. Meridian St., *Joe Lake,* Melrose 4-6411. Fort Wayne—West State Blvd. at Broadcast St., *John Keenan,* Anthony 9411. Houston 25—1945 Buffalo Drive, *Robert Paxson,* Jackson 9-4811. Tulsa 20—302 S. Frankfort, *Dale Hart,* Cherry 2-9233. Sacramento 18—601 Seventh Avenue, *Jim Osborn,* Gilbert 1-4041.

Tv Stations:

Fort Wayne, WANE-TV; Houston, KHOU-TV; Indianapolis, WISH-TV; Sacramento, KXTV; Tulsa, KOTV.

CROSLEY BROADCASTING SALES

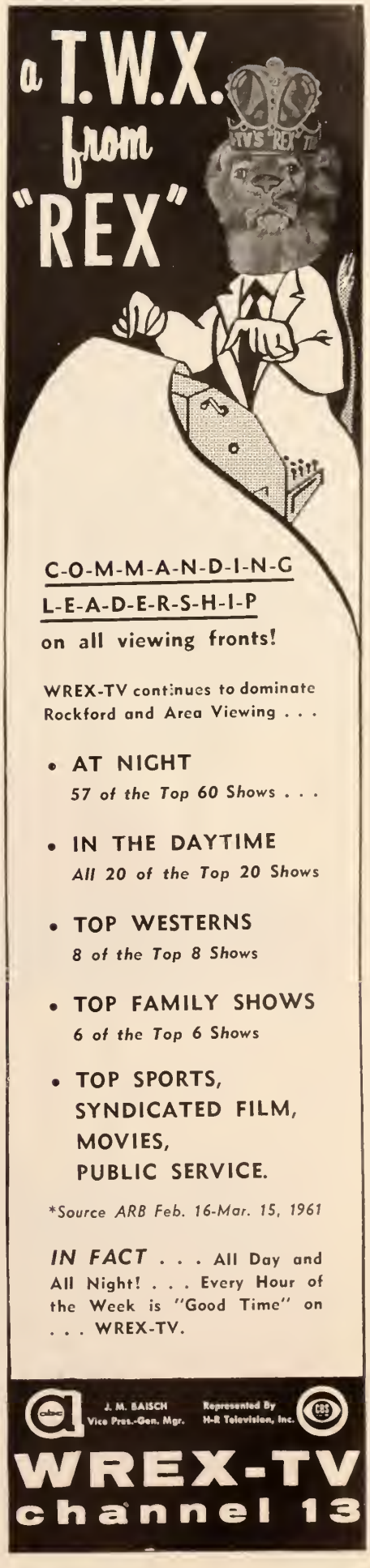
New York—3 E. 54th St., Plaza 1-5353. Chicago 1—360 N. Michigan Ave., State 2-6693. Cincinnati 2—140 W. Ninth St., Cherry 1-1822. Columbus 2—3165 Olentangy River Rd., Amherst 3-5441. Dayton 9—4595 S. Dixie Highway, Walnut 2101. Indianapolis 4—11 S. Meridian St., Melrose 4-5403. Cleveland 14—727 Nat'l City, E. Sixth Bldg., Main 1-7756. Detroit 26—2768 Penobscot Bldg. (WLW-T, WLW-C, WLW-D), Woodward 1-1610. San Francisco—NBC Building, Greystone 4-8700 (WLW-T, WLW-C, WLW-D). San Francisco 4—465 California St. (WLW-I, WLW-A), *Charles E. Morin,* Exbrook 2-6444. Hollywood—Sunset and Vine (WLW-T, WLW-C, WLW-D), Hollywood 9-6161. Los Angeles—6831 Hollywood Blvd. (WLW-I, WLW-A), *Jerome A. Moore,* Hollywood 2-2351. Atlanta—Room 219, 710 Peachtree N. E., Trinity 6-3726. Dallas—1102 Fidelity Union Bldg., Randolph 8206.

Tv Stations:

Atlanta, WLW-A; Cincinatti, WLW-T; Columbus, WLW-C; Dayton, WLW-D; Indianapolis, WLW-I.

DEVNEY-O'CONNELL INC.

New York 17—535 Fifth Avenue, *E. J. Devney, Richard O'Connell, David N. Simmons,* Yukon 6-4390. Chicago 1—360 N. Michigan Ave., *John K. Markey,* State 2-5282. Hollywood 28—Guarantee Bldg., Suite 809, *Hank Stanley,* Hollywood 2-



6678. San Francisco 5—681 Market St., *Ted Hall*, Exbrook 2-1507. Toll Free Exchanges: Minneapolis-St. Paul—Zenith 7506. St. Louis——Enterprise 7506. Detroit—Enterprise 7506.

Tv Stations:

Anderson, S. C., WAIM-TV; Billings, KGHL-TV; Lloydminster, Alberta, CHSA-TV; San Antonio, KUAL-TV; Timmins, Ontario, CFCL-TV; Yorkton, Saskatchewan, CKLS-TV.

DORA-CLAYTON AGENCY, INC.

Atlanta 3—502 Mortgage Guarantee Bldg., *Dora Cosse*, *Clayton Cosse* and *Janice Jones*, Ja 5-7841.

Tv Stations:

Anderson, S. C., WAIM-TV; San Antonio, KUAL.

EVERETT-McKINNEY, INC.

New York—1270 Avenue of the Americas, *Max M. Everett*, Columbus 5-4755. Chicago 11—410 N. Michigan Ave., *Thomas S. Buchanan*, Phone 467-6060. Beverly Hills—111 N. LaCienega Blvd., Crestview 5-2022. San Francisco 8—681 Market St., *Ted Hall*. Exbrook 2-1507. Boston 16—401 Statler Office Bldg., *Charles Bell, Jr.*, Hancock 6-2920.

Tv Stations:

Columbus, Miss., WCB-TV; Greenwood, WAB-TV; Binghamton, WINR; Rochester, N. Y., WHECT, WVET.

FELTIS, DOVE, DEVER, CANNON, INC.

Seattle 1—1102 Tower Bldg., Main 3-1868.

Tv Stations:

Portland, KPTV; Salt Lake City, KUTV.

FORJOE-TV, INC.

New York 17—230 Park Avenue, *Joseph Bloom*, president; *Jack White*, sales mgr.; Oregon 9-6820. Chicago 11—435 N. Michigan Ave., *Robert A. Lazar*, Delaware 7-3504. Philadelphia 19—310 W. Glen Echo Rd., *Morton Lowenstein*, Chestnut Hill 7-4510. Los Angeles 28—6362 Hollywood Blvd., *Joseph Rolfe*, Hollywood 2-1397. San Francisco 5—681 Market St., *J. Merrill Pietila*, Sutter 1-7569. Atlanta—1371 Peachtree St., N. E., *Robert W. Jensen*, Trinity 5-0404. Detroit 26—Enterprise 7630.

Tv Stations:

Bellingham, KVOS-TV; Dickinson, KDIX-TV; Fort Myers, WINK-TV; Great Falls, KRTV; Las Vegas, KSHO-TV; Montreal, CFTM-TV; Red Deer, Alberta, CHCA-TV; Saskatchewan, CJFB-TV.

FOSTER AND CREED, INC.

Boston 16—414 Statler Office Bldg., *W. A. Creed*, *R. C. Foster*, Hu 2-4845. New York—400 Madison Ave., Plaza 1-5075.

Tv Stations:

Springfield, Mass., WHYN-TV.

GRAY, EUGENE F., CO.

Kansas City 5—KMBC Building, 11th and Central, Grand 1-7822. St. Louis 1—705 Olive, Room 309, Chestnut 1-4350.

Tv Stations:

Sedalia, KMOS-TV; Sioux City (Kansas City, Mo. only), KTIV-TV; Springfield, KYTV-TV.

HARRINGTON, RIGHTER & PARSONS, INC.

New York 17—415 Madison Ave., *John Dickinson*, *Art Elliot*. Murray Hill 8-7050. Chicago 11—Tribune Tower, *Carroll Layman*, Whitehall 4-0510. San Francisco—235 Montgomery St., *Frank Dougherty*, Sutter 1-4125. San Francisco 5—625 Market St., *Boyd Rippey*, Exbrook 7-0535. Boston 16—Statler Bldg., *Robert R. Reardon*, Hubbard 2-5677. Seattle 1—1001 Tower Bldg., *William J. Wagner*, Main 4-6333. Dallas 1—1507 Southland Center, *Clarke R. Brown*.

Tv Stations:

Birmingham, WAPI-TV; Buffalo, WBEN-TV; Flint, WJRT; Greensboro, WFMY-TV; Harrisburg, WTPA; Hartford, WTIC-TV; Johnstown, WJAC-TV; Louisville, WHAS-TV; Milwaukee, WTMJ-TV; Mt. Washington, WMTW-TV; Portland, Ore-



gon, KOIN-TV; Richmond, WRVA-TV; Shreveport, KSLA-TV; Syracuse, WSYR-TV; Miami, WCKT.

HIX, BOB, CO., INC.

Denver 2, Majestic Bldg., *Robert S. Hix*, Fremont 7-1400. (See also Bolling Co.)

Tv Stations:

Albuquerque, KGGM-TV; Cheyenne, KFBC-TV; Colorado Springs-Pueblo, KKTV; Goodland, KBLR-TV; Idaho Falls-Pocatello, KIFI-TV; Scottsbluff, KSTF.

HOLLINGBERY, GEORGE P., CO.

Chicago 1—307 N. Michigan Ave., *George P. Hollingbery*, Dearborn 2-6060. New York 36—500 5th Ave., *Harry Wise*, Oxford 5-5560. Atlanta 3—134 Peachtree St., *Richard Hunter*, Jackson 4-8081. Detroit—2214 Guardian Bldg., 500 Griswold St., *Harry W. Betteridge*, Woodward 1-3555. Los Angeles—3325 Wilshire Blvd., *Roy Edwards*, Dunkirk 5-2071. San Francisco—110 Bush Street, *George Hemmerle*, Yukon 1-2110. Dallas—211 N. Ervay Bldg., *George L. Pettett*, Riverside 8-0057.

Tv Stations:

Augusta, WJBF; Bakersfield, KLYD-TV; Bangor, WABI-TV; Baton Rouge, WBRZ; Beaumont, KBMT; Billings, KOOK-TV; Butte, Montana, KXLF; Cheyenne, Wyoming, KFBC-TV; Columbus, WRBL-TV; Dayton, WHIO-TV; El Paso, KTSM-TV; Eugene, Ore., KVAL-TV; Eureka, KVIQ-TV; Evansville, WTVW; Fresno, KJEO-TV; Great Falls, KFBB-TV; Greenville-Washington, WNCT; Hartford, WHNB-TV; Houston, KTRK-TV; Idaho Falls, KID-TV; Jackson, WLBT; Lynchburg-Roanoke, WLVA-TV; Ottumwa, KTVO; Phoenix, KOOL-TV; Presque Isle, WAGM-TV; Redding-Chico, KVIP-TV; Sioux City, KTIV; Spartanburg-Greenville, WSPA-TV; Springfield-Holyoke, Mass. WWLP; Springfield, Mo., KYTV; Tucson, KOLD-TV; Twin Falls, KLIX-TV; Wheeling, WTRF-TV; Yuma, KIVA.

H-R TELEVISION, INC.

New York 22—375 Park Ave., *Frank M. Headley*, Pl 9-6800. Chicago 1—35 E. Wacker Drive, *Dwight S. Reed*, Fi 6-6440. Hollywood 28—Equitable Bldg., *Wm. F. MacCrystall*, Hollywood 2-6453. San Francisco 4—321 Bush St., *Hal Edward Chase*, Yukon 2-5837. Dallas 1—211 N. Ervay Bldg., *Robert Dalchau*, Riverside 8-5035. Atlanta 9—1182 W. Peachtree St., N. W., *Bill R. McRae*, 872-7701. Detroit 26—1065 Penobscot Bldg., *Andrew M. Gent*, Woodward 1-1418. Des Moines 9—1004 Paramount Bldg., *Donald G. Peterson*, Atlantic 2-0201. St. Louis, Mo.—915 Olive St. *Arthur D. Kelley*, Chestnut 1-4193. Minneapolis—Northwestern Bank Bldg., Rm. 1137. *Terrence R. Hughes*. Federal 8-7017.

Tv Stations:

Boston, WNAC-TV; Charlotte, WSOC-TV; Chattanooga, WRGP-TV; Des Moines, WOI-TV; Ft. Wayne, WANE-TV; Green Bay, WBAY-TV; Houston, KHOU-TV; Indianapolis, WISH-TV; Los Angeles, KHJ-TV; Memphis, WHBQ-TV; Miami, WLBW-TV; Monroe, KNOE-TV; Norfolk, WAVY-TV; Raleigh WRAL-TV; Rockford, WREX-TV; Sacramento, KXTV; Salinas-San Luis Obispo, KSBW-TV, KSBY-TV; San Francisco, KTVU-TV; Scranton, WDAU-TV; Sioux Falls, KELO-TV, KDLO-TV, KPLO-TV; Spokane, KXLY-TV; Toledo, WTOL-TV; Tulsa, KOTV; Utica-Rome, WKTV; Washington, D. C., WMAL-TV. (Note: Boston, Los Angeles and Memphis R.K.O. general stations will be "self rep" from 1 October.)

HYETT, HARRY S., CO.

Minneapolis—630 Baker Bldg., FEderal 9-7179.

Tv Stations:

Alexandria, KCMT; Rochester, KROC-TV; Duluth, KDAL-TV; LaCrosse, WKBT; Wausau, WSAU-TV; Green Bay, WLUK-TV; Marquette, WLUC-TV; Sioux Falls, KSOO-TV; Mitchell, KORN-TV; Bis-

CREATIVITY

Bringing the exact effect and flavor of the client's and the agency's creation intact to the television screen . . . that is CreaTVity. It is hard to define but easy to recognize in any good commercial. It requires the total effort of a crack production team, working with the most modern equipment.

CreaTVity is the reason the finest agencies choose Audio Productions to serve their most valued clients, again and again.

AUDIO PRODUCTIONS, INC.

630 Ninth Ave., N. Y. 36, N. Y. • PL 7-0760

marck, KFYR-TV; Minot, KMOT; Williston, KUMV-TV; Rock Island, WHBF-TV; Cedar Rapids, KCRG-TV; Sioux City, KTIV.

INTER-AMERICAN PUBLICATIONS, INC.

New York 17—41 E. 42nd St., MUrray Hill 2-0884.

Tv Stations:

Puerto Rico:—San Juan, WKAQ-TV; Mayaguez, WORA-TV; Ponce, WRIK-TV.

INTERCONTINENTAL SERVICES, LTD.

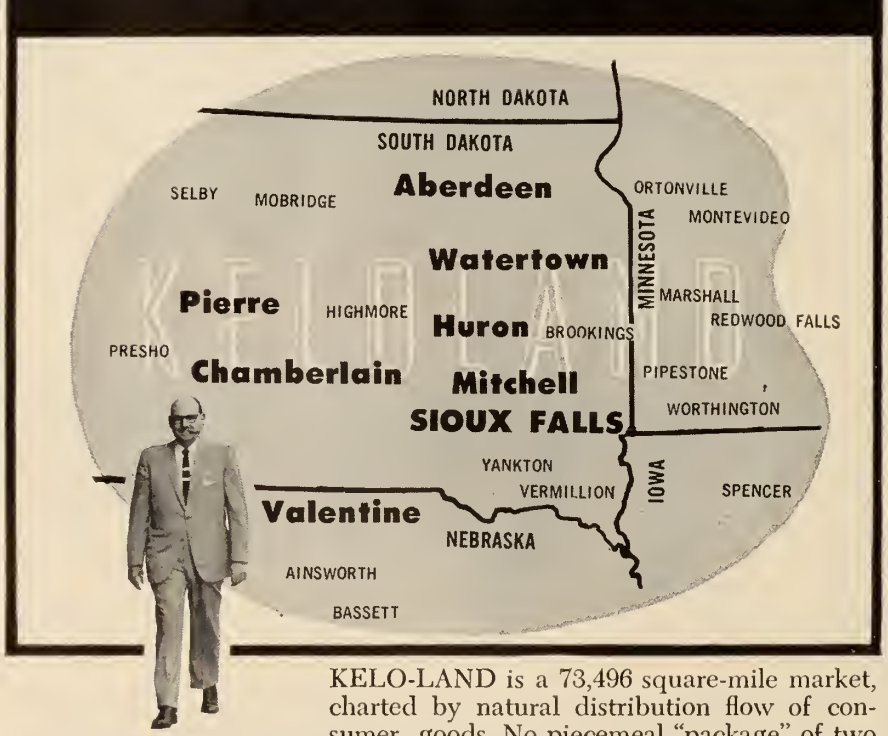
New York 17—20 E. 46th St., *John P. Barton* and *Jeanette F. Sytsma*, Yukon 6-0820. Los Angeles 28—6331 Hollywood Blvd., *W. L. Wallace*, Hollywood 2-2289. San Francisco 4—155 Montgomery St., *F. A. Waters*, Yukon 6-5366.

Bermuda, ZBM-TV, Hamilton; Guam, KUAM-TV, Agana; Guatemala, TG-BOL-TV, Guatemala City; Hong Kong, Wired-Vision; Lebanon, Lebanese Television, Beirut; Nigeria, WN-TV, Ibadan and Lagos.

JACOBSON, H. S., & ASSOCIATES

Portland 4—807 Wilcox Bldg., Capital 6-3973. Seattle 1—904 Vance Bldg., Mutual 2-6535.

only KELO tv LAND covers this 103-county market completely! simultaneously! no gaps!



KELO-LAND is a 73,496 square-mile market, charted by natural distribution flow of consumer goods. No piecemeal "package" of two or three unrelated stations can begin to cover it — not without leaving countless untold, unsold families. Only one television facility — KELO-tv SIOUX FALLS and its KELO-LAND booster hookups delivers the whole 103-county spread to you — completely, simultaneously, no gaps!

CBS • ABC

265,490 tv households in 5 states: (South Dakota, Minnesota, Iowa, Nebraska, North Dakota).

KELO-TV SIOUX FALLS and boosters | KDLO-TV ABERDEEN-HURON-WATERTOWN | KPLO-TV PIERRE-VALENTINE-CHAMBERLAIN

General Offices: KELO-LAND TELEVISION CENTER, SIOUX FALLS, S.D.

JOE FLOYD, President • Evans Nord, Gen. Mgr. • Larry Bentson, Vice-Pres.

Represented nationally by H-R *In Minneapolis by Wayne Evans & Associates*

Tv Stations:

Eugene, KEZI-TV; Seattle/Tacoma, KTNT-TV; Spokane, KXLY-TV; Yakima, KNDO-TV; Pasco/Richland/Kennewick, KNDU-TV; Idaho Falls/Pocatello, KIFI-TV; Great Falls KRTV; Missoula, KMSO-TV; Salt Lake City, KUTV; Anchorage, KENI-TV; Fairbanks, KFAR-TV.

KATZ AGENCY, INC., THE

New York 19—666 Fifth Ave., *Scott Donahue*, Judson 2-9200. Chicago 1—Prudential Plaza, *Alan T. Axtell*, Mohawk 4-7150. Atlanta 9—1393 Peachtree St., N. E., *Gregory Murphy, Jr.*, Trinity 5-1627. Dallas 1—2006 Bryan St., *David Rutledge*, Riverside 1-4036. Detroit 26—3166 Penobscot Bldg., *William W. Joyce*, Woodward 3-8420. St. Louis 1—Syndicated Trust Bldg., 915 Olive St., *James E. Muse*, Central 1-1868. San Francisco 4—Russ Bldg., Rm. 1823, *Stanley J. Reulman*, Douglas 2-7628. Los Angeles 36—5455 Wilshire Blvd., Webster 3-8171. Mineapolis 1—2305 First National Bank Building, *Dave Abbey*, Federal 3-6201.

Tv Stations:

Eastern: Albany-Schenectady-Troy, WRGB; Baltimore, WMAR-TV; Birmingham, WBRC-TV; Cincinnati, WKRC-TV; Columbus, WTVN-TV; Evansville, WFIE-TV; Grand Rapids, WOOD-TV; Huntington-Charleston, WSAZ-TV; Indianapolis, WFBM-TV; Knoxville, WBIR-TV; Louisville, WAVE-TV; Nashville, WLAC-TV; Norfolk-Hampton, WVEC-TV; Pittsburgh, WTAE; Portland, WCSH-TV; Bangor, WLBZ-TV; St. Louis, KSD-TV; Syracuse, WHEN-TV; Tampa-St. Petersburg, Fla., WTVT. Western: Amarillo, KGNC-TV; Cedar Rapids-Waterloo, Iowa, WMT-TV; Denver, KLZ-TV; Des Moines, KRNT-TV; Fresno, KMJ-TV; Green Bay, WFRV; Jackson, WJTV; Kansas City, KCMO-TV; Los Angeles, KABC-TV; Memphis, WREC-TV; Minneapolis-St. Paul, WTCN-TV; New Orleans, WWL-TV; Oklahoma City, WKY-TV; Peoria, WEEK-TV; Phoenix, KPHO-TV; Pittsburgh, Kans.-Joplin, Mo., KOAM-TV; Salt Lake City-Ogden-Provo, KCPX-TV; San Antonio, KONO-TV; San Diego, KOGO-TV; Seattle, KOMO-TV; Shreveport, KTBS-TV; Sioux City, KVTV; Spokane, KHQ-TV; Wichita, KAKE-TV.

KETTELL-CARTER, INC.

Boston 16—118 Newbury St., Kenmore 6-1966-7.

Tv Stations:

Bangor, WABI-TV; Hartford, WHNB; Presque Isle, Maine, KAGM-TV; Springfield, Mass., WWLP & WRLP.

LOWRANCE, BOMAR & ASSOCIATES

Atlanta 8—710 Peachtree St., N.E., Trinity 6-3726. Dallas—Fidelity Union Life Bldg., Riverside 2-8206.

Tv Stations:

N.B.C. o&o:—New York, WNBC-TV; Chi-

cago, WNBQ; Los Angeles, KRCA; Philadelphia, WRCV-TV; Washington, WRC-TV; Miami (independently represented in South), WCKT. Crosley Corporation:—Cincinnati, WLW-T; Columbus, WLW-C; Dayton, WLW-D; Indianapolis, WLW-I; Atlanta, WLW-A.

McGAVREN TV, INC.

New York 22—60 E. 56th St., *Daren F. McGavren, Ken Johnson*, Plaza 1-4650. San Francisco—110 Sutter St., *Bob Williams*, Yukon 6-4112. Los Angeles—1741 Ivar Ave., *Walt Lake*, Hollywood 4-7331. Chicago 1—35 E. Wacker Drive, *Harvey Glor*, Franklin 2-1370. Detroit 26—1216 Dime Bldg., *Robert Mahlman*, Woodward 1-1675. St. Louis—915 Olive St., *John Walker*, Chestnut 1-5201.

Tv Stations:

Akron, WAKR-TV; Lima, WIMA-TV.

MEEKER COMPANY, THE

New York 17—521 Fifth Ave., *Charles E. Standard*, Murray Hill 2-2170. Chicago 1—323 N. Michigan Ave., *Carl Jewett*, Central 6-1742. San Francisco 5—55 New Montgomery, *Edgar B. Filion, Don Pontius*, Yukon 6-4940. Los Angeles 28—6362 Hollywood Blvd., *Donald C. Palmer*, Hollywood 2-6501. Lancaster—8 W. King St., *Dick Sheetz*, Express 7-5251. Omaha—807 Kilpatrick Building, *Harold Soderlund*, Atlantic 7535.

Tv Stations:

Bristol, Va., WCYB; Casper, Wyoming, KTWO; Dothan, Ala., WTVY; Eugene, Ore., KEZI; Grand Forks, N. D., KNOX-KXGO-KCND (Red River Network); Harrisburg, Ill., WSIL; Holdredge, Neb., KHOL; Idaho Falls, KIFI; Lancaster, WGAL; Pueblo, KCSJ; Roswell, KSWS; Wausau, WSAU.

MELVILLE, CLYDE, COMPANY

Dallas—904 Tower Petroleum Bldg., Riverside 8-5239.

Tv Stations:

El Paso, KELP-TV; Hays, KAYS-TV; Lufkin, KTRE-TV; Monahans, KVKM-TV; Roswell, KSWS-TV; San Angelo, KCTV.

NATIONAL TIME SALES

New York 17—122 E. 42nd St., *Arthur Gordon*, Murray Hill 2-4500. Chicago—Contact New York Office. Los Angeles 57—672 S. Lafayette Park Pl., *Harlan Oakes*, Dunkirk 2-3200. San Francisco 8—260 Kearny St., *Ed Gamrin*, Exbrook 7-4827. Atlanta 9—1401 Peachtree St. N. E., *Barney Ochs*, Trinity 5-9403.

Tv Stations:

Mexicali-Calexico, XEM-TV; Juarez-El Paso, XEJ-TV; Tijuana-San Diego, XEWT-TV.

NBC SPOT SALES

New York 20—R.C.A. Bldg., 30 Rockefeller Plaza, Circle 7-8300. Chicago 54—Merchandise Mart, Superior 7-8300. Detroit 26—1165 Penobscot Bldg., Woodward 1-1610. San Francisco 2—Taylor & O'Farrell St., Graystone 4-8700. Hollywood 27—Sunset and Vine Streets, Hollywood 6161. Hartford—1422 New Britain Avenue, Adams 2-9118. *Bomar Lowrence and Associates*. Atlanta—710 Peachtree St., N.E., Trinity 6-3726. Dallas—Fidelity Union Bldg., Riverside 2-8206.

Tv Stations:

Chicago, WNBQ; Honolulu, KONA (3 Dec.); Los Angeles, KRCA; New York, WNBC-TV; Philadelphia, WRVC-TV; Washington, D. C., WRC-TV.

NTA SPOT SALES

New York—10 Columbus Circle, *Donald J. Quinn*, Judson 2-7300.

OVERWHELMING DOMINANCE*

of KNOE-TV proves merit of balanced programing



*ARB—March, 1961

PERCENTAGE LEAD KNOE-TV OVER COMPETITION

	Total Homes	Monroe Metro Ouachita Parish (County)
Monday-Friday		
Sign on-9 AM	120.0%	70.3%
9 AM-12 Noon	89.5%	232.9%
Sign on-Noon	116.2%	161.5%
Noon-3 PM	95.7%	326.3%
3 PM-6 PM	26.9%	109.0%
Noon-6-PM	53.8%	172.7%
6 PM-10 PM	32.7%	105.8%
10 PM-Midnight	40.3%	101.2%
6 PM-Midnight	33.3%	104.9%
Saturday		
Sign on-6 PM	58.1%	111.1%
6 PM-10 PM	42.6%	159.7%
10 PM-Midnight	248.3%	504.2%
6 PM-Midnight	63.5%	198.4%
Sunday		
Sign on-6 PM	69.5%	259.2%
6 PM-10 PM	100.5%	203.2%
10 PM-Midnight	473.3%	1830.3%
6 PM-Midnight	115.5%	136.7%
Sunday-Saturday		
6 PM-10 PM	42.1%	124.7%
10 PM-Midnight	91.8%	195.3%
6 PM-Midnight	46.9%	132.2%
9 AM-Midnight	54.8%	154.3%

*Nielsen Station Index, March-April, 1961

PERCENTAGE LEAD KNOE-TV OVER COMPETITION

	Total Homes
Monday-Friday	
9 AM-Noon	84.4%
Noon-3 PM	129.2%
3 PM-6 PM	64.3%
Noon-6 PM	96.8%
Sunday-Saturday	
6 PM-9 PM	61.4%
9 PM-Midnight	71.6%
6 PM-Midnight	66.5%
9 AM-Midnight	69.5%

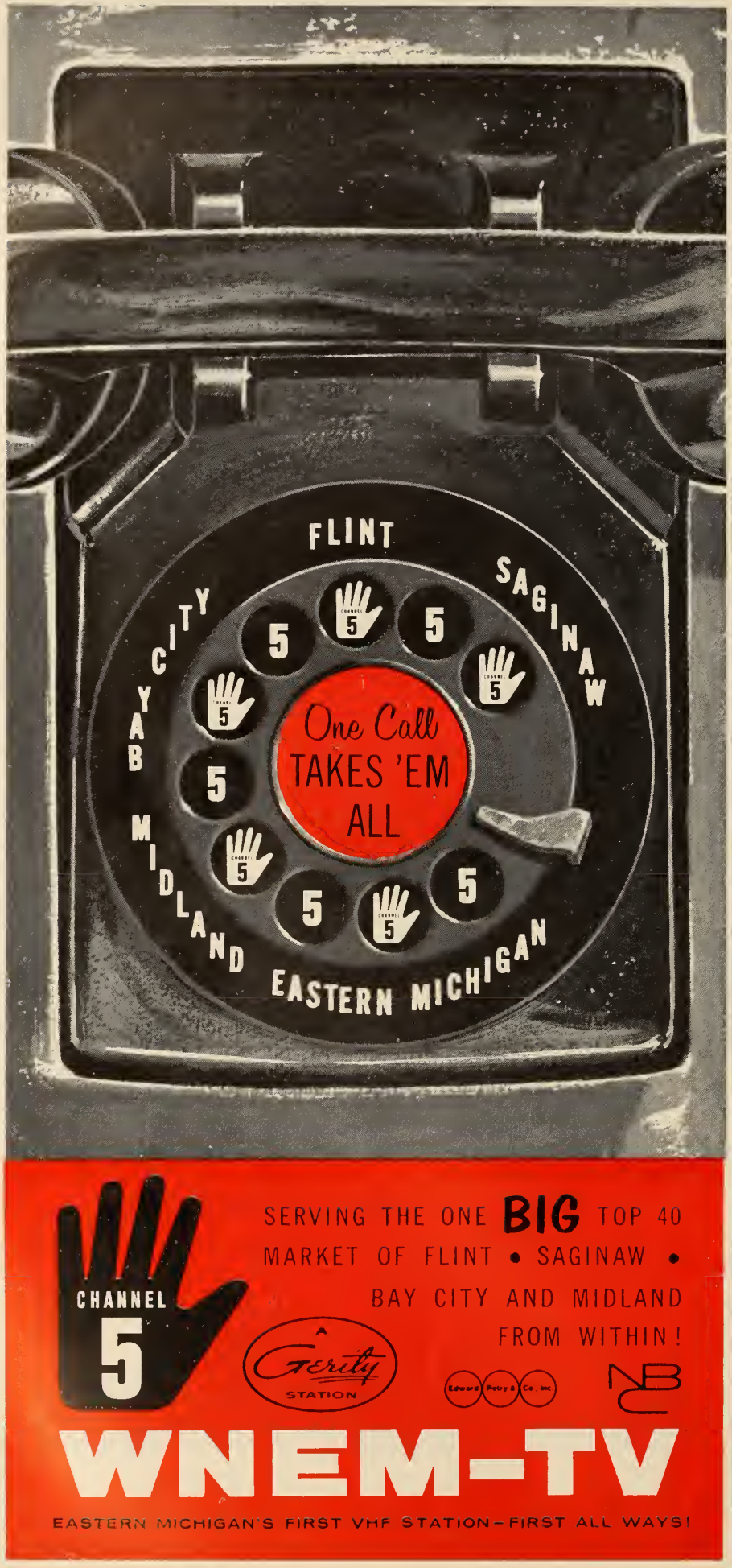
KNOE-TV Channel 8 Monroe, Louisiana

The only commercial TV station licensed in Monroe

CBS ★ ABC

A James A. Noe Station

Represented by H-R Television, Inc.



Tv Stations:

New York, WNTA-TV.

O'BRIEN, PAUL S.

Philadelphia, Pa.—1713 Spruce St. PE 5-3432.

Tv Stations:

New York, WNTA-TV; Wheeling, WTRF-TV.

OCHS, BERNARD I., COMPANY

Atlanta 9—1401 Peachtree St., N. E., Trinity 5-9403.

Tv Stations:

Calexico, XEM-TV; El Paso, XEJ-TV; Florence, WOWL-TV; Huntsville, WAFG-TV.

PEARSON, JOHN E., TELEVISION, INC.

New York—405 Park Ave., *John E. Pearson, Raymond Henze, Russ Walker, Bill Wilson, Mort Coley*, Plaza 1-3366. Chicago 1—333 N. Michigan Ave., *Bob Flanigan, Frank Frost, Pat Burke*, State 2-7494. Dallas 1—511 N. Akard Bldg., *Allen Hudley, Jewel Lake*, Riverside 7-3723. Atlanta—1371 Peachtree St., *Jon Farmer, Ann Hutchinson*, Trinity 5-6644. Los Angeles—1901 W. Eighth St., *Clark N. Barnes, Thirza Cotton*, Hubbard 3-9671. San Francisco—58 Sutter St., *John Palmer, Sue Masterson, Pat Clark*, Douglas 2-7159.

Tv Stations:

Ensign, KTVC-TV; Fort Dodge, KQTV; Goodland, KWHT-TV; Johnson City, WJHL-TV; Knoxsville, WTVK-TV; Lake Charles, KTAG-TV; Oak Hill, WOAI-TV; Paducah, WPSD-TV; Parkersburgh, WTAP-TV; Youngstown, WXTV; Zanesville, WHIZ-TV.

PETERS, GRIFFIN, WOODWARD

New York 17—250 Park Ave., *Lloyd Griffin*, Yukon 6-7900. Chicago 1—Prudential Plaza, *William J. Tynan*, Franklin 2-6373. Detroit 26—2768 Penobscot Bldg., *Louis J. Hummel, Jr.*, Woodward 1-4255. Boston 16—Statler Office Bldg., *Theodore D. VanErk*, Hubbard 2-6884. Hollywood 28—1750 N. Vine St., *John P. Haskell*, Hollywood 9-1688. Atlanta 9—1372 Peachtree St., N. E., *William J. Stubbs*, Trinity 5-7763. St. Louis 1—818 Olive Street, *Arnold K. Knippenberg*, Chestnut 1-3171. Dallas 1—Fidelity Union Life Bldg., *W. Hal Thompson*, Riverside 7-2398. Fort Worth 2—406 W. 7th St., *W. Hal Thompson*, Edison 6-3349. San Francisco 4—1357 Russ Bldg., *John B. Sias*, Yukon 2-9188.

Tv Stations:

Detroit, WWJ-TV; New York, WPIX; Washington, WTTG; Charleston, S. C.,

WCSC-TV; Charleston-Huntington, Ashland, WCHS-TV; Columbia, S. C., WIS-TV; Greenville, Asheville, Spartanburg, WLOS-TV; Jacksonville, WFGA-TV; Miami, WTVJ; Montgomery, WSFA-TV; Nashville, WSIX-TV; Roanoke, WDBJ-TV; Winston-Salem, Greensboro, WSJS-TV; Champaign-Urbana, WCIA-TV; Duluth-Superior, WDSM-TV; Madison, Wisc., WISC-TV; Minneapolis-St. Paul, WCCO-TV; Peoria, WMBD-TV; Des Moines, WHO-TV; Davenport-Rock Island, WOC-TV; Fargo, WDAY-TV; Kansas City, KMBC-TV; St. Louis, KPLR-TV; Wichita, KARD-TV; Beaumont, KFDM-TV; Corpus Christi, KRIS-TV; Fort Worth-Dallas; WBAP-TV; San Antonio, KENS-TV; Boise, KBOI-TV; Denver, KBTV; Honolulu, KGMB-TV; Hawaii, KMAU-KHBC-TV; Los Angeles, KTLA; San Francisco, KRON-TV; Seattle-Tacoma, KIRO-TV.

PETRY, EDWARD & COMPANY, INC.

New York 22—3 E. 54th St., *Martin L. Nierman*, Murray Hill 8-0200. Atlanta 3—101 Marietta St. Bldg., *Richard Hughes*, Jackson 4-8861. Boston 16—801 Statler Bldg., *William D. Walsh*, Hubbard 2-6440. Chicago 11—400 N. Michigan Ave., *Louis A. Smith*, Whitehall 4-0011. Dallas 1—211 N. Ervay St., *Robert Miller*, Riverside 8-9454. Detroit 26—645 Griswold St., *Bruce C. Mayer*, Woodward 3-0125. Los Angeles 5—3424 Wilshire Blvd., *Bill Larimer*, Dunkirk 8-1143. St. Louis 1—915 Olive St., *Junius J. Zolp*, Chestnut 1-7191. San Francisco 4—Russ Bldg., *George Ledell*, Yukon 2-3631.

Tv Stations:

Albuquerque, KOB-TV; Atlanta, WSB-TV; Bakersfield, KERO-TV; Baltimore, WBAL-TV; Buffalo, WGR-TV; Chicago, WGN-TV; Dallas, WFAA-TV; Duluth-Superior, KDAL-TV; Flint Bay City, WWEM-TV; Houston, KPRC-TV; Kansas City, WDAF-TV; Little Rock, KARK-TV; Los Angeles, KCOP-TV; Miami, WPST-TV; Milwaukee, WISN-TV; Minneapolis-St. Paul, KSTP-TV; Nashville, WSM-TV; New York, WNEW-TV; Norfolk-Newport News, WTAR-TV; Oklahoma City, KWTV; Omaha, KMTV; Portland Ore., KPTV; Providence, WTAR-TV; Raleigh-Durham, WTVD; Rochester, WROC-TV; Sacramento, KCRA-TV; San Antonio, WOAI-TV; San Diego, KFMB-TV; Scranton-Wilkes Barre, WNEP-TV; Spokane, KREM-TV; Tulsa, KVOO-TV.

RADIO-TV REPRESENTATIVES, INC.

New York 17—7 E. 47th St., *Peggy Stone, Thomas Carroll*, Murray Hill 8-4340. Chicago 1—75 E. Wacker Drive, *Ed Nickey, Sy Thomas*, Financial 6-0892. Beverly Hills—111 N. La Cienega Blvd., *Lee O'Connell*, Oleander 5-7597. San Francisco 5—681 Market St., *Ted Hall, Larry McCagg*, Exbrook 2-1507. Boston 16—Statler Bldg., *Bob Foster, Bill Creed*, Hubbard 2-4845. Seattle 1—Tower Bldg., *Hugh Feltis*, Elliott 1868.

Tv Stations:

Selma, WSLA.

RAYMER, PAUL H., COMPANY, INC.

New York 22—444 Madison Ave., *Paul H. Raymer*, Plaza 9-5570. Chicago 11—435 N. Michigan Ave., *James C. Rogers*, Superior 7-4473. Detroit 26—2949 Penobscot Bldg., *Robert B. Rains*, Woodward 3-0764. Atlanta 9—Tingle Bldg., 1627 Peachtree St., N. E., *Edward D. Brandt*, Trinity 3-3519. San Francisco 4—1504 Russ Bldg., *J. Milton Seropan*, Yukon 1-1833. Hollywood 28—1680 Vine St., Taft Bldg., *John D. Gale*, Hollywood 2-2376. Dallas 1—306 Mercantile Securities Bldg., *Ralph Widman*, Riverside 1-5663.

Tv Stations:

Austin-Travis, KIBC-TV; Columbia-Richland, WNOK-TV; Lexington-Fayette, WLEX-TV; Lubbock, KCBD-TV; South Bend-St. Joseph, WSBT-TV; Weslaco-Hidalgo, KRGV-TV; Wichita Falls-Wichita, KFDX-TV; Youngstown-Mahoning, WKBN-TV.

SELECT STATION REPRESENTATIVES, INC.

New York 17—400 Madison Ave., Plaza 8-1850. Baltimore 3—7 E. Lexington St., Lexington 9-7808. Richmond 23—Broad Street Rd., Atlantic 8-2835.

Tv Stations:

Richmond, Va., WXEX-TV & WHIS-TV; Wilmington, WTCT-TV.

SELECT STATION REPRESENTATIVES

New York 17—400 Madison Ave., *Zang Golobe, Albert B. Shepard*, Plaza 8-1850. Baltimore 3—7 E. Lexington St., Lexington 9-7808. Richmond 28—6200 Broad Street Rd., Atlantic 8-2835.

Tv Stations:

Bakersfield, KBAK-TV; Bluefield, WHIS-TV; Charleston, WUSN-TV; Richmond, WXEX-TV.

SKYLINE ADVERTISERS' SALES, INC.

Idaho Falls—P.O. Box 2191, Jackson 3-4567, *Melvin B. Wright*.

Tv Stations:

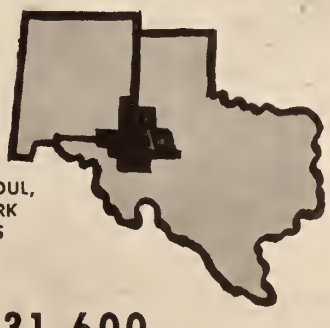
Billings, KOOK-TV; Butte, KXLF-TV; Great Falls, KFBB-TV; Idaho Falls, KID-TV; Twin Falls, KLIX-TV.

SODERLUND CO.

Kiewit Plaza, *Harold Soderlund*, 3555 Farnam.

KMID Tv

SERVING THE PERMIAN BASIN OF WEST TEXAS & Southeast NEW MEXICO



Represented by: VENARD, RINTOUL, & McCONNELL INC., NEW YORK
CLARKE BROWN CO., DALLAS

POPULATION 431,600
TV HOMES 110,000

MIDLAND CSI PER HOUSEHOLD $7,921
ODESSA CSI PER HOUSEHOLD $7,437

Source: SRDS, July, 1961 ARB, March, 1961

NBC channel 2 abc
MIDLAND-ODESSA

Tv Stations:

Hays, Kan. KAYS-TV; Alexandria, Minn., KCMT-TV; Holdrege, Nebr., KHOL-TV; Mitchell, S. D., KORN-TV; Fort Dodge, Iowa, KQTV-TV; Rapid City, S. D., KRSD-TV; Sioux Falls, S. D., KSOO-TV; Scottsbluff, Nebr., KSTF-TV; Cheyenne, Wyo., KFBC-TV; Sioux City, Iowa, KTIV; Aberdeen, S. D., KXAB-TV; Fargo, N. D., KXGO-TV; Valley City, N. D., KXJB-TV; Bismarck, N. D., KXMB-TV; Minot, N. D., KXMC-TV; Springfield, Mo., KYTV-TV.

SPOT TIME SALES

New York 17—40 E. 49th St., *Bill Heaton*, Plaza 3-3337. Chicago 11—400 N. Michigan Ave., *John E. Erickson*, Phone 467-6106. Hollywood 28—6362 Hollywood Blvd., *Miss B. J. Hamrick*. San Francisco 4—41 Sutter St., Yukon 1-1199.

Tv Stations:

Douglas, KCDA.

STORER BROADCASTING COMPANY

Miami Beach 54—1177 Kane Concourse, Union 6-0211. New York 22—625 Madison Ave., *Maurice E. McMurray*, Plaza 1-3940. Chicago 1—230 N. Michigan, *Donald C. Kamin*, Franklin 2-6498.

Tv Stations:

Atlanta, WAGA-TV; Cleveland, WJW-TV; Detroit, WJBK-TV; Milwaukee, WITI-TV; Toledo, WSPD-TV.

STORER TELEVISION SALES

New York 22—500 Park Ave., *Peter Storer, Francis Barron, John D. Kelly*, Plaza 2-7600. Chicago 1—333 N. Michigan Ave., *George U. Lyons*, Central 6-9950.

TELEVISION ADVERTISING REPRESENTATIVES, INC.

New York 19—666 Fifth Ave., *Larry Israel, Jack Mohler*, Judson 2-3456. Chicago 11—400 N. Michigan Ave., *Lamont L. Thompson*, Whitehall 4-4567. Detroit 26—2161 Penobscot Bldg., Fort and Griswold Sts., *Raymon L. Hamilton*, Woodward 5-6454. Hollywood 28—First Federal Bldg., 1717 Highland Ave., *Dick Loughrin*, Hollywood 6-1144. San Francisco 4—155 Montgomery St., *Harry Diner*, Exbrook 7-5088.

Tv Stations:

Baltimore, WJZ-TV; Boston, WBZ-TV; Charlotte, N. C., WBT-TV; Cleveland, KYW; Jacksonville, Fla., WJXT; Pittsburgh, KDKA; San Francisco, KPIX; Washington D. C., WTOP-TV.

TRIANGLE PUBLICATIONS, INC.

New York 17—485 Lexington Ave., *Edward H. Benedict*, Oxford 7-9736. Los Angeles 5—3440 Wilshire Blvd., *Charles S. Cady*, Dunkirk 7-1296. Baltimore 12—6404 Sharon Rd., *Charles Powell*, Drexel 7-6222.

Tv Stations:

Altoona, WFBG; Binghamton, WNBF; Fresno, KFRE; Hartford-New Haven, WNHC; Lebanon, WLYH; Philadelphia, WFIL.

VENARD, RINTOUL & McCONNELL, INC.

New York 17—579 Fifth Ave., *Lloyd George Venard, James V. McConnell, Stephen R. Rintoul*, Murray Hill 8-1088. Chicago 1—35 E. Wacker Drive, *Howard B. Meyers*, State 2-5260. Detroit 26—808 Penobscot Bldg., *James A. Brown, Jr.*, Woodward 3-4075. Los Angeles—1213 N. Highland Ave., *Franke Crane*, Hollywood 2-4939. San Francisco—249 Pine Street, *Alan Torbet*, Exbrook 7-6187. Dallas—1915 Elm Street, *Clyde Melville*, Riverside 8-5239.

Tv Stations:

Montgomery, Ala., WCOV-TV; Panama City, Fla., WJHG-TV; Tampa-St. Petersburg, WSUN-TV; Albany, WALB-TV; South Bend, WNDU-TV; Jackson, WILX-TV; Traverse City-Cheboygan, WPBN-WTOM; Rochester, KROC-TV; Washington, WITN; Jackson, WDXI-TV; Harlingen, KGBT-TV; Lufkin, KTRE-TV; Midland, KMID-TV; Sherman-Denison, Texas-Ardmore, KXII-TV; Waco-Bryan, KWTX-TV, KBTX-TV; Wichita Falls, KSWO-TV; Harrisonburg, WSVA-TV; San Angelo, KCTV-TV.

WAGNER, WM. J. & ASSOCIATES

Seattle 1—1001 Tower Bldg., 7th & Olive, Main 4-6333.

Tv Stations:

Anchorage, KTVA; Fairbanks, KTVF; Juneau, KINY-TV.

WAYNE-EVANS & ASSOCIATES

Minneapolis 2—1138 Northwestern Bank Bldg., *Bud Stitt*, Federal 8-7017.

Tv Stations:

Sioux Falls, KELO-TV; Rapid City, KOTA-TV; Madison, WKOW-TV; Fargo, KXGO-TV; Grand Forks, KNOX-TV; Pembina, KCND-TV.

WEBB, GRANT, & CO.

New York 22—509 Madison Ave., Murray Hill 8-7550.

Tv Stations:

Ogden, KVOG.

WEED TELEVISION CORPORATION

New York 17—579 Fifth Avenue, Plaza 9-4700, *Joseph J. Weed, E. C. Metcalfe, Mike Wurster*. Chicago 1—Prudential Plaza, Whitehall 4-3434, *C. C. Weed, v.p.; William J. Reilly*, sales mgr.; *C. C. Weed, Jr., Frank L. Saraceno, Dan Ruffo*. Atlanta 9—1182 W. Peachtree St., N.W., Trinity 5-9539, *Richard M. Walker*, mgr. Boston 16—Statler Building, Hubbard 2-6117, *Mrs. Nona Kirby*. Dallas 1—1507 Southland Center, Riverside 2-5148, *Clarke R. Brown*, v.p.; *Andrew E. Peranni*, sales mgr.; *Bill Keys*. Denver—1150 Delaware St., Tabor 5-7585, *John L. McGuire*. Detroit 26—1610 Book Building, Woodward 1-2685, *Bernard P. Pearse*. Hollywood 28—6331 Hollywood Blvd., Hollywood 2-6676, *Paul Kennedy*. Houston—3520 Montrose Blvd., Jackson 8-1601, *Jack Eisele*. New Orleans—910 Royal Street, Jackson 2-3917, *Jack Eisele, Nancy Boyle*. Portland—807 Wilcox Building, Capital 6-3973, *H. S. Jacobson*. St. Louis 5—7603 Forsythe Blvd., Parkview 7-7375, *Jack Hetherington*. San Francisco 5—625 Market Street, Exbrook 7-0535, *Boyd Rippey*. Seattle 1—1001 Tower Building, Main 4-6333, *William J. Wagner*.

Tv Stations:

East: Johnstown, WARD-TV. South: Alexandria, KALB-TV; Lake Charles, KPLC-TV; Ada, KTEN-TV; Hattiesburg, WDAM-TV; West Palm Beach, WEAT-TV; Bluefield, WHIS-TV; Wilmington, WECT; New Orleans, WVUE. Mid-West: Hastings, KHAS-TV; Springfield, KTTS-TV; Valley City, KXJB-TV; Bismarck, KXMB-TV; Minot, KXMC-TV; West: Las Vegas, KLAS-TV; Yakima, KNDO-TV, KNDU-TV; Seattle,Tacoma, KTNT-TV. Alaska: Anchorage KTVA; Fairbanks, KTVF; Juneau, KINY-TV.

YOUNG TELEVISION CORP.

New York 22—3 East 54th St., *Adam Young, James F. O'Grady, Alfred T. Parenty*, Plaza 1-4848. Chicago 1—Prudential Plaza, *R. John Stella*, Michigan 2-6190. Atlanta—1182 W. Peachtree St., *Harold M. Parks*, Trinity 3-2564. St. Louis—Syndicated Trust Bldg., *Dell Simpson*, Main 1-5020. Dallas—211 N. Ervay, *Fred L. Edwards*, Riverside 8-6957. Detroit 26—2940 Book Bldg., *William E. Morgan*, Woodward 3-6919. Los Angeles 28—6331 Hollywood Blvd., *William A. Wallace*, Hollywood 2-2289. San Francisco 4—105 Montgomery St., *William B. Peavey*, Yukon 6-5366.

Tv Stations:

Bakersfield, KBAK-TV; California-Oregon Trio, KIEM-TV, KBES-TV, KOTI-TV; Cascade Broadcasting Company, KIMA-TV, KBAS-TV, KEPR-TV, KLEW-TV; Charleston, WUSN-TV; Charleston-Huntington, WHTN-TV; Chattanooga, WTVC; Columbus, WTVM; Denver, KTVR-TV; Detroit, CKLW-TV; Eau Claire, WEAU-TV; El Paso, KELP-TV; Evansville, WEHT-TV; Florence, WBTW; Fort Wayne, WPTA; Green Bay, WLUK-TV; Hartford, WHCT; Indianapolis WTTV (WFAM-TV, Lafayette); Honolulu, KHVH-TV; Lexington, WKYT; Madison, WKOW-TV; Manchester, WMUR-TV; Marquette, WLUC-TV; Minneapolis, KMSP-TV; New York, WNTA-TV; Orlando, WLOF-TV; Quincy, WGEM-TV; Richmond, WXEX-TV; Santa Barbara, KEY-TV; San Jose, KNTV; Springfield, WICS (WCHU—Champaign, WICD—Danville); Tucson, Arizona, KGUN-TV; Youngstown, Ohio, WKST-TV.

Call-letters, markets and reps of tv station groups

Groups that have at least three outlets, at least one of which is located in one of the top 50 metropolitan areas

AMERICAN BROADCASTING CO.

WABC-TV, N. Y.	*ABC National Sales*
WBKB, Chicago	*ABC National Sales*
WXYZ-TV, Detroit	*ABC National Sales*
KABC-TV, L. A.	*ABC National Sales*
KGO-TV, San Francisco	*ABC National Sales*

CAPITAL CITIES BROADCASTING CORP.

WPRO-TV, Providence	*Blair*
WTEN, Albany†	*Blair*
WTVD, Durham, N. C.	*Petry*

COLUMBIA BROADCASTING SYSTEM

WCBS-TV, N. Y.	*CBS Tv Spot Sales*
KNXT, L. A.	*CBS Tv Spot Sales*
WBBM-TV, Chicago	*CBS Tv Spot Sales*
WCAU-TV, Philadelphia	*CBS Tv Spot Sales*
KMOX-TV, St. Louis	*CBS Tv Spot Sales*

CORINTHIAN BROADCASTING

KOTV, Tulsa	*H-R*
KXTV, Sacramento	*H-R*
KHOU-TV, Houston	*H-R*
WANE-TV, Ft. Wayne	*H-R*
WISH-TV, Indianapolis	*H-R*

COWLES GROUP

KRNT-TV, Des Moines	*Katz*
KTVH, Hutchinson, Kans.	*Blair*
WCCO-TV, Minneapolis	*PGW*

†WTEN satellite—WCDC, Adams, Mass.

COX GROUP

WHIO-TV, Dayton	*Hollingbery*
WSB-TV, Atlanta	*Petry*
WSOC-TV, Charlotte	*H-R*
WCKT, Miami, Fla	*HRP*

CROSLEY BROADCASTING CORP.

WLW-T, Cincinnati	*Crosley*
WLW-D, Dayton	*Crosley*
WLW-I, Indianapolis	*Crosley*
WLW-A, Atlanta	*Crosley*
WLW-C, Columbus, O.	*Crosley*

CROWN STATIONS

KING-TV, Seattle	*Blair*
KGW-TV, Portland, Ore.	*Blair*
KREM-TV, Spokane	*Petry*

HEARST CORP.

WBAL-TV, Baltimore	*Petry*
WISN-Milwaukee	*Petry*
WTAE, Pittsburgh	*Katz*

MEREDITH BROADCASTING CO.

KCMO-TV, Kansas City, Mo.	*Katz*
KPHO-TV, Phoenix	*Katz*
WHEN-TV, Syracuse	*Katz*
WOW-TV, Omaha	*Blair*

METROPOLITAN BROADCASTING

WNEW-TV, N. Y.	*Petry*
KOVR, Sacramento	*Blair*
WTVH, Peoria	*Blair*

Group call-letters, markets & reps *(continued)*

WTVP, Decatur, Ill. — *Blair*
WTTG, Washington — *Blair*

NAFI CORP. (CROSBY-BROWN)

KCOP, L. A. — *Petry*
KPTV, Portland, Ore. — *Petry*
KTVT, Ft. Worth-Dallas — *Blair*

NATIONAL BROADCASTING CO.

WNBC-TV, New York — *NBC Spot Sales*
WNBQ, Chicago — *NBC Spot Sales*
WRC-TV, Washington — *NBC Spot Sales*
WRCV-TV, Philadelphia — *NBC Spot Sales*
KRCA-TV, L. A. — *NBC Spot Sales*

NEWHOUSE STATIONS

WSYR-TV, Syracuse† — *HRP*
WAPI-TV, Birmingham, Ala. — *HRP*
KOIN-TV, Portland, Ore. — *HRP*
WTPA, Harrisburg — *HRP*

RKO GENERAL, INC.

WOR-TV, N. Y. — *H-R*
WNAC-TV, Boston — *H-R*
KHJ-TV, L. A. — *H-R*
WHBQ-TV, Memphis — *H-R*
CKLW-TV, Detroit — *Young TV Corp.*

STORER BROADCASTING CO.

WAGA-TV, Atlanta — *Storer*
WJBK-TV, Detroit — *Storer*
WSPD-TV, Toledo — *Storer*
WITI-TV, Milwaukee — *Storer*
WJW-TV, Cleveland — *Storer*

TAFT BROADCASTING CO.

WKRC-TV, Cincinnati — *Katz*
WTVN-TV, Columbus, O. — *Katz*
WKYT-TV, Lexington, Ky. — *Young TV Corp.*
WBRC-TV, Birmingham, Ala. — *Katz*

TIME, INC.

KLZ-TV, Denver — *Katz*
WOOD-TV, Grand Rapids — *Katz*
WFBM-TV, Indianapolis — *Katz*
WTCN-TV, Minneapolis — *Katz*

TRANSCONTINENT TV. CORP.

WROC-TV, Rochester — *Petry*
WDAF-TV, Kansas City, Mo. — *Petry*
KFMB-TV, San Diego — *Petry*
WNEP-TV, Scranton — *Petry*
WGR-TV, Buffalo — *Petry*

TRIANGLE PUBLICATIONS, INC.

WFIL-TV, Philadelphia — *Blair*
WNBF-TV, Binghamton — *Blair*
WFBG-TV, Altoona — *Blair*
WLYH-TV, Lebanon — *Blair*
WNHC-TV, New Haven — *Blair*
KFRE-TV, Fresno — *Blair*

WESTINGHOUSE BROADCASTING CO.

KDKA-TV, Pittsburgh — *TvAR*
WBZ-TV, Boston — *TvAR*
KPIX, San Francisco — *TvAR*
WJZ-TV, Baltimore — *TvAR*
KYW-TV, Cleveland — *TvAR*

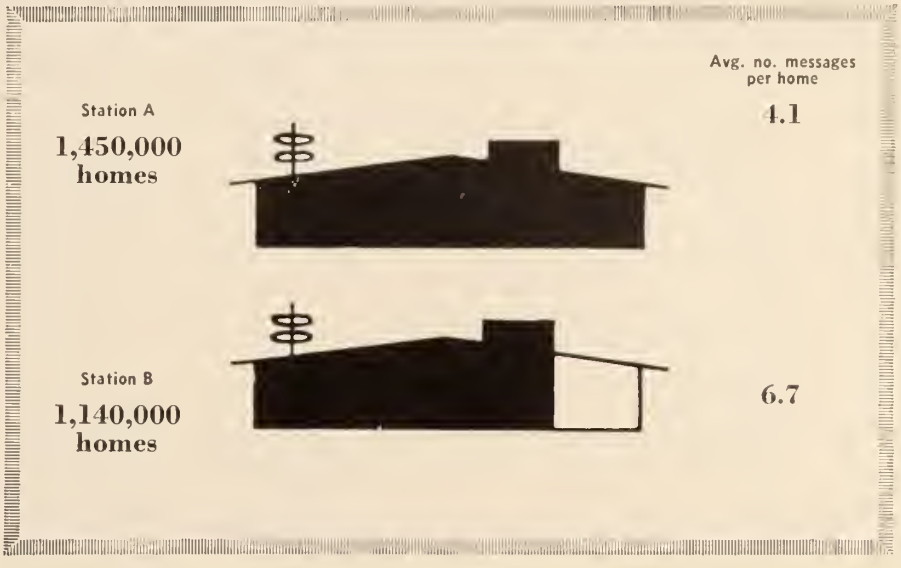
WOMETCO ENTERPRISES, INC.

WTVJ-TV, Miami, Fla. — *PGW*
WFGA-TV, Jacksonville — *PGW*
WLOS-TV, Asheville, N. C. — *PGW*
KVOS, Bellingham, Wash. — *Forjoe*

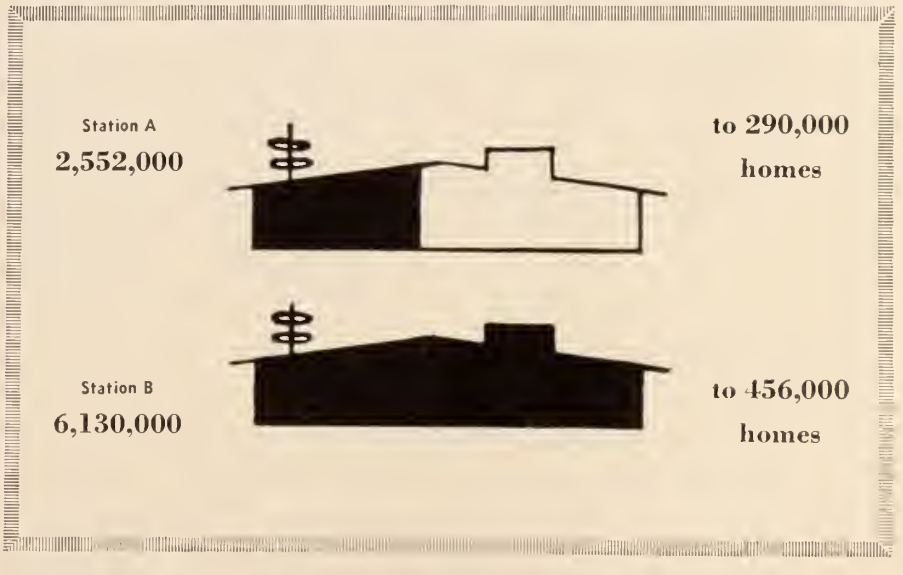
†WSYR-TV satellite—WSYE-TV, Elmira, N. Y.
*Boston, Los Anfeles & Memphis self-rep from 1 October.

Reach and frequency compared for maximum efficiency

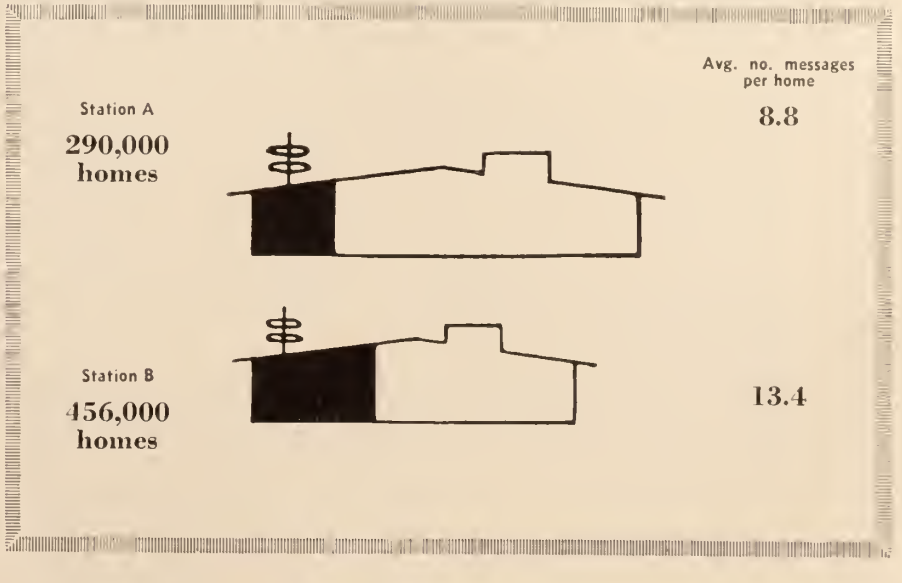
Total homes reached in four weeks



Total messages to "high-frequency" homes



Homes reached at high frequency



An advertiser who needs relatively high frequency must select his station. On two similar schedules, station 'A' has the greater reach, but 'B' has higher frequency. Next chart shows homes reached at a specified frequency level (six or more times per month). In the last chart (frequency × no. of high frequency homes) station 'B' emerges with more than twice the number of important homes delivered than 'A'.

How various audience measurement

	DIARY	RECORDER	PERSONAL COINCIDENTAL	PERSONAL ROSTER RECALL
INFORMATION STANDARDS*				
A. Basic Information Standards				
1. Exposure to a Broadcast Should Be Measured in Terms of Set Tuning	Yes	Yes	Yes	Yes
2. The Unit of Measurement Should Be the Household	Yes	Yes	Yes	Yes
3. All Sets Owned by the Household Should Be Measured	Yes	Yes for TV No for radio—does not measure battery and portable sets	Yes for TV No for radio—measurement of out-of-home exposure practically impossible	Yes
4. The Entire Reception Area Should Be Measured	Yes	Yes	Yes	Yes
5. The Measurement Should Be Representative of All Households	Yes	Yes	Yes	Yes
6. The Measurement Should Report the Average Instantaneous Audience	No—in a practical sense only a total program audience size measurement is possible	Yes	Yes	No—in a practical sense only a total program audience size measurement is possible
7. The Measurement Should Express the Number of Households Reached	Yes	Yes	Yes	Yes
B. Supplementary Information Standards				
8. Total Household Audience	Yes	Yes	No—measures only average instantaneous audience	Yes
9. Unduplicated Household Audience to Two or More Broadcasts	Yes	Yes	No—measures only average instantaneous audience	No—except for periods of roster interview
10. Program Audience Size Measurements as Per Cent of All Households	Yes	Yes	Yes	Yes
11. Households Using Receivers	Yes	Yes	Yes	Yes
12. Audience Characteristics				
a) Individual	Yes	No	Yes	Yes
b) Household	Yes	Yes	Yes	Yes
13. Program Audience Size Measurements for Specific Segments of a Program, Such as Commercials	No	Yes	No—sample requirements prohibitive	No
14. Full Network Audience by Specific Time Periods	Yes	Yes	Yes	Yes

* The audience size measurement methods are evaluated for each standard independently without any consideration of

techniques meet the basic information requirements

PERSONAL UNAIDED RECALL	TELEPHONE COINCIDENTAL	TELEPHONE RECALL	COMBINATION TELEPHONE COINCIDENTAL AND TELEPHONE RECALL	COMBINATION TELEPHONE COINCIDENTAL AND DIARY	COMBINATION TELEPHONE COINCIDENTAL AND PERSONAL ROSTER RECALL
Yes	Yes	Yes	Yes	Yes	Yes
Yes	Yes	Yes	Yes	Yes	Yes
Yes	Yes for TV No for radio—measurement of out-of-home exposure practically impossible	Yes	Yes for TV No for radio—measurement of out-of-home exposure practically impossible	Yes	Yes
Yes	Yes	Yes	Yes	Yes	Yes
Yes	Yes—if telephone ownership approaches saturation	Yes—if telephone ownership approaches saturation	Yes—if telephone ownership approaches saturation	Yes	Yes
No—in a practical sense only a total program audience size measurement is possible	Yes	No—in a practical sense only a total program audience size measurement is possible	Yes—if adjusted	Yes—if adjusted	Yes—if adjusted
Yes	Yes	Yes	Yes	Yes	Yes
Yes	No—measures only average instantaneous audience	Yes	Yes—if adjusted	Yes—if adjusted	Yes—if adjusted
No—except for periods of roster interview	No—measures only average instantaneous audience	No—except for periods of roster interview	No	Yes	No
Yes	Yes	Yes	Yes	Yes	Yes
Yes	Yes	Yes	Yes	Yes	Yes
Yes	Yes	Yes	Yes	Yes	Yes
Yes	Yes	Yes	Yes	Yes	Yes
No	No—sample requirements prohibitive	No	No	No	No
Yes	Yes	Yes	Yes	Yes	Yes

the possible interelationships among the standards themselves. Source: Advertising Research Foundation.

Manufacturers of tv broadcast and studio equipment

Note: This is not intended as an inclusive listing, but rather to indicate the diversity of services available in the equipment field, among major manufacturers of transmission and studio apparatus.

Adler Electronics Inc.
Industrial Products Division
1 Le Fevre Lane, New Rochelle, N. Y.
Ben Adler, pres.
Translators and microwave systems.

Alford Manufacturing Co.
299 Atlantic Avenue, Boston 10, Mass.
Andrew Alford, pres.
Broadcast antenna, coaxial and control equipment.

Ampex Corporation
934 Charter St., Redwood City, Calif.
Charles P. Ginsberg, v.p.
Videotape recorders, Marconi cameras.

Cellomatic Corp.
1546 Broadway, New York 36, N. Y.
M. Rogan, pres.
Animation equipment.

Century Lighting Inc.
521 West 43rd St., New York 36, N. Y.
Edward F. Kook, pres.
Complete studio lighting.

Conrac Division
Giannini Controls Corp.
19217 East Foothill Blvd., Glendora, Calif.
W. J. Moreland, pres.
Monochrome video monitors.

Dynair Electronics Inc.
7564 Broadway, Lemon Grove, Calif.
E. G. Gramman, pres.
Closed-circuit and video distribution.

EMI-US Ltd.
1750 North Vine St., Hollywood, Calif.
Complete broadcast and closed-circuit.

Foto-Video Electronics
36 Commerce Rd., Cedar Grove, N. J.
A. J. Baracket, pres.
High definition film equipment.

General Electric Co.
Communication Products Dept.
Electronics Park, Syracuse, N. Y.
Robert L. Casselberry, gen. mgr.
Transmitter and studio apparatus.

General Precision Inc.
GPL Division
Pleasantville, N. Y.
Richard W. Lee, pres.
Vidicon and projection equipment.

Kliegl Bros.
321 West 50th St., New York 19, N. Y.
Herbert A. Kliegl, pres.
Complete lighting.

Metropolitan Equipment Co.
Lumitron Division
2250 Steinway St., Long Island City, N. Y.
Light control systems.

Mackenzie Electronics, Inc.
1025 North McCadden Place, Hollywood 38, Calif.
Louis G. Mackenzie, pres.
Automated programing.

Minneapolis-Honeywell Co.
Wayne & Windrim Ave., Philadelphia 44, Penn.
Transmitting stations; remote-control cameras.

Minnesota Mining Co.
900 Bush Ave., St. Paul 6, Minn.
"Scotch" videotape.

Miratel Electronics Inc.
1st St., S.E. & Richardson, New Brighton, Minn.
N. C. Ritter, gen. mgr.
Video monitors, camera viewfinders.

Mitchell-Vintin Inc.
611 West Harvard St., Glendale 4, Calif.
Mrs. Eva Fox, pres.
Camera equipment.

Radio Corp. of America
Front & Cooper Sts., Camden, N. J.
C. H. Colledge, div. v.p.
Complete broadcast and studio equipment.

Raytheon Co.
225 Crescent St., Waltham 54, Mass.
Raymond Kendall, gen. sales mgr.
Microwave systems.

Sarkes Tarzian Inc.
East Hillside Drive, Bloomington, Ind.
Sarkes Tarzian, pres.
Camera and vidicon systems.

Tektronix Inc.
Box 500, Beaverton, Ore.
Howard Vollum, pres.
Control and test equipment.

Telechrome Mfg. Co.
28 Ranick Drive, Amityville, L.I., N.Y.
H. Charles Riker, sales v.p.
Color transmission and testing.

Teleprompter Corp.
50 West 44th St., New York 36, N. Y.
Irving B. Kahn, pres.
Projection and special-effects.

Westrex Corp.
6601 Romain St., Hollywood 38, Calif.
Audio recording and reproduction.

RCA

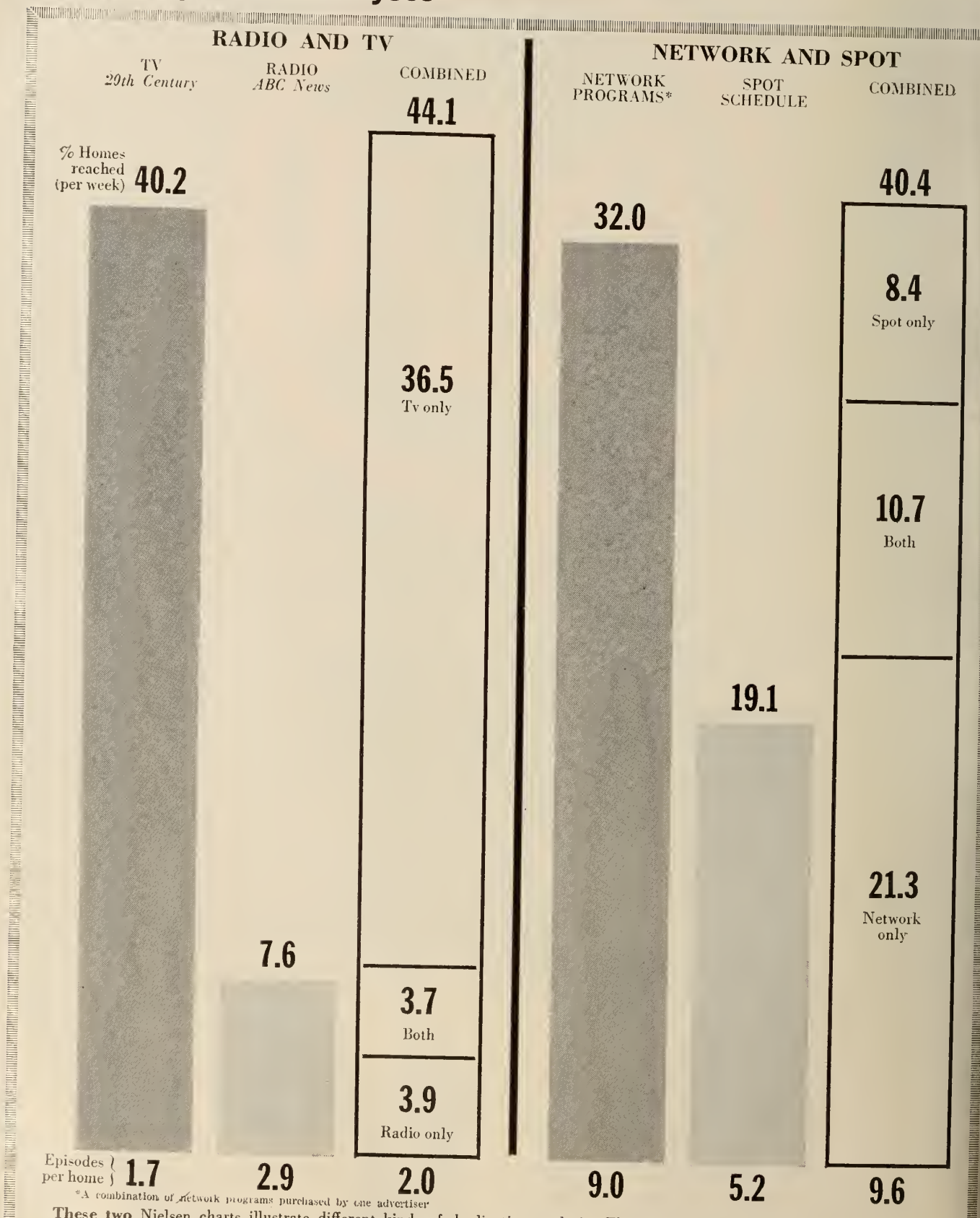
As well known to the Station Man as his own Call Letters . . .



the mark of
e finest in equipment
ch as the new 4½ inch
age orthicon camera—the TK-12.

RCA®
The Most Trusted Name
in Broadcasting

Typical duplication analyses



*A combination of network programs purchased by one advertiser

These two Nielsen charts illustrate different kinds of duplication analysis. These calculations are made by advertisers to determine the audience overlap using two or more medai. Combined total represents unduplicated homes.

TV BASICS

section

8

TV SOURCES

Checklist and summary of major TV studies

KEY TV FACT

43.2 million families use their TV sets in a typical week. Their usage represents 95.6 percent of tv homes

During the week ending 6 March 1960, an NTI study revealed that 43.2 million families used their set, for an average of 44.56 hours in the week. About one-third of the viewing hours were devoted to weekday daytime schedules and more than half to evening programing. Twenty-one percent of the viewing occurred in the five weekdays, noon to 6 p.m., and 54 percent in the 7 evenings between 6 p.m. and midnight.

8.
TV SOURCES

MAJOR SOURCES OF TV RESEARCH MATERIAL

This selected and annotated bibliography is drawn from material prepared by the U. S. Office of Education and American University, Washington, D. C.; the University of Syracuse, the National Association of Broadcasters and the Television Information Office. Included are volumes reporting findings on research and experimentation, on broadcast advertising and management, and the professional skills of the broadcasting profession.

GENERAL

Abbot, Waldo, and Rider, Richard. *Handbook of Broadcasting.* New York. McGraw-Hill Book Co., 1957, 4th ed.

Thoroughly revised. Retains material helpful to the student of radio and of TV. TV sections have been expanded to fill nearly half this edition. Class projects. Bibliography.

Barnouw, Erik. *Mass Communication.* New York, Rinehart & Co., 1956, college ed.

An authoritative text on television, radio, film, and the press. Discusses the media and various aspects of their practice in the United States today. Bibliography.

Barrow, Lionel C., Jr., and Westley, Bruce H. *Television Effects.* Madison, Wis., 1958, Res. Bul. No. 9.

A summary of the literature and proposed general theory of the subject.

Blum, Daniel C. *Pictorial History of TV.* Philadelphia, Pa., Chilton Co., 1958.

Primarily illustrations. Brief text incorporated in picture captions. Many of the big moments in TV are shown.

Bogart, Leo. *The Age of Television.* New York, Frederick Ungar Pub., 1958, 2d ed.

A study of viewing habits and the impact of TV on American life.

Brennan, Ed. *Advertising Media.* New York, McGraw-Hill Book Co., 1951.

A comprehensive text designed to give the student an understanding of the functioning of major forms of advertising media, as well as effective methods and means of buying and selling space and time.

Bridge, Harry P. *Practical Advertising.* New York, Rinehart & Co., Inc., 1949.

A text designed to acquaint the student wtih an actual working knowledge of the various phases of the advertising business.

——— *Practical Advertising—Television Supplement and Workbook,* New York, Rinehart & Co., Inc., 1951.

A supplement to the textbook *Practical Advertising,* designed to acquaint teachers and students with some of the problems and techniques of advertising by television.

Digges, I. W. *The Modern Law of Adverising and Marketing.* New York, Funk & Wagnalls, 1948.

A concise, comprehensive, and authoritative handbook of the legal asprospects of advertising. Includes 16 pages on radio broadcasting and TV.

Dunn, Samuel Watson. *Advertising Copy and Communication.* New York, McGraw-Hill Book Co., 1956.

Gives general background necessary for creative advertising: analyzes aspects of an ad such as layout, language, and color use; discusses special problems of retailing, direct mail, and radio-TV copy preparation.

Elliott, William Y., *ed. Television's Impact on American Culture.* East Lansing, Mich., 1956.

Shows how television fits into our culture and explores the possibilities of the medium in that setting. Presents an educational and cultural philosophy of television within the limits of the knowledgeable uses and limitations of the medium.

Evans, Jacob A. *Selling and Promoting Radio and Television.* New York, Printers' Ink Books, 1954.

A comprehensive guidebook providing practical information on many facets of selling and promotion.

Ewbank, Henry L. and Lawton, Sherman P. *Broadcasting: Radio and Television.* New York, Harper & Bros., 1952.

A basic text adapted for teaching about radio and television, from background and history through specifics for preparing and producing programs.

——— ——— *Broadcasting: Radio and Television. A Manual for the Student.* New York, Harper & Bros., 1953.

Contains a series of production projects giving step-by-step procedures for planning various types of student broadcasts.

FEDERAL COMMUNICATIONS COMMISSION

Lists of obtainable publications. Washington, U.S. Government Printing Office, Washington 25, D.C.

Hall, Roger S. *Taking Hold of Television.* New York, National Publicity Council, 1954.

A guide for the small agency or organization called upon to plan

campaigns for civic, health, or welfare groups.

Lindsley, Charles Frederick. *Radio and Television Communication.* New York, McGraw-Hill Book Co., 1952.

A textbook and study manual on the historical, social, cultural, business, and technical aspects of the subject. Extensively illustrated.

Four Years of New York Television (Study #7). H. H. Remmers (Purdue Opinion Panel).

A study of programs carried by New York City television stations, Jan. 25-31, 1954, and programs reported in 3 previous years.

Nafziger, Ralph O. and White, David M., *eds. Introduction to Mass Communications Research.* Baton Rouge, La., Louisiana State University Press, 1958.

Collection of discussions by leaders in the field on general aspects, research planning, methods, field methods, statistical analysis, measurements, and scientific method in communications research. Bibliographies.

Phillips, David C.; Grogan, John M.; and Ryan, Earl H. *Introduction to Radio and Television, An.* New York, The Ronald Press Co., 1954.

An introductory survey for a general understanding of radio and television. Contains background material on the development of the industry, its organization, operation, and special problems. Concentrates on current procedures and problems, organizations, and programing.

Seehafer, E. F., and Laemmar, J. W. *Successful Radio and Television Advertising.* New York, McGraw-Hill Book Co., 1951.

Comprehensive description of many phases of radio and television advertising with illustrative material taken from actual practice.

Settel, Irving; Glenn, Norman; and Associates. *Television Advertising and Production Handbook.* New York, Thomas Y. Crowell Co., 1953.

For the advertising or businessman, the copy writer. director, and others, this reference book attempts to provide answers to problems most frequently encountered by those engaged in buying, selling, and producing television programs and advertising.

Shayon, Robert L. *Television and Our Children.* New York, Longmans, Green & Co., 1951.

An informative and penetrating exploration of the effects of television on children, and constructive suggestions for insuring better programs.

Siepmann, Charles. *Television in the United States.* Paris, UNESCO, 1952.

One in the UNESCO series, Press, Film, and Radio in the World Today. Considers general educational aspects of television and gives examples of program experiments and evidence of the effects of such programs.

Smith, G. H. *Motivation Research in Advertising and Marketing.* New York, McGraw-Hill Book Co., Inc.

The result of studies by the Committee on Motivation Research sponsored by the Advertising Research Foundation whose purpose is to further scientific practices and promote greater effectiveness in advertising.

Thomson, Charles A. H. *Television and Presidential Politics.* Washington, D. C., The Brookings Institution, February 1956.

Covers the 1952 elections and presents a discussion of the problems in future TV political coverage.

True, Herbert. *Television Dictionary/Handbook for Sponsors.* New York, Sponsor Services, Inc., 1955.

Quick-reference book including more than 2,200 terms and uses of television and new developments in the medium; particularly helpful to ad concerns, production firms TV stations, and educators.

PROGRAM TECHNIQUES

Adams, Charles. *Producing and Directing for Television.* New York, Henry Holt & Co., 1953.

A guide to many phases of television; the station, its facilities and personnel, its equipment, and the techniques of producing and directing programs.

Andersson, D. M. *See* DIMOND *—Radio and Television Workshop Manual.*

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A guide to the techniques and use of motion picture films on television equipment and its operation, pro gram planning and production, colo films and color TV, editing, splicing and production of commercials.

Becker, Samuel L., and Harsh barger, H. Clay. *Television: Techniques for Planning and Perform ance.* New York, Henry Holt & Co. 1958.

A thorough treatment of TV-production fundamentals, specifically designed for class work in a studio with real mockup cameras. Exercises are presented with many helpful suggestions for staging TV shows.

Bender, James F., *comp. NBC Handbook of Pronunciation.* New York, Thomas Y. Crowell Co., 1951.

Bretz, Rudy. *Techniques of Television Production.* New York, McGraw-Hill Book Co., Inc., 1953.

A practical guide, including descriptions of equipment and materials for use in producing television programs and teacher.

CBS News Staff. *Television News Reporting.* New York, McGraw-Hill Book Co., 1958.

A compilation of information based on the knowledge and years of practical experience of many people in the field. A practical handbook for use in newsroom and classroom.

Curran, Charles W. *The Handbook of TV and Film Technique.* New York, Pellegrini & Cudahy, 1953.

A nontechnical production guide for executives. Gives basic facts about producing films, including production costs; methods and procedures, and a glossary of trade terms.

———*Screen Writing and Production Techniques.* New York, Hastings House, 1958.

A nontechnical handbook for TV, film, and tape. Part I deals with creating and developing the script; Part II deals with production planning and actual staging procedure; and Part III analyzes the factors in production cost.

Dimond, S. A., and Andersson,

D. M. *Radio and Televieion Workshop Manual.* New York, Prentice-Hall, Inc., 1952.

A practical guide to creative radio and television production, with emphasis on simplified types of programing for the small station.

Hodapp, William. *The Television Manual.* New York, Farrar, Straus & Young, Inc., 1953.

A guide to TV production and programing for education, public affairs, and entertainment. Explains many of the elements of program formats and sources. Has chapter on writing for television films and on operation of educational television.

Hubbell, Richard W. *Television Programing and Production.* New York, Rinehart and Co., Inc., 1956. Rev. 3d ed.

Appendix includes a complete shooting script of a TV drama, with director's cues written in. Traces the growth of TV in America and Europe. Compares TV with other media while presenting a detailed explanation of the nature of TV programing, camera lenses, and operating techniques, theory of video skills, incorporation of audio devices, and TV production theories.

———**and Whiting, Fred,** *eds. Television News Handbook.* Evanston, Ill., Northwestern University Press, 1953.

A guide for the professional newsman as well as for the television journalism student. Contains excerpts from talks by leading television newsmen as presented at the first national television news seminar at Northwestern University.

McMahan, Harry W. *The Television Commercial.* New York, Hastings House, 1957.

The fundamentals for effective utilization of TV as a sales medium, plus detailed chapters covering aspects of production of TV commercials, with step-by-step explanations and advice on how to reduce costs.

———*TV Tape Commercials.* New York, Hastings House, 1960.

An illustrated handbook, which explains aspects of TV tape production and how this method can be used to combine the best of live and film-TV techniques.

———*Television Production.* New York, Hastings House, 1957.

A handbook of TV production fundamentals, presented in a how-to-do-it framework. Emphasizes artistic quality in various production situations. Illustrated.

Royal, John F. *Television Production Problems.* New York, McGraw-Hill Book Co., 1948.

Compiled from a series of 11 lectures by NBC television personnel in a course given by Columbia University and NBC.

Siller, Bob, Terkel, Hal., and White, Ted. *Television and Radio News.* New York, The Macmillan Co., 1960.

Written particularly for the broadcasting journalist, the book contains basic information on procedures for gathering, writing, and presenting news on radio and television.

Stasheff, Edward, and Bretz, Rudy. *The Television Program.* New York, A. A. Wyn, Inc., 1951.

A guide to writing, directing, and producing television programs. Contains photographs, diagrams, charts, and actual directors' scripts of outstanding programs.

Wade, Robert J. *Designing for TV.* New York, Pelligrini and Cudahy, 1952.

A book on art and design in television staging, written expressly for the graphic artist, craftsman, or production designer.

———*Staging TV Programs and Commercials.* New York, Hastings House, 1954.

A handbook on how to plan and executive television sets, props, and production facilities. Includes suggestions for relating stagecraft experience to TV.

N.A.B.

Single copies of the following publications are available upon request to the Public Relations Service, National Association of Broadcasters. Multiple copies will be supplied at cost.

Radio Code of Good Practices. The Code observed by subscribing radio stations to assure good programing and acceptable advertising.

The Television Code. The voluntary code of program and advertising guideposts subscribed to by television broadcasters and administered by the Televsion Code Review Board of NAB.

How Television Minds its Manners. A brief explanation of what The Television Code is and how it is administered.

Radio USA. A booklet reviewing the growth of the American system of radio broadcasting—its purpose and function.

Free Television—How it Serves America. A booklet reviewing the growth of television and setting forth the contributions made by a free system of television broadcasting.

So You're Going On Tv. A booklet for non-professionals explaining the do's and don't for television appearanccs.

If You Want Air Time. A handbook for publicity chairmen on how to get public service messages on radio and television. This booklet also contains sample public service announcements and news releases and tips on some other public relations aspects.

Advertising Stopped at 10 O' Clock This Morning. A booklet outlining the vital importance of advertising to the growth of the American economy.

Is Your Hat in the Ring? A booklet to help men and women in public life present their views by radio convincingly.

Campaigning on Tv. Television edition of "Is Your Hat In The Ring?"

Broadcasting the News. An operational guide on radio and television news. This booklet includes a declaration of principles, history of broadcast news, and a chapter on the organization of a station news department.

Editorializing on the Air. A report on this growing practice in broadcasting which includes a definition of a broadcast editorial, a discussion of legal problems, and a

KEY TV FACT

TV sets are located in 89 percent of wired homes. This outnumbers the ownership of most standard appliances

Of all wired homes, 89 percent contain a tv set. Standard electric irons are found in 88 percent of these homes and electric clocks are present in 83 percent. Toasters and telephones are used in 80 percent of wired homes and vacuum cleaners in 74 percent. Of the total number of U.S. homes, wired and non-wired, 88 percent contain one or more tv sets.

uide to broadcasters who are planing to editorialize.

Code of Conduct for Broadasting Public Proceedings. This Code was adopted by the NAB Board of Directors to assure the full preservation of dignity and decorum when microphones and cameras are used to cover court trials and other public proceedings.

The Sight and Sound of Justice. Remarks by Robert D. Swezey, broadasting executive and attorney, when he appeared before the House of Delegates of the American Bar Association in Atlanta, Georgia, February 24, 1958, to present the broadasting industry's position on equal ccess to coverage of court trials.

A Political Broadcast Catechism (4th edit.) An explanation n question and answer form of FCC egulations and decisions on political roadcasts, with citations of specific ources of the decisions, an agreeent form for political broadcasts, nd excerpts from the Communicaions Act of 1934 and from the Rules f the Commission governing radio roadcast services.

Broadcasting and the Lottery aws (3rd edit.). Information of eneral assistance to broadcasters on uestions of federal law and federal dministrative regulations of broadasting advertisements of lotteries.

A Copyright Primer. An exlanation of the copyright laws and general discussion of those probms of copyright which the broadaster normally meets.

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Chester, Giraud and Garrison, Garnet R. *Television and Radio.* 2nd edit. Appleton-Century-Crofts, 35 W. 32nd St., New York 1. 1956.

Codding, George A. *Broadcasting Without Barriers.* (International broadcasting study commissioned by UNESCO) Columbia Univ. Press, 2960 Broadway, New York 27. 1959.

***Dunlap, Orrin E., Jr.** *Understanding Television.* Greenberg. 1948.

Federal Communications Commission. *Radio and Television Broadcast Primer* (Inf. Bul. No. 2) June 1959. Washington 25, D. C.

Head, Sydney W. *Broadcasting in America.* Houghton Mifflin, 2 Park St., Boston 7, W. C.

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Lindsley, Charles F. *Radio and Television Communication.* McGraw-Hill. 330 W. 42nd St., New York 36. 1952.

Phillips, David C., Grogan, John M., and Ryan, Earl H. *Introduction to Radio and Television.* Ronald Press. 15 E. 26th St., New York 10. 1951.

U. S. Foreign Broadcast Information Service. *Broadcasting Stations of the World.* (in 4 parts) U.S. Government Printing Office, Washington 25, D. C. 1960.

Waller, Judith C. *Radio, the Fifth Estate.* Houghton Mifflin, 2 Park St., Boston 7. 1960.

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Agnew, Clark M. and O'Brien, Niel. *Television Advertising.* McGraw-Hill, 330 W. 42nd St., New York 36. 1958.

Bellaire, Arthur. *TV Advertising.* A handbook of modern practice. Harper, 49 E. 33rd St., New York 16. 1959.

Evans, Jacob A. *Selling and Promoting Radio and Television.* Printers' Ink Books, New London, Conn. 1954.

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"To us, consistency is most important . . . and we have consistently placed a part of our budget with one or more of the WLW Stations for the past several years. We have received full value in return, in terms of audience, service, and better-than-average cooperation in promotion and merchandising."

Paul W. Young

Advertising Manager

Southwestern
Ohio Blue Cross

Cincinnati,
Ohio

YOU CAN QUOTE ME...

"We are always confident that when we recommend the Crosley Stations, our clients will benefit from the traditional Crosley service that goes considerably above and beyond the call of media duty—from programs to promotions, behind-the-scenes to on-the-air."

John T. Nolan Jr.

President

Keelor & Stites,
Cincinnati,

Agency for
Southwestern
Ohio
Blue Cross





Call your
WLW Stations' Representative . . .
you'll be glad you did!

the dynamic WLW Stations

WLW-C Television Columbus

WLW-A Television Atlanta

WLW-I Television Indianapolis

WLW-D Television Dayton

WLW-T Television Cincinnati

W L W Radio

Crosley Broadcasting Corporation

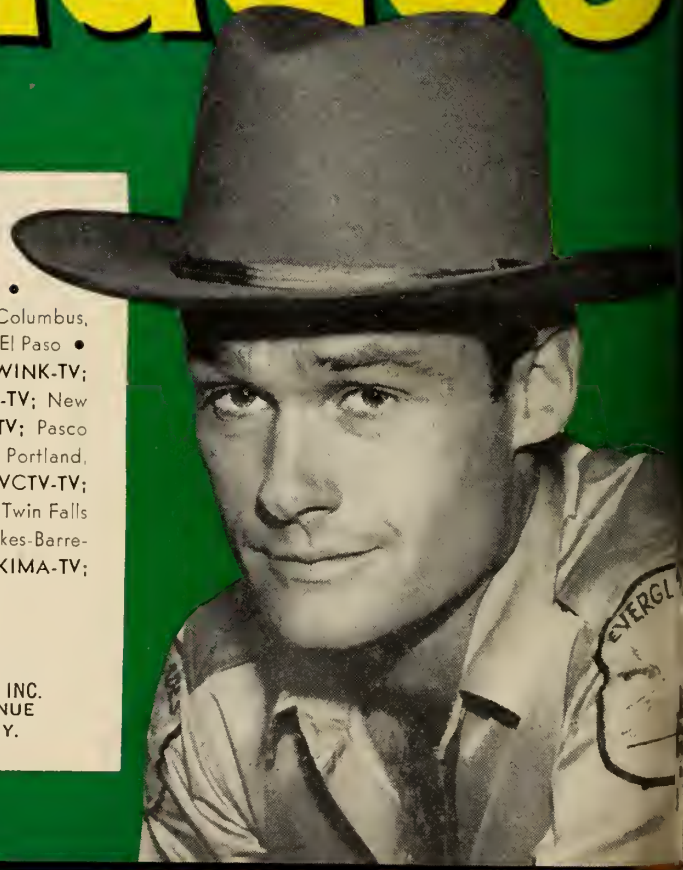
NEVER A SHOW WITH SO MUCH GO!



starring

RON HAYES

"Everglades"



Already bought by . . .

WLOS-TV; Asheville • WAGA-TV; Atlanta • WJBF-TV; Augusta • KVOS-TV; Bellingham • KOOK-TV; Billings • WNAC-TV; Boston • KHSL-TV; Chico-Redding • WLW-T; Cincinnati • WRBL-TV; Columbus, Ga. • WTVN-TV; Columbus, Ohio • KLZ-TV; Denver • KELP-TV; El Paso • KBAS-TV; Ephrata • KEZI-TV; Eugene • KJEO-TV; Fresno • WINK-TV; Ft. Meyers • WLBT-TV; Jackson • KLEW-TV; Lewiston • WDSU-TV; New Orleans • WVEC-TV; Norfolk • WDBO-TV; Orlando • KEPR-TV; Pasco • WRCV-TV; Philadelphia • KTVK-TV; Phoenix • WCSH-TV; Portland, Maine • KGW-TV; Portland, Oregon • KREM-TV; Spokane • WCTV-TV; Tallahassee • WTVT-TV; Tampa • KGUN-TV; Tucson • KLIX-TV; Twin Falls • WNEP-TV; Wilkes-Barre-Scranton • KIMA-TV; Yakima

And others . . .

ZIV United Artists

ZIV-UNITED ARTISTS, INC.
488 MADISON AVENUE
NEW YORK 22, N. Y.

18 SEPTEMBER 1961
40¢ a copy • $8 a year

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

hannel 2 "MEANS BUSINESS!"
In the Land of Milk and ~~Honey~~ Money!



he Land of Milk and ~~Honey~~ Money!
WBAY-TV 2
EN BAY, WISCONSIN
VANS, General Manager • Represented by H-R Television, Inc



THE NEW LOOK IN KID SHOWS ON TELEVISION

Latest outlook is for an 'uplift' in moppet programs for '61-'62. Toy makers are active

Page 27

Merchandising by CCA lures new radio money

Page 30

Network tv research shift in the wind?

Page 33

The promotion dilemma of stereo fm

Page 37

DIGEST ON PAGE 4



Yes . . . but the market for children's products is a very grown-up one. Here are some of the wide-awake marketers who are selling kid stuff via Channel 11 in Pittsburgh. How about you?

CHANNEL WIIC NBC

The eyes of Pittsburgh

Represented nationally by Blair-TV



AMERICAN TOYS
BEECHNUT
CRACKER JACK
DELUXE READING TOYS
GENERAL TOYS
GOLDEN BOOKS
HAPPY HOUR TOYS
KOOL-AID
MARX TOYS
MATTEL TOYS
POLL PARROT SHOES
THRIFTY BINDERS
VIEWMASTER
WELCH GRAPE JUICE
WESTERN TABLET
WHITMAN TOYS



BUMPER TRIP

(or this media director's name was Mahomet)

A media director set out by car for the New York H-R offices, seeking a personal discussion about WMAL-TV. Being a slow starter (he wasn't buying WMAL-TV yet), he traveled at an average speed of only 10 miles per hour going in.

Driving home, he was so elated * that he sped up to an average speed of 15 miles per hour.

What was his average speed for the round trip? Send us the correct solution and we'll speed you one of our unique new "round" prizes. We'll let them be a surprise, but we guarantee you, the gifts are worthy of your mathematical talents if you can solve this puzzle.

**He had discovered the clear-cut fact that WMAL-TV delivers the largest audience in the Washington market, 6 PM to Midnight, all week long. (NSI Jan. '61)*

wmal-tv

abc

Washington, D. C.

An Evening Star Station, represented by H-R Television, Inc.

Affiliated with **WMAL** and **WMAL-FM**, Washington, D. C.; **WSVA-TV** and **WSVA**, Harrisonburg, Va.

ALL
are on
WDBO-TV
in
CENTRAL FLORIDA
ARB* reports

WDBO-TV
DELIVERS
35.4% more homes than sta. "B"
65.4% more homes than sta. "C"

from 9am to midnight
in CENTRAL FLORIDA'S
BILLION DOLLAR MARKET!

NIELSEN* reports

HOMES REACHED

STA.	MON.-FRI.		SUN.-SAT.	
	12-3PM	3-6PM	6-9PM	9-Mid.
	(00)	(00)	(00)	(00)
WDBO	304	306	546	446
'B'	166	148	389	271
'C'	61	193	295	243

WDBO-TV
CH.6 · CBS · ORLANDO

BLAIR TVA has more FACTS!

* March, 1961 Reports

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THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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The new look in kid shows
27 'Uplift' in the standards of children's programs is predicted for the 1961-'62 season—toy manufacturers return to network tv on large scale

CCA lures new radio money
30 Community Club Awards proves to be an effective merchandising aid, bringing in $11 million since 1955. American Tobacco is leading proponent

Net tv research shift in wind?
33 Based on reaction to ARF study, future net tv research will place more emphasis on inter-media studies, starting at the ad perception level

Loves that country music
35 Sponsorship of country music on radio and tv pays off big for Tennessee chain owner who built business from $750 to $20 million annual gross

Promo puzzle for fm stereo
37 With 50 stations expected to multiplex by 1 January the real problem is not the excellence of system, but finding right marketing formula for sales

Tv billings mirror cautious consumer
38 TvB figures for the first half of '61 vs. '60 indicate that consumer held back on higher-priced items, spent more on everyday products

NEWS: Sponsor-Week **7**, Sponsor-Scope **19**, Spot Buys **42**, Washington Week **59**, Film Scope **60**, Sponsor Hears **62**, Sponsor-Week Wrap-Up **64**, Tv and Radio Newsmakers **72**

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PETER M. AFFE, Station Manager
WNBC-TV, New York, N. Y.

Why WNBC-TV bought Seven Arts Vol. II

Says Pete Affe:
"The stars and titles among these Warner Bros. 'Films of the 50's' from Seven Arts will

ADD NEW VIGOR

to WNBC-TV's MOVIE FOUR.
With these block-busters complementing the NBC-TV network movies, Saturday night will be a real 'night out at home' for New York viewers."

Warner's films of the 50's...
Money makers of the 60's

SEVEN ARTS ASSOCIATED CORP.

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.

Motion Pictures — "Gigot", starring Jackie Gleason, completed shooting in Paris... Gene Kelly directing...
Theatre — "Gone with the Wind" in preparation...
Television — Distribution of films for T.V., Warner's "Films of the 50's"...
Literary Properties — "Romancero" by Jacques Deval...
Real Estate — The Riviera of the Caribbean, Grand Bahama, in construction...

NEW YORK: 270 Park Avenue YUkon 6-1717
CHICAGO: 8922-D N. La Crosse, Skokie, Ill. ORchard 4-5105
DALLAS: 5641 Charlestown Drive ADams 9-2855
L.A.: 232 So. Reeves Drive GRanite 6-1564—STate 8-8276

For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

By Any Yardstick

THE BIG ONE

Takes the *Measure*



ARB

PULSE

NIELSEN

TRENDEX

WKRG·TV

CHANNEL 5 MOBILE, ALA.

Call Avery-Knodel, Representative,

or C. P. Persons, Jr., General Manager

Latest tv and radio developments of the week, briefed for busy readers

18 September 1961

SPONSOR-WEEK

SAG: NO MCA FILMING

Screen Actors Guild proposed MCA and other talent agencies drop tv production as conflict of interest

The effect of a new SAG proposal with talent agencies to replace the contracts expiring at the end of 1961 would be to divorce those agencies from any production activities.

Since 1952 talent agencies such as MCA have been in the production business by virtue of special SAG waivers removing their ineligibility.

If enacted the SAG ruling would fall most heavily of MCA, whose production subsidiary, Revue Productions, is one of tv's largest. Others who would be less affected are William Morris, Famous Artist, and GAC, the last of which has gone into production only recently.

(Shortly after SAG made its proposals public GAC revealed it has been reclassified by SAG as a "CM 3" agent, of similar scope to MCA, William Morris, and Famous Artist.)

MCA's eight shows through Revue in 1960-62 will total 6½ hours of programing a week on the networks, worth an estimated $20-22 million for the year.

Besides separating tv talent agencies from production houses, the new proposals would also prohibit the talent agents from financing or guaranteeing production, and packaging and distribution arrangements would also be revised.

The SAG ultimatum has been endorsed by AFTRA. But the Artists Managers Guild, on behalf of the talent agencies, will reportedly appeal the proposals' legality, if negotiations do not produce a satisfactory compromise.

Insiders are holding their breath and waiting to see if the Federal government becomes involved in the hassle with any form of anti-trust action. Such a move has been rumored again and again but so far has failed to materialize.

The first paragraph of the SAG proposal is as follows:

"Since 1952, MCA Artists, Ltd. and a number of other agents have been granted waivers of those provisions of the Agency Regulations which prohibit production activities. These waivers, granted in the early days of television film production, were designed to encourage and promote tv film production and employment, in a depressed motion picture industry. In more recent years, additional waivers were granted agents because failure to do so would have been discriminatory. This policy cannot be continued, for it inevitably opens wide the door to such waiver to any and all applicants without limit. None of the waivers granted by the Guild were designed or intended to be permanent. All production waivers expire on December 31, 1961. The waivers have served their purpose; the reasons for their creation no longer exist."

SAG proposals provide for a six-

(Continued on page 9, col. 1)

NOBLE MERGES WITH Y&R IN MEXICO CITY

An important step in the Latin American advertising agency field is the consolidation, completed this week, of Young & Rubicam with Noble Advertising of Mexico City.

The resulting agency will be Young & Rubicam Noble.

Edward J. Noble, president of Noble Advertising, becomes a v.p. of Y&R (New York) and president of Young & Rubicam Noble.



Edward J. Noble

Noble Advertising is the largest in Mexico and one of the largest in the Mexico - Caribbean area.

The consolidation involves Noble offices in Mexico City and San Salvador and Y&R offices in San Juan, P. R.; Caracas, Venezuela, and Mexico City.

Noble agency was founded in 1951 and bills $5 million annually. Y&R, one of three top international agencies, bills $50 million outside the U. S.

July tv billings rise 4.2% to $58.1 million

Network tv gross time billings for the first seven months of 1961 were up 7.6% over last year, according to Leading National Advertisers-Broadcast Advertisers Reports (LNA-BAR) figures released by TvB.

(Continued on page 9, col. 3)

Our own nationally honored food authority exemplifies the

QUALITY TOUCH



Julie Benell, twice honored with top awards by the Grocery Manufacturers of America! As food editor of The Dallas Morning News and star of her own "Julie Benell Show" on WFAA-TV (now in its 10th year), she has received countless other awards, including many for her role in public service and humanitarian work. But more important, *she moves merchandise!* Grocers, almost without exception, say they can feel the impact of her endorsement immediately.

WFAA-TV believes in getting the right person for the right job — be it weatherman, sportscaster, or a queen for the kitchen. It is the only way to further that all-important "quality touch" so vital in the selling of a quality product. Doesn't *yours* belong here?

WFAA-TV

channel 8 abc

Represented by Edward Petry & Co., Inc. The Original Station Representative



AT "*Communications Center*®" DALLAS

WFAA • AM • FM • TV—THE DALLAS MORNING NEWS

AIRLINE'S RADIO DRIVE IN WISCONSIN

Icelandic Airlines (Wendell P. Colton, N. Y.) will launch a pinpoint radio and newspaper experimental drive in the state of Wisconsin from 24 September to 26 November.

Of 37 radio stations to be used, 25 are KBS affiliates. In addition, 160 newspapers in 150 cities will be used.

The airline, which has the lowest trans-Atlantic economy fares, found its typical passenger comes from a small city or town in the mid-West.

SAG:

(Continued from page 7, col. 2)

month transition period after January for agencies to terminate production, upon penalty of loss of franchise.

Tv production in the case of MCA has become a tail that wags the dog. MCA's annual business in tv production far exceeds that from any other source. Faced with the alternative of dropping either production or talent agency activities, some outsiders felt such a company would prefer to drop its talent function and remain in the tv film business, although such a decision would play havoc with the structure of its operations.

It remained to be seen whether talent agencies could devise a legal structure whereby they could own interests in production companies that would sill be considered separate corporations by SAG.

The philosophic basis of SAG's long-time prohibition against the agent-producer is that there is a serious conflict of interest between the two. It is doubted that the agent can best serve an employee—the actor it represents—if the agent is also his employer—the producer.

Besides MCA and GAC, other talent agencies will not be heavily hit by the SAG proposals. William Morris has been an important packager and program representation house, but it is not a major tv film producer.

But Famous Artist, for one, is understood to have quite a bit invested in properties depending on waivers.

Although MCA's production subsidiary Revue is in shows tv's largest producer, its share of the market is probably not large enough for SAG's proposals to radically affect price or other matters of direct concern to advertisers and networks.

Although the MCA-Revue situation is unique, the SAG proposals could involve a possible transfer of $20 million dollars of annual business.

Shows filmed by MCA and Revue on the networks for 1961-62 are as follows: on ABC TV, Alcoa Premiere; on CBS TV, GE Theatre, Bob Cummings, and The Investigators; and on NBC TV, Laramie, Alfred Hitchcock, Wagon Train, Outlaws, and Tall Man.

MCA has been out of first-run syndication production for several seasons. This season, of some 68 Hollywood tv film shows, Revue will have eight CBS and Warners seven each, Screen Gems six, TCF and Four Star five each, and MGN four, a total of 42.

Minow to address RTES this Friday

There was a flurry of excitement in New York this week as broadcasters looked forward to what might be another major policy address by FCC chairman Newton E. Minow.

Minow will be guest this Friday, 22 September, at the first "Newsmaker Luncheon" of the 1961-62 season of the RTES (Radio and Television Executives Society).

It was at this same luncheon that former FCC chairman John C. Doerfer made his famous request to the three networks for public service and informational shows during prime tv time.

BTS: HOW SALESMEN SHOULD DIVIDE DAY

Broadcast Time Sales has begun a new two-man team system to cover all major agencies.

One of the two will have a minimum of 10 year's experience.

BTS also prepared a breakdown of how a salesman should spend his best 25 hours of the week, 9 a.m. to noon and 2 to 5 p.m. daily.

Active requests for availabilities and other information, 20%; services after sale of schedules, 20%; competitive presentations, 10%; general calls, new business, and pre-selling, 40%, and en route to agencies or waiting time, 10%.

Benrus a.a. at L&N

Hy Schneider has been named account executive on the Benrus Watch Company account at Lennen & Newell.

Since 1958 Schneider has been associate director of merchandising at L&N. Before that he held a similar post at Benton & Bowles for three years.

July tv billings

(Continued from page 7, col. 3)

The 1961 three-network total through July was $422.0 million. July itself was $58.1 million, up 4.2% over $55.8 million in July of 1960.

Seven-month daytime was up more than nighttime, 19.5% to 2.6%. Daytime mounted to $138.9 million and nighttime rose to $283.1 million.

Figures for first seven months for individual networks in 1961 and 1960 (in millions) were as follows: ABC TV, $108.9 and $89.5; CBS TV, $154.9 and $161.8, and NBC TV, $158.1 and $140.8. In percentages, that's 21.7% for ABC TV, 12.3% for NBC TV and minus 4.3% for CBS TV.

During July alone ABC TV rose 14.1%, CBS fell 6.3%, and NBC TV increased 10.4%, all 1961 compared to 1960.

COST PER THOUSAND

SHARE OF AUDIENCE

RATINGS

AUDIENCE COMPOSITION

APPERCEPTION

AVAILABILITIES

SETS IN USE



Avoid temporagoraisiphobia*

Trust Taft AND ABC to deliver the largest audiences in four great markets.

Cincinnati	Columbus	Birmingham	Lexington
WKRC	WTVN	WBRC	WKYT
TV	TV	TV	TV
am	am	am	
fm	fm	fm	

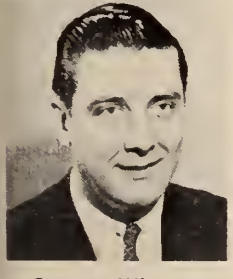
PROGRESS Taft PUBLIC TRUST

* *Coined from the Greek and Latin, indicating fears arising out of the time-buying market.*

NEGRO POPULATION UP 25.4% SAYS KBS

Keystone Broadcasting System research director George Wharton has released some statistics on Negro population based on the 1960 census.

There are now 18,871,831 Negroes in the United States, an increase of 25.4% since 1950. Negroes now constitute 11% of the total U. S. population.



George Wharton

KBS's Negro Radio Network of 360 stations reaches 53% of the U. S. Negro population.

Ten states with the largest Negro population at present (and percentage changes since 1950) rank as follows: New York, 54.4%; Texas, 21.5%; Georgia, 5.6%; North Carolina, 6.6%; Louisiana, 17.8%; Illinois, 60.6%; Alabama, 0.1%; Mississippi, minus 7.2%; California, 91.2%, and Florida, 45.9%.

Louisville goes three-network with WLKY

(Louisville): With the start of broadcasting by new ABC affiliate WLKY on 16 September, Louisville becomes a three-network tv city.

ABC TV shows were previewed before the Louisville Advertising Club by Robert L. Coe, ABC v.p. in charge of tv station relations.

Coe noted that back in 1954 when AB-PT was formed, ABC TV had about a 15 per cent share in markets where the three networks competed, the other two having 39 and 45 per cent each.

But in the Nielsen January-March service, Coe pointed out that ABC TV enjoyed 36 per cent, and the other networks 35 and 30 per cent.

U. S. Travel's 4th agency: K&E

The United States Travel Service has added a fourth agency to develop programs of market research to lure prospective travelers to the United States.

K&E was named to handle the United Kingdom. Three agencies previously named to handle other areas are J. Walter Thompson, Interpublic, and BBDO.

STATIONS SUPPLYING MORE & MORE SHOWS

Stations are becoming more and more important as national sources of program supply as some syndicators have been shying away from too much of their own production in the current market.

Besides MCA, NBC Films, and others, CBS Films isn't producing anything for syndication this season. Instead, it's picking up the Irv Kupcinet discussion show, produced by CBS o&o WBBM, Chicago, as a 90-minute tape for station syndication. It's the first time the distributor has picked up an o&o show for syndication—not counting the educational Sunrise Semester series, which it took off WCBS-TV, New York.

Stations which bought the Kupcinet show are KCOP, Los Angeles; WSB-TV, Atlanta; KSV-TV, St. Louis; WGAN-TV, Portland, Me.; WTNJ, Milwaukee, and WFMB-TV, Indianapolis.

WATE appoints Eastman

Robert E. Eastman & Co. has been appointed national sales representative of radio station WATE, Knoxville, Tenn.

Representation begins 1 October.

The station will celebrate its 35th year of continuous broadcasting in February 1962.

CLASSICAL FINE ARTS STATIONS' OWN REP

A specialized representation firm to handle classical music stations, Fine Arts Radio Representatives, Ltd., was formed in New York this week.

James F. Brown is v.p. of the new company. He is also v.p. and general manager of KFLN-AM-FM, Denver.



James F. Brown

Branch offices will be established shortly in four other cities, Chicago, San Francisco, Detroit, and Los Angeles. It is expected that a sales staff will handle classical-fine arts fm and am stations in the 25 or 50 top markets.

Brown described stations FARR would handle as programing to "an upper-class, high-income audience with classical and symphonic music, opera, and fine arts programs of any kind, from panel discussions to editorial features concerning various phases of the arts."

Mutliplex fm stereo having ups & downs

Very few broadcast advertisers have done much as yet to go into stereo fm with special commercials.

The manufacturers of home stereo equipment seem to be showing more interest than anyone else in the subject, and some have produced stereo commercials to promote their own home receivers.

But there are still several obstacles: stereo commercials won't become generally important until there are sizeable stereo set-counts in fm markets.

Some manufacturers are promoting multiplex, others are ignoring it, and a few are delaying it. Specialized component makers have the most at stake and some are pushing it.

More SPONSOR-WEEK continued on page 64

MUTUAL RADIO NEWS WATCH NEVER STOPS





TONY MARVIN

News in focus—that's authoritative Tony Marvin's forte on Mutual Radio. Always one of the top news commentators in the business, now he's in the Mutual line-up—bringing his news experience into play—as a regular member of Mutual Radio's news corps.

◆ Remember: Mutual covers 94 of the top 100 markets with local affiliates—more than any other radio network. Buy Mutual Radio—and you've got it covered at the point of sale.

MUTUAL RADIO

A Service to Independent Stations
Subsidiary of Minnesota Mining & Manufacturing Company 3M

by Joe Csida

Sponsor backstage

Our enemies are now our friends



It seems like only a thousand years ago or so that we were dropping bombs on the Germans and the Japanese in retaliation for the bombs they dropped on us. And the Russians along with the English and the French were helping us in our efforts to save the world from Fascism. Now Lyndon Johnson has made a hurry-up trip to Berlin to assure the Germans that we are ready to lay down our lives for them, not to mention spending our last dollar and dedicating our honor to their welfare. The Russians are giving us a hard time, and the Japanese are our buddies.

With all these events going on in a span as short as fifteen years, I occasionally sit back and take a look at myself and my fellows. We are all working a lot, playing a little, building and planning for the future: our own and our kids'.

In my own case I have fallen into a situation wherein I encounter people in the record and electronic and broadcasting business from all parts of the world week in and week out. Among them are Germans and Japanese, and occasionally a Russian. The company of which I am a vice president, Capitol Records, is owned by Electrical & Musical Industries, Ltd., an important and vast English holding corporation, which owns record companies, electronics and broadcast equipment enterprises, appliance manufacturing organizations and scores of other enterprises in countries all around the world.

A couple of months ago a young German disk jockey came into town, and we helped him set up a bunch of tape interviews with our artists to be shown on West German television. A month ago we bought a 10% interest in a Japanese company called Toshiba Musical Industries, Ltd., and this week I am waiting on a couple of their bright young men to come in so that we may exchange ideas on broadcasting, recording, music publishing, etc.

In 1945 I hated their guts

After each one of these meetings, for the past year or more now, I've asked myself: Do I hold any resentment against these guys because they're German or Japanese? My honest answer to myself is that I don't. Still in 1945 I hated their guts. And today I am not fond of Russians, although I sense that this is not really an intelligent or mature approach.

The point, however, is that while Khrushchev and Ulbricht throw up barbed wire barricades on the East-West Berlin border; while Khrushchev suddenly announces that the Russians are going to resume nuclear tests; while Kennedy snaps back that we've got enough nuclear weapons to defend ourselves and all the free world, I and all my fellows around the world work to develop an even better relationship with each other.

Not long ago a West German tv producer was in New York,

(*Please turn to page* 47)



The D'Arcy Agency working with Anheuser-Busch advertising manager R. E. Krings created the PICK A PAIR theme to boost sales of Budweiser 6-paks. One of the most powerful elements behind the four-year success story of this promotion has been spot radio and spot TV – another example of the power of spot.

Pick a Pair

BUDWEISER® IS A REGISTERED TRADE-MARK OF ANHEUSER-BUSCH, INC.

You can PICK A PAIR of markets, a hundred markets or even more! Spot Radio and Television are the most economical and flexible media to boost your sales. Your HR Radio or Television salesman will be glad to show you why.





Over $9 million* a yea
in unreported retail sale
are accounted for by this on
commissary . . . and it's *only on*
of dozens of commissaries, post ex
changes, restaurants, clubs, liquor store
theaters, shops, service stations, medic
dispensaries, etc., operated for service personne
and authorized civilians by the many army, ai
force, naval, NASA, and other federal installation
in our metro area, comprising the world's greates
military concentration.

And in addition to these millions of dollars of retail sales neve
seen in market statistics, there is an even greater hidden plus in th
fact that this area's huge federal payroll of far more than a millio
dollars a day is largely available for discretionary spending.

Dig and you'll find there's a lot of treasure buried statistically in Tidewater, Va

Another factor in widespread misunderstanding of the Tidewater (Norfolk-Newpor
News) market: Statistics treat the area as two separate *markets*, because the federa



government treats it as two separate *statistical areas*. But for most marketing purposes the two are inseparable. A circle of 20-mile radius will *completely encompass* here four of Virginia's largest cities! Plus two more cities, besides. In fact, Tidewater, Va. has the greatest concentration of population in the entire Southeast . . . 817,900 people in *approximately half the area of metro Atlanta or Miami.*

WHAT A PLACE TO PUT A TV DOLLAR!

Only TV or radio gives you complete one-medium coverage of the market. For more information write to any of these stations, at Norfolk, Va.

WVEC-TV | **WTAR-TV** | **WAVY-TV**

CHANNEL 13—ABC | CHANNEL 3—CBS | CHANNEL 10—NBC

Adjusted for price differentials; actual sales $7,200,000, at prices 5% to 50% below civilian stores.

49th and Madison

Patting us on the back for 'Basics'

I think that the new "Radio Basics" is the best, most complete, most informative and most helpful one that you've put out to date. Congratulations!

Leonard F. Auerbach
general manager
Ohio Stations Representatives
Cleveland, Ohio

* * *

Thanks much for sending me the 1961 "Radio Basics."

We certainly do need a book with all radio facts. It seems that directories that take care of both media seem to get heavier with tv than they do with radio.

There is something in "Radio Basics" for every type of station whether they be in small, medium, or large markets.

I think you're doing a great job for radio.

Victor C. Diehm
pres. & gen. mgr.
Hazleton Broadcasting Co., Inc.
Hazleton, Pa.

* * *

Many thanks for letting me have the 1961 "Radio Basics."

I think it's a remarkably well-researched book that will be an invaluable tool for anyone involved in buying or selling radio. I was particularly impressed by the detailed, easy-to-read tables and the convenient and attractive layout.

You're to be commended for this fine job in performing a vital service for a very vital industry.

Sydney H. Eiges
v.p. public information
NBC
N.Y.C.

* * *

Congratulations on the 1961 edition of "Radio Basics." This is an excellent service to the industry and we find it extremely useful. I'll appreciate your *sending me six additional copies.*

Richard H. Mason
president and gen. mgr.
WPTF Radio Co.
Raleigh, N. C.

* * *

Once again SPONSOR deserves the industry's plaudits for compiling an enormous amount of useful information about all facets of the radio industry. I am sure that our organization will have innumerable occasions to use the book throughout the coming year.

Congratulations on another job well done.

W. M. Fromm
NBC
dir.-new business & promotion
N.Y.C.

Take heart, Mr. Smith

In regard to your 31 July article on Supermarkets—a word of encouragement to Martin Smith. The LUCKY Stores, a large chain in the West, has signed for alternate sponsorship on a major-major basis for a show, Best of Post, 8:30 pm Wed. starting 27 September for 26 weeks.

Lucky has experiment with tv in various forms before, but this venture is not an experiment. This is the start of a major marketing trend. The two clinching arguments were:

1. Develop and project a friendly image.
2. Stress economy, service, and quality with price secondary.

We have a video tape used as part of the final presentation if anyone needs ideas or help. One big hurdle that TV stations must clear is an internal one . . . we have to realize what we *can't* do. We've sold tv as tv, not a re-hashed newspaper.

Good luck to all.

Don S. Thompson
Sales
KCRA-TV
Sacramento, Calif.



Reach 28.8% more GROCERY SHOPPERS with WAVE-TV

—who buy 28.8% more food products in Kentucky and Southern Indiana!

WAVE TV

That's because WAVE-TV has 28.8% more viewers, from sign-on to sign-off, in *any* average week. Source: N.S.I., July, 1961.

CHANNEL 3 • MAXIMUM POWER
NBC
LOUISVILLE
THE KATZ AGENCY, National Representatives



ell those big-buying young adults with REAKFAST CLUB, FLAIR, SPORTS and PECIAL EVENTS on ABC Radio. You'll sell ose younger families with more mouths feed . . . more needs to fill. The need to ntertain is filled more often and that's why ung adults represent your best market r beverages and foods. And ABC Radio s the highest percentage of young adults network radio.*

YOUNG ADULTS:
BUY MORE BEVERAGES
BUY MORE FOODS
BUY MORE EVERYTHING

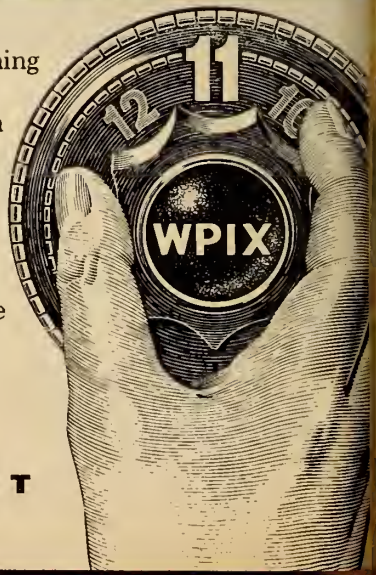
ABC RADIO
FIRST WITH YOUNG ADULTS

*Call your ABC Radio Sales Representative for the facts.

kiddy cornered



WPIX-11 has a "corner" on the kiddy market. During the late afternoon and early evening hours when children dominate TV viewing, WPIX-11 *dominates all competition* seven days a week. Every year the biggest new children's show is fed into the most fabulous back-to-back lineup of children's shows in television. This year it's DICK TRACY. No other station comes close in delivering the tremendous New York children's market of more than *three million* youngsters.



NEW YORK'S PRESTIGE INDEPENDENT

Interpretation and commentary on most significant tv/radio and marketing news of the week

SPONSOR-SCOPE

18 SEPTEMBER 1961
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For those who've been away on vacation or not close to air media during the past two months it might be of service to recall some of the relatively significant events, situations or what-you-wills during that span.

Here are a few quick pluckings from SPONSOR-SCOPE issues to bring them up to date:

• Very slow in emerging is **a pattern for pricing and policy among tv stations for the new 40-second nighttime chain-break**—at least one, as agencies say, that will be economically feasible enough for broad use of the 30-second and 40-second commercial.

• **JWT scooped up the entire Liggett & Myers account** ($18-20 million dollars worth) from both McCann-Erickson and Dancer-Fitzgerald-Sample.

• **Spot tv found itself in the midst of a mighty buying surge for the fall,** with the possibility of some of the key markets becoming prime-hour tight by October.

• **Mobiloil made its debut in network tv via Bates,** splitting $3.2 million between ABC TV and CBS TV for the fourth 1961 quarter.

• **JWT lodged a network tv protest on this theme: advertisers who held off buying until August became the beneficiaries of deals that are embarrassing to agencies who urged clients to do their fall committing in early spring.**

• The **three leading advertiser categories in nighttime network tv** will carry these weekly expenditures: **Drugs and toiletries, $3.3 million; cigarettes, $2.4 million** and **foods, $2.2 million.**

• **About 60% of the hours of nighttime network tv programing have been sold on a basis of minute participations;** in other words, as spot carriers.

• And on the less ponderous side, there looms a sign of **waning interest among youngsters in the early evening network westerns.** The source: Nielsen.

New national spot tv business was still hitting on several cylinders the past week.

Among the spot tv avail calls and buys out of New York: **P&G's Spic 'n' Span** (Y&R), minutes around the clock, 10 weeks; **Texaco** (B&B), 5-10 one-minutes a week, around kid shows, starting 13 October; **Colgate's** new air freshener, **Away** (Street & Finney), 3-5 one-minutes a week, 8-10 weeks; **Aerowax** (Bates), day and fringe night minutes, eight weeks); **International Latex's Nursery** line (Lynn Baker), evening minutes, six weeks, 16 October; **Jell-O Pudding & Pie Fill,** minutes in kid adjacencies, 6 October; **Tender Leaf Tea** (JWT), various segments, in flights between 16 October-3 December, 35 markets; **Lionel Toys** (Grey), half-hour in kid time for railroading special latter part of October.

Spot tv activity out of midwest: **Drewrys Ltd.** (MacFarland, Aveyard); **American Oil** (D'Arcy); **Nicholas of America Zymenol** (Grant); **Betty Crocker refrigerated products** (Knox Reeves); **Kimberly-Clark** (FCB).

Ford via JWT last week started its call for availabilities in connection with the three week factory-money spot radio campaign which starts toward the end of September.

The schedules will run **50-70 spots a week per market,** with three or four stations per market. Obvious objective: introduction of the 1962 Ford lines.

Network radio will also be used a la saturation.

Fm stations that have installed multiplex stereo are disgruntled over the lack of promotion support from General Electric and Zenith.

One of them, located in New England, got so discouraged over the neglect that it discontinued the stereo service at the end of August.

Benton & Bowles' media department was putting the pressure on tv reps last week for responses to a questionnaire dealing with the latest spot pricing policies of their stations.

What the agency's trying to collate are the **rates percentage-wise for such units as 10 seconds, 30 seconds and 40 seconds,** with the **20-second spot serving as a 100% base.** Also the groundrules on preemptions; that is, whether a 20 preempts a 10, or a 40 preempts a 30 plus a 10.

Why quite a number of stations aren't in a rush to furnish the information: **they'd prefer to wait until they can see whether the type of buying for the fall suggests a pattern that might be of guidance in setting up future rates and preemption policies.**

Words of caution reps are passing along with their data to B&B: treat all this as strictly a **temporary expedient.**

Beecham Products may run into a little difficulty to placing its latest piggyback minute commercial in spot tv.

The products involved: **Brylcreem** and **Silver Cream,** a shampoo.

Some of the stations approached have advised K&E, source of the 26-week campaign, that **Beecham would have to buy two 30-minute spots for the products,** unless it were agreeable to be spotted **on the tail end of the late show** where the possibility of triple-spotting would be avoided.

Radio stations and reps have lots of kudos for the post-buy procedure on which the Cream of Wheat team at BBDO Minneapolis has embarked in connection with the cereal's fall schedule.

First the team hosted the reps involved at a **breakfast in Chicago.** Then it split up, going in **different directions for visits to stations.**

The objectives: (1) **review in detail how the Cream of Wheat "bulk" spots should be handled;** (2) find out how the stations can exercise the **best discretion in airing the spots according to local weather conditions;** (3) **answer any questions** and **iron out any problems** that might occur to the stations.

What charms the sellers is that radio rather than being treated as a stepchild is **accorded all the astute treatment and prestige worthy of the medium.**

The cereal's rising sales chart should be proof that the technique pays off.

P&G's Mr. Clean (Tathum-Laird) appears to be on the way of being shorn of his special corporate epaulets and put out in the world of merchandise to pay his own way.

It's all according to the P&G pattern: **Mr. C has had three intensive years of promotion out of the corporate till plus the use of the P&G identity** and hereafter his No. 1 home will be **tv network** and he will be given **doses of spot when the competitive market-by-market situation warrants.**

The next big to-do in the proprietary drug field: the sustained action cold and ache remedy in tablet form.

The theory of this new anodyne development: with the **drug separated by several layers of a slow activated chemical, the relief will continue for say, eight hours,** instead of but a brief period. In other words, the action of the drug **resumes at intervals.**

You'll be hearing about this in the advertising of the **headache remedies,** the **antihistomines** and the **decongestants.**

And it will all, of course, mean lots of new advertising dollars.

It might be wise for agencies to take another look at the relationship between tv network time and program costs so as to be prepared with an updated answer in case a client wanted to know what the offhand drift was.

With the growth of the minute participation on nighttime schedules **the ratio's getting closer to 50-50,** whereas in the days when exclusive or alternate sponsorship was dominant it was **more like 60% for time and 40% for programing.**

In other words, what's been happening is this: **as average lineups reached their peak time costs became more stable, while program costs continued to rise.** Particularly in the new areas, like adult cartoon series, not to mention the other types of situation comedy.

Lestoil won't comment on it but there's a theory circulating in the trade that the Holyoke manufacturer patterns its spot tv buying according to where each tv network fares best in ratings as to each section of the broadcast spectrum.

In other words it buys around **NBC TV shows in the morning,** the **CBS TV soaps in the afternoon** (which must be tough, considering P&G is there in full force) and around the **ABC TV shows mostly at night.**

From the viewpoint of the indnstry's best interests, Nielsen has evidently got itself into a box in using March as typical for seasonal tv viewing.

The average hours of tv usage per week for that month **continue to go down.** During this year's March the **average home watched but 40 hours and 20 minutes, a drop of 8% compared to the previous March.**

Following is a three-year comparison of that March base:

YEAR	% TV HOMES VIEWING	HOMES VIEWING	AVG. HOURS TV USAGE
1959	94.5%	40,200,000	43 hours; 12 minutes
1960	95.6%	43,200,000	44 hours; 56 minutes
1961	96.2%	45,118,000	40 hours; 20 minutes

Ovaltine (Tathum-Laird) has split this year's tv budget 50-50 between network and spot.

The network share is at **ABC TV.** It's the same kind of deal that **Wrigley Gum** bought last season: minutes a la run of schedule.

The way to latch on to the largest percentage of families that spend over $80 a month on food prepared at home is perhaps to buy into a show with youngsters as the main target.

An ARB study, obtained through NBC TV, reveals these programs as attracting the largest and smallest percentages of such $80 a month homes:

PROGRAM	% HOMES	PROGRAM	% HOMES
Matty's Funnies	90%	Make That Spare	39%
Rocky & Friends	84%	House Party	40%
King Leonardo	82%	Verdict Is Yours	47%
Capt. Kangaroo	81%	Lassie	48%
I Love Lucy	80%	Lawrence Welk	49%

Note: **On a national basis an average of 58% of all U. S. families spent more than $80 a month on food prepared at home.**

Daytime sales at CBS TV are, apparently, whirling upward.

The network is telling affiliates that its morning plan (10-12 noon) is **80% sold out for October and November.**

Aside from some odds and ends **ABC TV daytime is SRO.**

TvB's board of directors can look for an impressive turnout of automotive brass at the luncheon it's giving at the Statler Hilton in that city 11 November.

The inference out of General Motors and Ford agencies is this **first occasion for the two towering industries to meet socially** is getting mounting interest from the automotive public relations people who arrange such turnouts, like **Charlie Moore at Ford** and **Tony DeLorenzo at GM.**

It's a first in another way: a **communications trade organization coming to Detroit** to greet an important segment of its customers.

The visiting firemen invasion broke earlier than usual for New York reps.

Stationmen started pouring in right after Labor Day, many of them making their rep's offices a **stopping point between the RAB sales clinic in Haddon Hills, N. J., and home.**

Others romped in to see whether there were any pieces of business on tap around the agencies that they might snag via a personal pitch.

What made the timing a little inconvenient for the reps: the staff were pretty well occupied **putting the finishing servicing touches to accumulated fall business.**

Has radio missed a good bet by shying away from the specialized audience angle and instead persisting in talking only in terms of mass audience appeal?

Some pretty keen media analysts in New York agencies have lately spotlighted the affirmative to this question as a factor that's been **militating against the medium in intramural discussions on media planning.**

The point they make: stations should realize that **by stressing their status as a specialized audience medium they are in no way minimizing their power as a selling tool for a general audience.**

Parading beauty can mean lots of dollars for a tv station as well as a network.

Witness the proposition that KTTV, L.A., is seeking to sell a couple of big national accounts via Blair's special projects division: **12 features on the International Beauty Congress due in 1962.**

The station would like to have the series' sponsorship **split two ways, with a price tag of $275,000 for each advertiser.**

Sellers of spot radio are still complaining that a goodly ratio of agency buyers are still living in the dim past in their conceptions of how the medium should be bought.

The gripe in essence: instead of regarding the use of radio in terms of **total reach,** these behind-the-timers still measure the medium's value in terms **of individual spots, and buy accordingly.**

Observe the sellers wryly: **these dodos are to be found in the largest as well as in the small agencies.**

If the flow of new orders during the next two weeks maintains its present pace, national spot tv should set an all-time high in billings for a fourth quarter.

This prediction derives from a spot check made by SPONSOR-SCOPE among rep management last week.

The **big gainers from the surge of national business, of course, have been the top 40-50 markets,** but, according to rep reports, the smaller markets have found the going pretty sturdy from among **regional and local advertisers.**

For other news coverage in this issue: see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 64; Washington Week, page 59; SPONSOR Hears, page 62; Tv and Radio Newsmakers, page 72; and Film-Scope, page 60.



OURS: We don't exactly *own* South Carolina, but we claim it as our beat. Our oyster, in a real sense. It opens up for us because we know its business, government, culture, people. People best of all: their likes, dislikes, habits, greatnesses, and strengths. A knowledge growing out of nearly 30 years of operating broadcasting facilities in the capital city. □ This is why we're credited with a 78.7% share of viewing (by Nielsen) in the Columbia Metropolitan Area. Over a quarter million people in the 1960 Census, largest in the state and second only to Charlotte in *both* Carolinas. And our 1526-foot tower makes more of *all* South Carolina ours than any other station can claim. □ This is another good reason why South Carolina's major selling force is

WIS television NBC/ABC—Columbia, South Carolina

Charles A. Batson, *Managing Director*

A STATION OF **THE BROADCASTING COMPANY OF THE SOUTH**

G. Richard Shafto, *Executive Vice President*

BCS

WIS-television, Channel 10, Columbia, S.C. • WIS Radio, 560, Columbia, S.C. • WSFA-TV, Channel 12, Montgomery, Ala. / All represented by Peters, Griffin, Woodward, Inc.



The Embassy of Norway

His Excellency Paul Koht,
Ambassador to the United States
from Norway, and Mrs. Koht,
prepare to greet their dinner
guests at the Embassy . . .
another in the WTOP-TV series
on the Washington diplomatic scene.

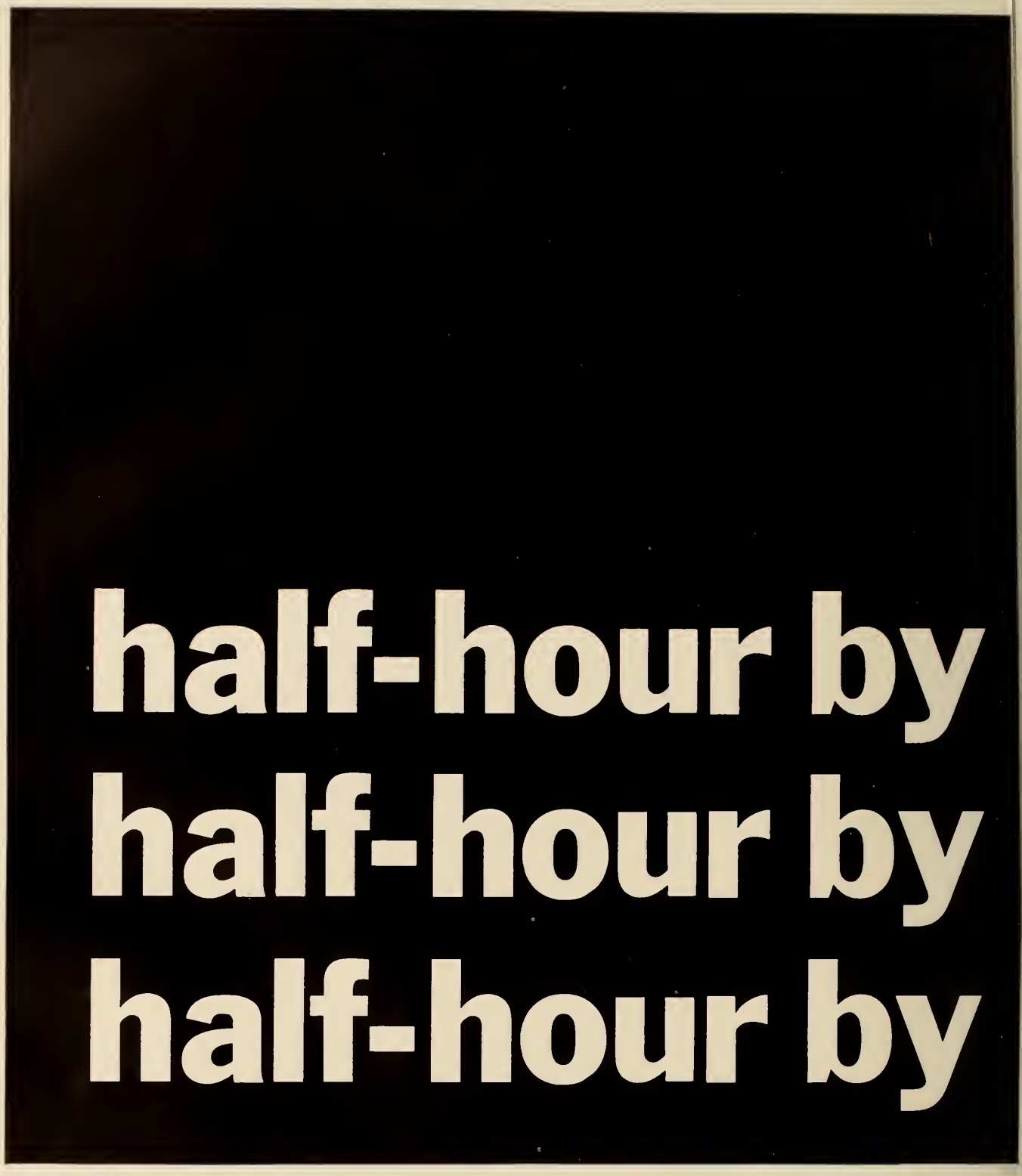
WTOP-TV 9
WASHINGTON, D. C.

Represented by TvAR

POST-NEWSWEEK
STATIONS A DIVISION OF
THE WASHINGTON POST COMPANY

Photograph by Fred Maroon





Who's watching what when? The latest National Nielsen* says that half-hour by half-hour during the nighttime telecast week, ABC-TV programs showed their competitive strength so: ABC-TV took 39 out of 51 firsts and seconds. More firsts, that is, than Nets Y or Z. More seconds than Nets Y or Z. And, obviously (and importantly), less thirds. Looks like you, too, can have a good time on

ABC Television

*Source: Nielsen National TV Report, Average Audience, all sponsored time periods, two weeks ending Aug. 20, 1961; Mon. thru Sat., 7:30-11 PM, Sun., 6:30-11 PM.

THE NEW LOOK IN KID SHOWS

'Uplift' in standards of children's programs for '61-'62 season—Toy makers return to the tv networks

The ungloved brickbats showered on children's programs by FCC Chairman Minow at the NAB Convention evidently has produced results. Many observers agree that Minow's strictures forced broadcasters and package producers into a more realistic appraisal of televiewing by children and youth.

Kid shows in the 1961-'62 schedule, by and large, will place more emphasis on what might be described as *ed-u-tainment*, an amalgam of education and entertainment. Broadcasters have taken resolute measures to eliminate or minimize children's programs which smack of excessive violence and mayhem.



'NEW ADVENTURES of Pinocchio,' animation series using new form of stop motion puppetry to start on video stations this month

Television medium beefs up the I. Q. in fall kid programs





TYPICAL OF KID SHOWS on local stations across the country currently spreading entertainment and enlightenment are Pat Gray (l) commentator on 'Young People's World' at Taft's WBRC-TV, Birmingham, Ala. and Sonny Fox, who conducts the highly successful 'Wonderama' series on WNEW-TV, N. Y. Fox also launches a new children's program, 'On Your Mark' over ABC TV this month, a fully-sponsored series

In fact. more than token service will be given to improving kid shows. according to a SPONSOR editor's soundings made last week. It may. if all goes well, turn out to be the golden age of viewing for the moppet set. in the opinion of industry experts. Golden. for many reasons. For example:

- More toy commercials than ever before, with the pendulum swinging back to network advertising.
- More soft sell in commercial copy aimed at the kids.
- More sales of children's programs including news for the juvenile set.
- More ideals and goals delineated in children's programs.
- More children watching television because of population explosion.
- More parent supervision of what children watch on television.

In short. predictions are for a healthier climate with less grousing on the part of parents and Washington Solons.

It's boom time at CBS TV for children's programs. according to Joseph Curl. daytime sales manager. *Captain Kangaroo* with Bob Keeshan is fully sponsored in 13 out of 20 quarter hours. A children's version of *Video Village (Video Village Jr.)* is a new Saturday program 50% sold. *Mighty Mouse* is sold out. Kellogg has sole sponsorship of *Magic Land of Allakazam*. Nestle is sponsoring *Roy Rogers*. Nabisco has *Sky King*. Later. CBS TV will bring in *Flicka*, already 75% sold. CBS TV's proudest achievement, indubitably, is *Captain Kangaroo* in the children's field, a program that reportedly meets with the unstinted blessings of the FCC hierarchy. Said Keeshan. frequently hailed as "the modern Pied Piper of Tv": "There's some justification for Minow's remarks. There is both good and bad on the airlanes. There are areas which could stand improvement."

Keeshan took to task local station managers who program horrible reruns and cartoons with violence but, worst of all, in his estimation, were the phoney ad claims on kids shows. "The hard sell on children's programs is irresponsible. but it is catching up with them." he said. "Parents are finally beginning to resist."

With seven new shows being added to its list of children's programs, NBC TV is confident that the new season will set the industry standard "for this most important area of programing." Mort Werner, vice president. programs. NBC TV. told SPONSOR. The web's children's shows include *1, 2, 3—Go!*, *Update*, *Walt Disney's Wonderful World of Color*, *International Showtime*, *Pip the Piper*, *Bullwinkle* and *Kukla and Ollie*.

The new children's programs. Werner declared, mark a new high in creativity, information and entertainment. *Kukla and Ollie* has been sold to General Mills, Robert McFadyen, NBC TV manager of daytime sales, said. As for the weekend array of children's shows. approximately two-thirds have been sold to date, McFadyen estimated.

New approaches in children's programing are also being demonstrated at ABC TV, Edward Bleier, vice president in charge of tv daytime sales. reported. One of the web's highspots is Jim Hagerty's new concept of news for young people, *American Newsstand* which will follow *American Bandstand*.

Most emphatic on the subject of children's programs is Richard Carlton, vice president in charge of sales for Trans-Lux Television Corp., the organization which distributes the highly-acclaimed *Encyclopedia Britannica Film Library* consisting of more than 700 films encompassing virtually every subject from atomic energy to zoology. Trans-Lux also handles *Felix the Cat*, the venerable cartoon character, who seldom if ever is involved in downright vio-

lence and other turbulent goings on that disturb the children. In fact in the new series, the sturdy tabby waxes infinitely more intellectual as well as entertaining.

"There isn't a damn thing wrong with programs for children on tv," Carlton told SPONSOR. "What *is* wrong—and it's terribly wrong—is the sweeping condemnation which generalize all people under 18 as 'children.' From the chairman of the FCC on down to the chairlady of the PTA (local branch) you hear that something has to be done to improve television for children. Let's be specific—or there's nothing to discuss. A program at 5 p.m. featuring mayhem and slapstick comedies circa 1938 may be a step toward juvenile delinquency for an eight-year-old—but it's just fine and dandy for a 12-year-old."

Carlton cited *Felix the Cat* at 6 p.m. as perfect for the early supper set but a positive bore for younger teenagers. "So, be specific when you say 'children'." Carlton insisted. The local station, he said, can only try to balance its programing to include something for everybody. It's up to the parents, particularly the mothers, to do the selecting, Carlton maintained. No station, he said, can offer all things to all people at all times, but the chances are that every tv station offers something to somebody at sometime during the day. No matter what the station does, it can never solve this problem, he said. Only one person can control the program—the mother at home. Her task is not an easy one if the children are of different age levels. It is important to remember that the hand that rocks the cradle also controls the tv knob."

There's a sharp ground swell in the buying of better children's programs, Carlton said. He said the *EBFL* series sales was especially rewarding in recent months and that sales of *Felix the Cat* were picking up considerably. He noted that the Westinghouse Broadcasting Co. stations had renewed the *EBFL* series for another five years. "The Westinghouse stations are our best salesman for the Encyclopedia Britannica series," he declared.

Agreeing with Carlton that chil-

(*Please turn to page* 48)

Sponsors and program builders cut 'evils'

Heaviest tv campaign for toy industry also features list of rules formulated by Mel Helitzer, director of advertising and public relations for Ideal Toy Corp.

1. The commercial must be honest.
2. The toy must show true play value.
3. The commercial must excite the imagination of the child.
4. The commercial must not be offensive to parents.
5. The commercial should have a catch phrase in it, if possible.
6. Jingles should be sung by a group of children.
7. It should be indicated that the product is immediately available at retail establishments.
8. Whenever possible, a parent should be shown in the commercial participating in the child's activity.
9. Avoid suggesting that a child will have any feeling of inferiority if he doesn't acquire the product.
10. The price of the product should be shown or mentioned as an informational service to the parent.

'Felix' Cartoon to be toned down by producers

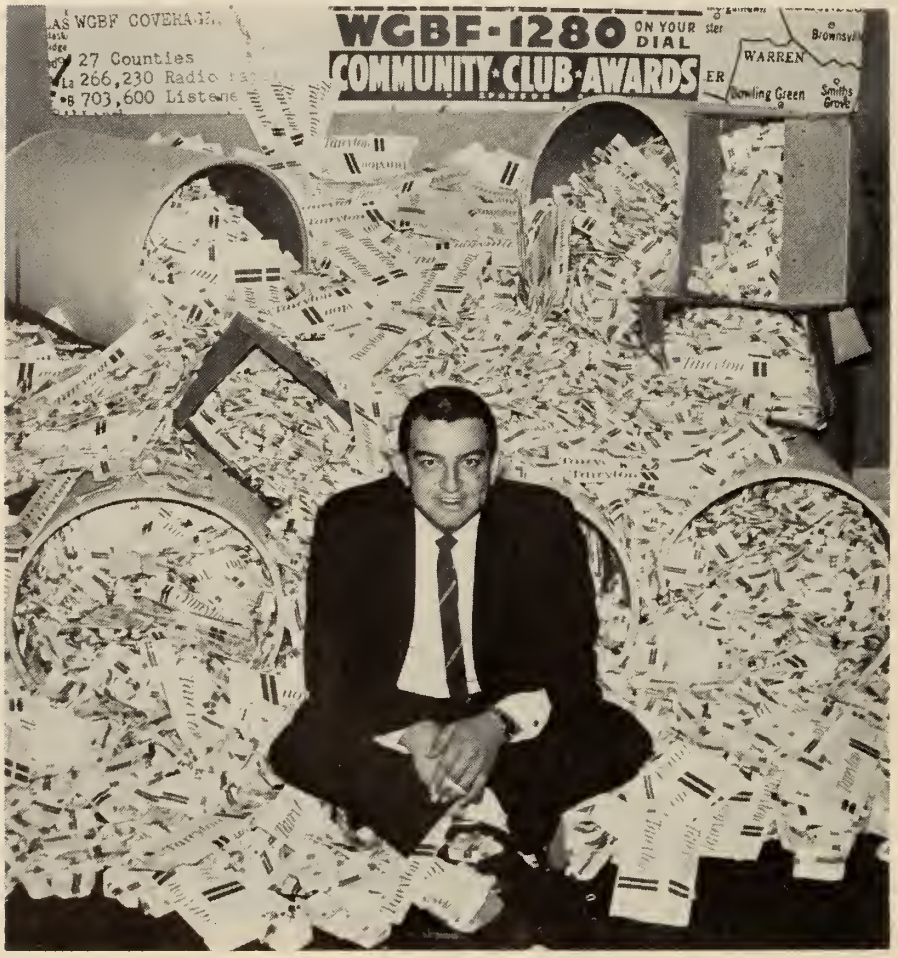


New story lines for 'Felix the Cat,' tv cartoon series, bearing in mind emotional welfare of kids, will be of such nature as not to frighten children

CCA LURES NEW RADIO MONEY

Community Club Award proves to be an effective merchandising aid, bringing in $11 million since 1955

American Tobacco, Pepsi, Coke, A&P stores are among largest of 10,000 advertisers who've bought CCA



PROOF OF PURCHASE by the bushel, which poured in during American Tobacco's 1960 CCA drive on WGBF Evansville, Ind., surrounds F. L. Cantanese, district mgr., American Tobacco. The company has been using CCA for five years

A merchandising-promotion technique which actually can operate independently of media, is proving to be a successful tool for wooing new business to radio. Community Club Awards, a plan by which advertisers can measure proof-of-purchase through women's clubs participation, has been bought on about 200 radio stations by thousands of advertisers, including such giants as American Tobacco, Pepsi Cola, Coca Cola, and A&P food stores.

CCA estimates that $11 million in new radio business has been brought to the medium via its program in the last five years.

What is CCA? John Gilmore, president of the Westport, Conn., operation, calls it a "merchandising aid, which can operate with or without media." His organization doesn't put this plan into operation, bu rather sells an operational blueprin to stations, and assists the stations i effectively using it.

CCA organizes all women's club in a community and offers good-size cash awards for the clubs collectin the most sales slips or proofs-of-pur chase of participating sponsors ove a 13-week or 17-week cycle.

American Tobacco Co. now in it fifth year of CCA campaigns is fa and away the most extensive user o these programs. Although cage about giving out results, the clien has been increasing its CCA budge gradually, after each audit of results

American Tobacco has created a CCA department within its organi zation. The money that is spent on CCA campaigns comes, not from advertising revenue, but from mer chandising funds. American Tobac co's CCA campaigns are placed through the Lawrence Gumbinner agency.

American Tobacco usually buys 12-18 spots per week per station, at card rate, 13 or 17 weeks in length, plus a 15% premium charge for CCA service, a CCA spokesman explained.

Each CCA station involved in an American Tobacco campaign makes weekly reports to the company and to CCA. Random samples of these re ports indicate the type of results American Tobacco has with the cam paigns.

A report from the CCA director at WSPD, Toledo, for a 13-week period reads:

"No. of cartons: 12.927 @ $2.50 equals $32,317.50.

"No. of packs: 74,408 @ $0.25 equals $18,602.00.

"Total in dollars: $50,919,50."

A one week report from WGBS, Miami CCA director shows results as follows:

"No. of cartons: 6,902.

"No. of packs: 33,775.

"Two new outlets opened."

On the local level, 40% of CCA clients are non-radio users, including high-priced women's and specialty shops, diaper services, mortuaries, shoe repair equipment concerns, farm

equipment manufacturers, and a host of other foreign-to-radio operations.

Another unique category is schools, mainly business and beauty schools. What they usually offer are bonus slips for visits through the schools, not to mention enrollment.

Duke University's athletic department used CCA to sell subscriptions to its basketball schedule, and had over $56,000 in increased sales.

som fruit juice containers, 71,232 Velda Dairies milk cartons, and $3,347,837 in Food Fair supermarket cash register tapes.

U&I sugar, which took part in a KCPX, Salt Lake City, campaign, had a return of empty sugar sacks which represented purchases of 475 tons (over 47 railroad carloads) in 13 weeks.

A WFBM, Indianapolis campaign

ing, at a large local hotel, inviting the presidents or chairwomen of all the areas women's clubs. The ladies are told that if they participate in CCA they can win cash awards for their organization or favorite charity.

Participation involves organizing club members to collect various proofs-of-purchase of products of the advertisers connected with the campaign. To this kickoff meeting, usual-

HOW CCA WORKS, WHAT IT COSTS IN A NUTSHELL

Q. ***WHAT IS CCA AND HOW DOES IT WORK?***

A. CCA is a "proof of purchase merchandising and promotion aid." Here's how it works. CCA organizes all women's clubs in a community and offers good-sized cash awards for the clubs collecting the most sales slips or proofs of purchase of products of participating sponsors. The usual campaign length is 13 weeks or 17 weeks. Advertiser schedules for those wanting to participate, are sold at a premium rate. The station conducts the campaign itself, and often reports on a weekly basis to advertisers as to the results.

Q. ***WHAT DOES CCA COST THE STATION?***

A. The copyrighed CCA plan is sold to the station, on a franchise basis, for 15% of the station's gross revenue of monies collected by CCA participating advertisers after prize money, agency and rep commissions are deducted. It is up to the station to hire a CCA director, print the Buyers Guides (in which advertising space is sold to the participating advertisers) distribute the guides, and hold the kickoff meetings and breakfasts.

Q. ***WHAT ARE THE GENERAL RESULTS OF A CCA CAMPAIGN?***

A. On the station side, first and foremost, CCA campaigns have brought in new-to-radio or new-to-a-station business. The program also acts as an audience builder in that the Buyer's Guides (which every participating woman has) is a walking advertisement for the station. Tag lines at the end of commercials, offering extra bonuses, etc. also tend to increase audience. On the advertiser side, aside from providing a new means of proof-of-purchase measurement, in many instances these campaigns have opened up new outlets for products. After campaigns conclude, many advertisers reported that sales in these areas tend to remain on upgrade.

Another fairly heavy user has been newspapers, half of which use CCA through stations which they own, but the other half using a competitive medium. Charge cards, movie chains, banks, motor boat and heavy machinery companies, have also made use of the plan.

What about other results? A 13-week campaign last fall on WGBS, Miami, brought in a "proof-of-purchase" pile that included: 72,897 Wise potato chip bags, 1,051,468 Coca-Cola bottle caps, 20,081 Orange Blos-

brought in a return of more than 200,000 packs of Lucky Strike cigarettes, 80,000 cartons of same, and more than 50,000 meat wrappers of Stark and Wetzel products.

Gilmore estimates that of the new business which CCA brought into radio, 70% represents dollars that the station might not have had, i.e. advertisers who are either buying other stations or heretofore have not been on radio.

How does a station use CCA? The first step is to call a breakfast meet-

ly held six-to-eight weeks before the radio drive, are invited 10 or 12 of the leading advertisers.

When the meeting is over, and the women, by a show of hands, indicate their interest, the advertisers then have a chance to buy in, so to speak, by purchasing, at premium rate, a saturation radio campaign on the station.

These advertisers are listed in the "Buyer's Guide" which the station prints, and distributes to the club women participating. The campaigns

are either 13 weeks in length or 17 weeks. If the campaign is 13 weeks long, weekly prizes are awarded for 12 weeks. and at the end of the campaign grand prizes are presented.

To qualify for a prize. a club must turn in more proof-of-purchase than its competitors. On even numbered weeks, prizes are based on dollar volume per capita, on odd weeks, they are based on dollar volume.

The grand awards are given half for dollar volume, half for per capita. Usually the station will pay to those clubs that haven't won a single award during the campaign one dollar per thousand units of proof-of-purchase.

There are from five-10 prizes given weekly, roughly 70-100 prizes awarded during the campaign.

To coordinate the clubs for the station a CCA director is appointed. "She is usually a club-type woman herself, one that understands clubs, and can talk to the membership in their own language," explained Gilmore.

Basically, what the station gets out of CCA is new business, a chance for audience build-up via on-the-air promotion of winners, and station advertising through buyers guides.

What the advertiser gets is additional mileage on his radio buy and a chance to measure sales through proof of purchase. In many many instances, advertisers have benefited through increased distribution. This occurs when women "put pressure" on storekeepers, supermarkets, etc. to stock the products that count in the contest.

Right after the kickoff meeting, CCA sales people work in conjunction with station people in making presentations to advertisers. The CCA man sells the advertiser on the overall procedure but it is the station salesman that must do the actual selling.

The buyers guides are distributed to the participating clubs a week before the air campaign begins.

At present there are 184 stations franchised by CCA on per campaign contracts. However, there is a considerable turnover of stations. Stations with franchises have a first refusal 30-day option on the next campaign. There are usually an average of 225 stations using CCA a year, but only 185 at a time, so far.

Some stations, such as WITH. Baltimore, and WXEX, Richmond, have continuous CCA campaigns, having their kickoff and payoff meetings on the same day.

Gilmore estimates that in the last six years, about $6 million in award money has been presented to women's clubs.

One of the major features of the CCA program is the "Buyer's Guide" which is published for use of participations by the station. The guide features a photograph of the station's CCA director. and where she can be reached. Following this is a set of rules and regulations and an explanation of what the prizes are and how they can be won.

The remainder of the brochure consists of full-page ads taken by the advertisers involved in the program. Each ad tells what products will give bonus points, what to save from each product (label, carton, sales slip, etc.) and in some cases, where you can buy the product.

In some instances, an ad will read "$1,000 CCA credit if you can convince your grocer or super market to stock so-and-so's crackers."

The bonus offers are just slips of paper. What really counts in the overall tally is the exact proof of purchase.

Also scattered throughout the guide are pictures of the station's personalities, and "house" ads, on behalf of the station's format or shows.

The guide is distributed to club women, their neighbors. relatives and friends, via the woman's club chairman in charge of the CCA project. Press runs of these pamplets have ranged from 2,000 in a town the size of Keene, New Hampshire, to a quarter of a million in Los Angeles.

In addition, an overall campaign guide is presented to the station which goes through the CCA method, step by step. This copyrighted technique, in essence, is what the station buys from CCA.

What does it cost the station? CCA charges franchised stations 15% of gross revenue attained from the campaign, after deduction of prize money and agency and/or rep commissions.

CCA was founded in 1954. This year. Gilmore set up a CCA international company which is operating in Australia, Canada, and Puerto Rico. Bill Carpenter, a co-founder of CCA, is president of the international arm.

Gilmore has successfully operated CCA without media, in a recent test in Bridgeport, Conn. But, nearly everybody connected with the organization is radio-oriented, and this has been the logical medium in which to sell the program. At present, CCA sales people are getting more heavily involved in selling the plan to tv stations. There are now about 20 tv stations running CCA campaigns.

AT THE OUTSET of a station's CCA campaign a kickoff breakfast is staged, here by WGST station executives, at which presidents of women's clubs are invited



Current, future trends aired by network research directors



Fred Pierce (ABC)

"We're carrying studies of how many homes reached how often a step further—to pinpoint how many of these family units are 'primary' prospects, i.e. users of the product —heavy or light—vs. non-users"



Jay Eliasburg (CBS)

Sees the ARF Audience Concepts Committee report on inter-media research as pointing direction for future studies. Eliasburg sees good prospects for getting away from "misleading" use of exposure in inter-media comparison



Dr. Thomas Coffin (NBC)

Notes intensification of inter-media competition, brought on largely by "hurting" magazines striking back at tv. Now that ARF has pointed to perception as the level at which to compare media, he looks for improved methods

Net tv research shift in the wind?

Future net tv research will place heavy emphasis on inter-media comparison, based on reaction to ARF study

As for day-to-day, net vs net research, audience "product profile" comes in for considerable attention

Indications are that network tv research will be shifting some of its heavy artillery away from the internecine struggle of network vs network to the broader conflict of medium vs medium.

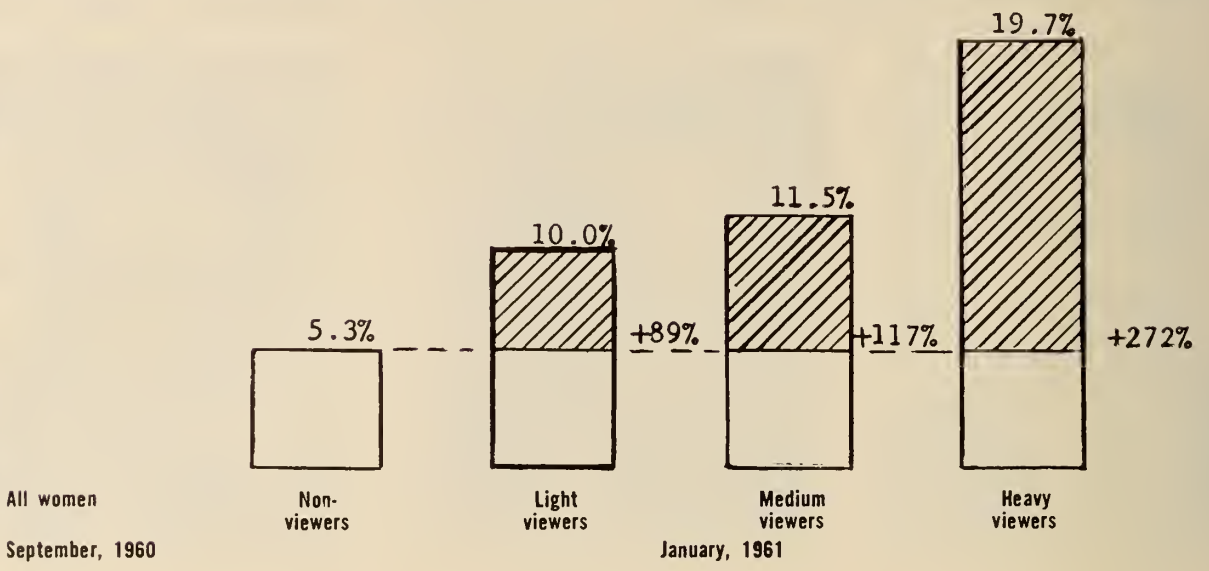
"Magazines have been hurting, and are responding to their problems by hitting harder and harder at tv." states NBC research director Dr. Thomas E. Coffin by way of explanation for the trend. He cites the beefing up of magazine promotional organizations and magazine support of the Nielsen Media Survey as cases in point.

The direction to be taken by research into relative effectiveness of the media may to a large extent have been determined by the recently published findings of the Advertising Research Foundation's Audience Concepts Committee. In that report, titled "Toward Better Media Comparisons," the most significant conclusion drawn by the panel was that the best starting point for inter-media comparisons is at the perception level (i.e. actually seeing or hearing the advertising).

The report allows that the advertiser's goals reach beyond perception to communication and, ultimately, sales response. Based on the development of advertising research to the present time, however, perception studies make the most sense as an immediate target, according to the ARF committee.

In agreement that the ARF report represents one of the most significant developments in present-day tv research, with the reservation that it does not go far enough, is CBS TV director of research Jay Eliasburg.

ABC TV shows scatter plan can score in brand recall



MEMORABLE IMPRESSIONS of the Brillo message were delivered by an ABC TV scatter plan, according to a national survey by AIM. Among those able to identify a Brillo slogan tv viewers predominated

He finds heartening the report's probable contribution to getting away from what he calls the "misleading" use of ad exposure alone as a basis of media comparisons.

Further, Eliasburg has come to the defense of the ARF findings against the critics. For instance, to the claim that perception measurement would be contaminated by memory, he replies that the committee certainly took into consideration the memory problem, but believes it can be solved. He asserts that Alfred Politz, an exponent of this criticism, faces the same problem with his firm's ad page exposure measurements, yet must feel the results it produces with this method are valid.

NBC researchers infer from the ARF committee findings that exposure-level studies purporting to compare effectiveness of the media are invalid. In an "NBC Research Bulletin" issued this past summer, reference is made to the Nielsen Media Service, which, states the bulletin, "measures vehicle exposure and attempts to compare magazines and television at this level." Also cited is the "Ad Page Exposure" research which the magazine industry has employed as a weapon against tv.

(Exposure-level, considered by the ARF committee as too rudimentary for inter-media comparisons, refers to vehicle exposure, i.e. the number of people who make up the medium's audience, or, advertising exposure, limited to those actually exposed to the advertising under surveillance.)

Along with talk of future directions for tv research, such as implications of the ARF study, the networks naturally continue with the more immediate, down-to-earth projects designed to point up the advantages offered by their individual show lineups. For instance, ABC has commissioned Nielsen to examine its tv audience panel in terms of product usage, tying this data in with tv program preference.

Since there seldom is a great difference in ratings from one show to the next, it's important for an advertiser to know more about an audience's "product profile," points out Fred Pierce, director of research at ABC. Smoking was the subject of the first Nielsen study along these lines conducted for ABC, with other product categories soon to be examined.

Additionally, ABC has been arranging for a number of studies of tv's ability to make memorable commercial impressions, whether by program sponsorship or scatter plans. On behalf of Metrecal, Pontiac, Brillo, Dow, etc., surveys have been conducted by AIM, a syndicated service, to determine viewer vs non-viewer consciousness of the advertising message, and in many cases product usage was also checked.

Typical of the results was the Metrecal survey. (This weight control product sponsored a Winston Churchill documentary series on ABC). Over the December, 1960-February, 1961 period studied, awareness was up 14% among viewers, to 0.7% for non viewers; percent of weight control product users who purchased Metrecal rose 23% for viewers, 2% for non-viewers. (For indication of how a scatter plan net tv advertiser can do, see Brillo chart, this page.)

LOVES THAT COUNTRY MUSIC

Cas Walker, Tenn. supermarket chain owner, says country music on radio and tv, helped $750 investment grow to $20 million gross annual business

To hear Horatio Alger, that master weaver of right-is-might success stories, tell it, the road to fame and fortune is cobbled with huge chunks of get-up-and-go, and lots of unwavering determination. In Knoxville, Tenn., however, there is a man whose own success story gives rise to the feeling that Alger should, perhaps, have tossed two more ingredients into his stiff-upper-lip formula: country music, and the power of radio and tv.

The man is Cas Walker, one-time mayor of Knoxville, and current entrepreneur of a flourishing chain of supermarkets. Walker's personal claim to fame and fortune is a story which tells how he ran up a $750.00 investment into a $20 million gross yearly business. And Walker credits the bulk of this fantastic rise to peddling his chain store wares via the broadcast media route, to the tune of country music.

Walker has strong feelings about country music. For his 12 super markets—the majority located right in Knoxville, and one each in Morristown, Tenn., Midtown, Tenn., and Pennington Gap, Va.—he's spending over $30,000 a month on local radio and television stations. All of it goes exclusively to country music and folk songs programing, seven days a week, 52 weeks a year.

Why country music? "Well," says Walker, "in my estimation, about 20% of the people like these types of music, even if they don't admit it." About the remaining 20% he says, "The other 20% don't like this variety of music and cuss you all the time for using it, which is also good publicity." He adds, with a philosophical shrug, "as long as you are honest and run a legitimate business, adverse publicity will help instead of being harmful."

Walker's fondness for this mode of advertising goes back some 30 years and is based on hard, cold sales figures and facts. Take the year 1935, for example, the year Walker went back to radio after resolving the financial difficulties of those deep depression years—1933 to 1935—a trying period when he was forced to cut back all the country music advertising which he had started in 1929. In October, 1935, Walker bought two morning segments of country music on radio, time slotted from 5:30 to 6:00 a.m. and from 11:30 to noon. "Business," says Walker, "picked up from an average of $70,000 per month to better than $170,000 per month—the very first month."

From that time on, he continued to add country music shows and country music spots on both radio and television. With the result: "business has continued to grow," Walker says "practically every month up until the present time." The Cas Walker Supermarkets are, at present, doing a volume of more than $1,700,000 per month, he says.

"Country music lovers." Walker remarks, "are serious., adult-minded people who are loyal customers. And

CAS WALKER, the man who made a million selling his super market wares via radio and tv, to the tune of country music, down Tennessee way, is shown here with his pet hound, Rattler



you get quick results." Walker claims he can offer something on radio at 8:00 a.m. and have someone in the store asking for it by 8:30 a.m.

Along about 1953, in an attempt to attract a larger share of the food volume in the Knoxville area, the Cas Walker Supermarkets switched a small portion of its advertising budget to the then new, and only, television station in Knoxville. This first venture cost Walker something like $121.50 a week for a period of four months. During the two years that followed, he increased the tv billings by more than 850%.

A year later—in 1954—the supermarket chain added its first 30-minute live tv program. Walker, who, back in 1929, did his own announcing when he first ventured into the fairly new medium of radio, also appeared on this first tv show in the company of a selected group of hillbilly entertainers. The popularity of this first tv show brought about a gross monthly business increase of more than $50,000.

This substantial increase resulted in the sponsorship of a second live 30-minute tv show. Two years later, Walker added sponsorship of *The Cisco Kid*, a syndicated film, a half-hour show seen once a week on Tuesday, from 6:30 to 7:00 p.m.

The current broadcast advertising schedule for the Cas Walker Super Markets shapes up like this:

• On WBIR-TV, Knoxville, sponsorship of an hour-and-a-half live tv show with country music entertainers, five days a week, Monday through Friday, from 6:30 to 8:00 a.m. (Walker, endowed with a flair for showmanship, P. T. Barnum style, emcees this show himself most of the time.)

• On WATE-TV, Knoxville, spon sorship of a live half-hour show, witl country music entertainers, thre nights a week, 6:45 to 7:15 p.m.

• On WIVK, Knoxville, an all country music radio station, spon sorship of a daily half-hour show noon to 1 p.m. five days a week This is backed up by a spot an nouncement schedule sprinkle throughout the day on this station.

• On WSWV, Pennington Gap Va. (Lee County Broadcasting Co Walker owns half interest in this sta tion) a spot announcement schedule

Commercials on tv take the form of slides, animations, films and live personal appearances.

The results of the tv exposures, says Walker, have been outstanding As examples, he cites these instances:

(*Please turn to page* 53)



HERE is how Walker makes dual use of his newspaper space. Sandwiched in between the victual ads, is a cartooned poke at the newspaper editor, center of the civic issue opposed by Walker. The idea: why not give Mrs. Housewife civic food for thought while she decides between fish and fowl

FM STEREO'S PROMO PUZZLE

With "infinitesimal" number of sets able to get multiplexing, real problem is right marketing formula; KPEN tie-in with set dealers draws praise

If ever an industry problem demanded the most imaginative and creative efforts of the best marketing, advertising, and promotion brains in the country, it is the puzzle posed by the 1 June decision of the FCC to permit FM stereo multiplexing.

More and more it is becoming apparent that the technical and engineering excellence of multiplexing is not the question.

With an estimated 20 fm stations now broadcasting fm stereo and between 70 and 80 expected to be multiplexing by 1 January, enthusiasm for the sound qualities of the new system is at a high peak, at least among station men, engineers and music buffs who understand the principles involved.

New York's pioneer fm station WQXR-FM, on the air since 1939, is one of the best known to announce new multiplex schedules. WQXR-FM, now broadcasting 10 hours of fm stereo weekly, will step up its schedule to 12 hours in October with the addition of weekly concerts by the Boston Symphony, according to Elliott M. Sanger, exec. v.p. of the New York Times outlet.

Unlike certain other fm stations which have had a disillusioning experience in trying to attract sponsors for multiplex broadcasts (WKFM-FM Chicago is rumored ready to drop its 16 hours of stereo) WQXR-FM has succeeded in lining Fisher Radio, London Records, RCA Victor, Angel and Capitol Records, and H. H. Scott as sponsors for its present fm stereo schedules and Air-India and Harmon-Kardon for its Boston Symphony broadcasts.

For many fm stations, however, the problem of sponsorship of multiplexing is a continuing headache ("They want us to underwrite the cost of their conversion to stereo" complains one set manufacturer), and is a major factor in the complex stereo marketing puzzle.

Other factors: public ignorance about stereo, and the infinitesimal number of receivers now equipped to receive fm multiplexing.

Despite the upsurge in sales of stereo recordings in the past three years, most radio set owners are still confused about what stereo is, say industry experts, and terms such as monaural, binaural, hi-fi, and multiplexing are adding further to the confusion.

L. P. Sandwick, v.p. Pilot Radio, believes that only imaginative station-set dealer co-operation can supply the public education necessary to put fm stereo across, and cites the example of KPEN(FM), San Francisco, as an outstanding example of this.

KPEN(FM) has synchronized its stereo schedules with set dealer drives for in-store listening, and has been particularly careful to program in a way which shows off stereo quality to those who are unfamiliar with it.

Thus, KPEN(FM) selects recordings, mainly popular standards, which dramatically separate the two-speaker signals (a Nichols-May recording in which Mike's voice comes out of one speaker, Elaines' out of the other, was cited by Sandwick as a good example). Once the in-store listener has clearly recognized stereo values, then but only then does KPEN(FM) switch to more classical selections.

In-store enthusiasm for the KPEN (FM) demonstrations (and for stereo sets or adapters) has been high, says Sandwick, but in other cities where stations are less careful to dramatize stereo advantages, "customers melt away out of the showrooms, after only a few minutes."

Incidentally, retail marketing experts seem unanimous in voting for the term "Fm Stereo," rather than multiplexing, as a label for the new system. "Don't confuse people more than they are already," they say.

As one step in the process of elimi-

"A Milestone but—" WQXR's Sanger

In announcing WQXR-FM's new schedule of 10 hours weekly of stereo multiplexing, Elliott M. Sanger exec. v.p. of the pioneer New York Times FM station called it a "milestone in broadcasting" but warned of problems. Higher equipment costs are necessary for fm stereo operations, but no rise in time rates seems possible, emphasizes Sanger.



nating confusion, WQXR-FM in announcing its schedule of fm stereo, simultaneously announced that it was discontinuing its AM-FM stereo broadcasts which had been on the air since 1952.

Meanwhile, despite mounting evidence that a vast and imaginative public education job must be done before fm stereo reaches its potential, optimistic statements about the future of the new medium continue to come from many phases of the industry.

Edward R. Taylor, executive vice president of Motorola and chairman of the Consumer Products Division of the Electronic Industries Assn. believes that fm stereo will open a "substantial new market" for set manufacturers.

Taylor cautioned set makers however, against rushing on the market with "unsatisfactory and untested products" which might alienate the public. He feels that fm stereo can "bring back home listening for many persons who in recent years have largely confined radio reception to the auto or portable set," and says that it will "doubtless provide a new stimulus "for the sale of radio phonographs.

John F. Meagher, v.p. for radio at the NAB, addressing a convention of radio retail dealers in Chicago expressed confidence in the future of fm stereo but placed the burden of responsibility on manufacturers and distributors of fm stereo receivers. Said Meagher, "success depends in large measure on how aggressively and cooperatively manufacturers, distributors and dealers are willing to work with fm broadcasters."

Zenith and General Electric which manufacture multiplexing equipment for stations have been under particularly heavy pressure from broadcasters to back fm stereo drives. (See SPONSOR-SCOPE).

However, most industry experts feel that not merely the equipment companies but all set manufacturers, and to some degree, record companies must be involved in the stereo drive.

And all agree that it will take a high degree of imaginative and cooperative marketing to put the beautiful new baby across.

TV EXPENDITURES

TvB figures for the first half of '61 show combined gross time billings, net and spot tv, up 3.7% over '60

Added expenditures by food, grocery products and cosmetics and toiletries account for brighter picture

A comparison of tv spending by industries during the first half of this year and last suggests that recession psychology retained a hold on the consumer during the '61 period.

TvB gross time figures showed substantial increases in ad monies for everyday food and grocery items and fair-sized decreases in spending to push clothing, products for the home and automobiles (see box below).

Total television gross time billings for both network and spot in the first six months of 1961, according to TvB, were $675,796,472. Last year, during the same period, the billings came to $651,516,077.

The biggest contributor to this new glimmer are the food and grocery product industries. The total gross time billings, in both net and spot by this group, in this period, accounted for a total of $156,829,230, an increase of 8.3% over the $144,766,075 expenditure during the same period last year.

The second highest buying group during this time was the cosmetics and toiletries group whose billings totalled $72,279,095. Compared with the group's billings last year which totalled $72,248,550, this represents a very slim .04% increase over 1960.

Although a number of product advertisers listed in the chart on this page cut back on tv advertising expenditures this year, there were a few who bolstered their belief in the medium with increased buys.

Among them (aside from those list-

Some spent less, others more over 1960

THESE INDUSTRIES SPENT MORE:

PRODUCTS	1961* TOTAL TV	1960* TOTAL TV
Confections & Soft drinks	$ 31,688,226	$ 26,202,331
Dental Products	25,488,980	19,795,180
Food, Grocery Products	156,829,230	144,766,075
Household Laundry Products	50,031,947	43,405,994

THESE INDUSTRIES SPENT LESS:

Automotive	30,366,598	39,074,442
Clothing, Furnishings, Accessories	9,269,675	11,669,628
Household equipment, appliances	7,227,218	9,830,579
Household furnishings	3,583,835	5,542,590

* Source: TvB-LNA/BAR—TvB-Rorabaugh

MIRROR CAUTIOUS CONSUMER

ed in the box on the preceding page): Amusements and entertainment; building material. equipment. fixtures, etc.; consumer services; household paper products: notions; publications sporting goods, bicycles and toys and stationery and office equipment.

Among those who spent less: ales, beer and wine, chemicals institutional; garden supplies and equipment; hotels, resorts and restaurants; household cleaners, cleansers, polishes and waxes: household general; pet products; television. radios, phonographs, and musical instruments; tobacco products and supplies; transportation and travel; watches, jewelry and cameras; and miscellaneous products. etc.

A number of sponsors switched advertising strategies during the first half of this year, as compared to the same period last year, by taking ad monies away from spot in favor of a heavier splurge in network buying.

The amusements and entertainment group, for example, spent $957,000 in spot from January through June. 1960 and only $143,517 in net. This year, for the same period. the expenditures in total gross time billings ran $759,000 in spot. and $797,270 in net.

On the other hand. however, the dentrifice group which this first half, spent over $2 million more in total tv than during the same time last year, put the extra money in spot. The spot expenditure for the January through June 1960 period added up to $4,846.000 and for the same period this year, $7,785,000. The money spent in network this year—$10.178.-280—stayed pretty close to the amount spent last year—$10,710,313.

Cigarette advertisers this year took money away from spot and added more to network. During the first half of this year, that group spent $14.052.000 in spot while $17,598.-000 was spent during the same time last year. In net, the amount spent added up to $36,175,564 this first half this year as compared to $33.-541,456 spent last year for the same period.

Tv gross time billings, first half, 1961

PRODUCT	TOTAL TV	SPOT TV**	NETWORK TV*
Agriculture	$ 1,856,242	$ 725,000	$ 1,131,242
Ale, Beer & Wine	28,786,532	25,574,000	3,212,532
Amusement, Entertainment	1,556,270	759,000	797,270
Automotive	30,366,598	8,546,000	21,820,598
Building material, Equip. Fixt.	9,208,389	982,000	8,226,389
Chemicals Institutional	113,112	.....	113,112
Clothing, Furnishings, etc.	9,269,675	6,003,000	3,266,675
Confections, Soft Drinks	31,688,226	18,912,000	12,776,226
Consumer services	20,578,870	9,030,000	11,548,870
Cosmetics, Toiletries	72,279,095	28,925,000	43,354,095
Dental products	25,488,980	8,993,000	16,495,980
Drug products	65,923,633	21,321,000	44,602,633
Food, Grocery	156,829,230	91,819,000	65,010,230
Garden supplies, etc.	958,170	664,000	294,170
Gasoline, Lubricants	19,724751		8,800,751
Hotels, Resorts, Rest.	370,000	370,000	.....
Household cleaners, etc.	34,241,882	14,412,000	19,829,882
Household equip., appl.	7,227,218	2,161,000	5,066,218
Household furnishings	3,583,835	1,005,000	2,578,835
Household laundry prods.	50,031,947	24,006,000	26,025,947
Household paper prods.		3,166,000	7,648,837
Household general	7,798,796	3,148,000	4,650,796
Notions	117,042	88,000	29,042
Pet products	7,975,637	3,898,000	4,077,637
Publications	2,811,240	1,707,000	1,104,240
Sporting goods, bicycles, toys	3,057,790	1,320,000	1,737,790
Stationery, office equip.	869,990	130,000	739,990
TV, Radio, Phono, Musical instr.	1,333,379	318,000	1,015,379
Tobacco products, supplies	55,415,624	15,863,000	39,552,624
Transportation, Travel	2,575,829	2,542,000	33,829
Watches, Jewelry, Camera	8,256,597	942,000	7,314,597
Miscellaneous	4,687,056	3,674,000	1,013,056
PRODUCT	**675,796,472**	**311,927,000**	**363,869,472**

* Source: TvB/LNA-BAT
** Source: TvB/Rorabaugh

SPONSOR ASKS:

HOW CAN A STATION BUILD RATINGS WITH PUBLIC SERVICE PROGRAMING?

Those answering this week's question are:

- **Joe M. Baisch,** WREX-TV, Rockford, Ill.
- **Robert C. Mulhall,** WOI-TV, Des Moines
- **Thomas S. Bretherton,** WTOL-TV, Toledo
- **John A. Comas,** WSJS, Winston-Salem

Joe M. Baisch, *v.p. & general manager, WREX-TV, Rockford, Ill.*

In my experience, remote telecasts of events having high community involvement are the best means of building audiences via public service. Properly handled they are proven audience pullers. But beyond that, remotes stimulate great feelings of loyalty and a sense of appreciation



Remote telecasts of events with high community interest are best means

in the people. They make viewers feel that the tv station is an integral part of their community with an intense interest in the matters closest to their hearts. They meet local needs.

For these reasons, WREX-TV programs many remotes. For example, in one week last May, this station presented four "local spectaculars" in one week: Saturday, May 27, *Rite of Ordination to the Priesthood;* Sunday, *Special Memorial Day Services from Court St. Methodist Church;* Tuesday, *Memorial Day Parade;* Thursday, *Graduation Exercises* of two high schools.

When WREX-TV does a remote, the response is immediate and enthusiastic. There is a tremendous increase in phone calls and mail from throughout the station's service area, congratulating, commending and expressing other favorable reaction. Another sign is an influx of letters and phone calls before an outstanding local event.

But let's get down to ratings, as so many people do nowadays. In the case of the W. Rockford H. S. Commencement, which ran from 9 to 10:45 a.m., we have the May-June 1959 ARB covering the program. The average rating for the commencement was 13.4, many points above the regular daily figure: *On the Go*, 11.7; *Sam Levinson*, 9.3; *Top Dollar*, 11.4. The competition: *Dough-Re-Mi*, 1.3; *Treasure Hunt*, 2.5; *Price is Right*, 5.2.

In the case of the E. Rockford H. S. commencement which ran from 2 to 3:30 the same afternoon, the disparity is even greater, with commencement pulling double the regular daily figure in many cases. Average commencement rating was 10.6. Average daily rating in time period was 7.0. Competition programing average, 3.4.

The Bishop Lane Remote pulled 12s and 13s—consistently double the regular time period programing, which gets 5s, 6s and 7s. Competition ratings were considerably lower.

Let's examine WREX-TV's policy of presenting these commencements, which may be regarded as unusual programing on Madison and Michigan Avenues. Bringing the West and East High ceremonies to the Rockford area has proven successful year after year by all standards, with viewer mail coming in from aunts, uncles, other relatives and friends and just interested viewers. These writers expressed their thanks because they were unable to attend the exercises because of the space limitations of the theater where they are held. We shall continue this public service effort as long as possible.

Robert C. Mulhall, *general manager, WOI-TV, Des Moines, Iowa*

The proof of the pudding axiom applies to many things, but not to television public service programing. The proof of the program is not necessarily in the viewing. Community-minded program management constantly meets the force of public interest and public necessity on one hand, only to be alarmed by audience apathy on the other. In following the "seek out" mandate, the broadcaster quickly ascertains that what the mass audience wants on television and what it will watch, might be two separate things. Mandate or not, public service programing is a dedication with most broadcasters, and is presented for service rather than silver. We have not yet found the magic which would cause public service programing to be accepted instantly as important by the mass audience. There is no gimmick. One might facetiously contemplate a ridiculous method where in the same regulations which require balance programing would provide for required balanced viewing.



Public service programing best when presented without rating consideration

Public service programing falls broadly into two acceptable or rating strata. The first, the one-time or short series type will achieve viewership since it generally concerns an event or issue over which the public has been pre-aroused. For the sake of brevity we will lump all other into the "hread and butter" type. This represents those pieces of time in which the station places itself in the position of service to the home, agriculture, education, religion, and the host of community social and service organizations with a story to tell or a drive to conduct.

Public service programing should not be relegated but rather given proper time and continuous exposure. In doing this a station reflects a service image which is slowly accepted by the mass audience. WOI-

TV's farm and educational programs show substantial audience increase, but only after continuous exposure and when given good adjacencies.

Since there is an interdependence between stations and community and service organizations, we find that a good image can be sustained through these groups. Well-planned and thorough public service support of these people is usually rewarded by considerable promotion and lip service support for the station.

Audience, and therefore ratings, for public service programing can be increased but only after the audience is impressed with the notion that the station will not be disuaded by low ratings. If the station does not convey the importance of public service programing the audience will not attach this importance either.

Thomas S. Bretherton, *exec. v.p. & gen. mgr., WTOL-TV, Toledo, Ohio*

Invest well and wisely in experienced public service personnel. Furnish them with the tools, the position, and the management backing to get the job done. This, basically, is the public service formula we've established at WTOL-TV, Toledo. Our public service people have been trained to recognize significant community needs and to pick subjects of vital local interest. They coordinate their efforts with the promotion department so that their prospective audience will be properly informed through special previewing arrangements for local press, news releases, tune-in ads and, most important of all, a properly planned on-the-air promotion campaign. When we go after the big ratings, we're competing with the best that the networks have to offer, and we've found that there's little room for the "cloud nine" approach. The emphasis is on creativity, of course, but we're also looking for basic appeal and entertainment value no matter what the subject matter.

Our public service people represent a vital segment of our overall programming structure. And, they've done a significant job. To illustrate, our *Series One* presentations, prime time specials scheduled throughout the year, have attracted more audience than our network programing regularly scheduled in the same time period. *Series One* which has covered everything from Ohio migrant

(*Please turn to page* 48)



WPTF
Raleigh-Durham



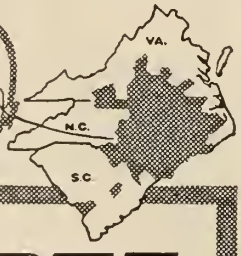
has TWICE as many adult listeners

THAN any other station in the nation's 28th radio market.

Source: 32-county area PULSE:

WPTF	**55.1%**
Station B	**24.1**
Station C	**5.2**
Station D	**9.2**
Station E	**6.4**

NATION'S 28th RADIO MARKET
NIELSEN #2



WPTF
50,000 WATTS 680 KC
NBC Affiliate for Raleigh-Durham and Eastern North Carolina
R. H. Mason, General Manager
Gus Youngsteadt, Sales Manager

PETERS, GRIFFIN, WOODWARD, INC.
National Representatives

WPTF 32-County Area Pulse Aud. Comp., May, 1960

National and regional buys in work now or recently completed

SPOT BUYS

TV BUYS

Colgate-Palmolive Co., New York, will give full introduction to a new product called Away. It has run its test campaign and this expanded promotion calls for an eight to 10 week flight. It will go into scattered markets, depending on distribution, and will start sometime in October. The frequency calls for three to five spots per week per market. Time segment: day and night minutes. Agency: Street & Finney, New York. Buyer: Helen Thomas.

Cluett & Peabody, New York, will go into a spot promotion for its Arrow Shirts. This will open 15 October for an eight week flight. It will use fringe minutes and prime breaks in over 30 markets. Agency: L&N, New York. Buyer: Marion Jones.

Beecham Products, Clifton, N. J., has a campaign planned for Brylcreem to start 2 October. There probably will be 40 to 50 markets involved in a flight of nine weeks. Time segments will be late night and early fringe minutes. Agency: K&E, New York. Buyer: John Timco.

Texaco, Inc., New York, will open a campaign for its Texaco petro products. The starting date is 13 October and this will have a three week flight. It will use live kid minutes at a frequency of five to 10 per week per market. There will be some 30 to 40 markets in this promotion. Agency: B&B, New York. Buyer: Jack Mitchum and Tom McCabe.

Lever Brothers, New York, has a forthcoming promotion for its Mrs. Butterworth's Syrup. The starting date for this one is 24 September and it will go on through the 31 December. Time segment: night minutes and chain-breaks. This has a frequency of five to 10 per week in scattered markets. Agency: JWT, New York. Buyer: Thom Leidner.

General Foods, White Plains, N. Y., has a forthcoming campaign for its Jello pudding and pie filling. This will begin 2 October and can be expected to have a six-week flight. The time element in this will be prime chain-breaks. They plan to go into some 40 to 50 markets. Agency: Y&R, New York. Buyer: Louis Fox.

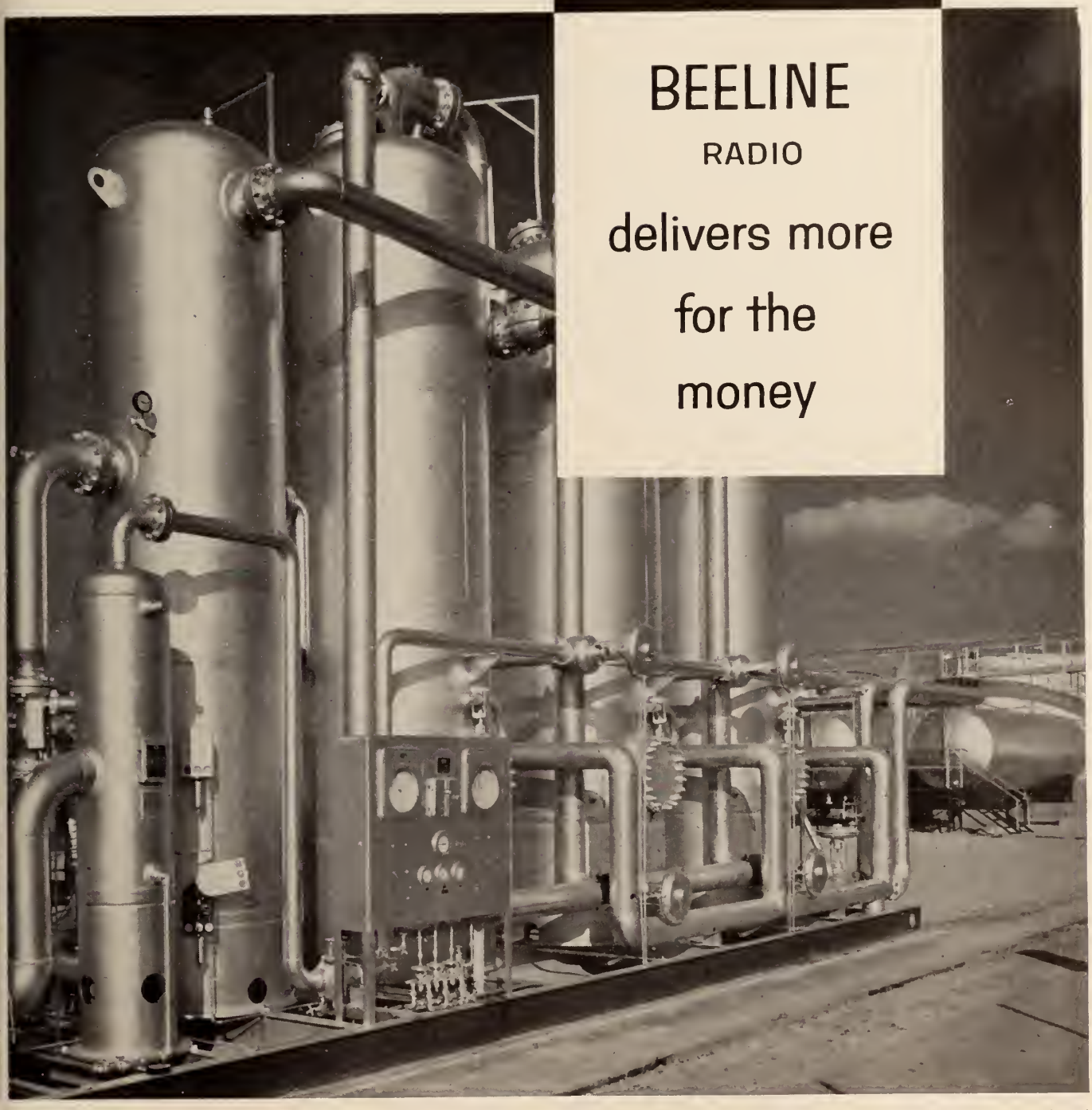
Standard Brands Inc., New York, has a campaign coming up for its Tender Leaf Tea. This will go into some 35 markets on two to three stations per market. Time segments: Minutes, 20's, I.D.'s. It will open 16 October for a ten week flight. Agency: JWT, New York. Buyer: Jayne Shannon.

RADIO BUYS

Ford Motor Company, Dearborn, Mich., will open a spot promotion for its new line. The starting date is towards the end of September and it's scheduled for a three-week flight. It will use saturation minutes in over 80 markets. The frequency will vary from 50 to 70 spots per station and there will be 3 to 4 stations per market. Agency: JWT, New York. Buyer: Harold Veltman.

IN INLAND CALIFORNIA
(AND WESTERN NEVADA)

BEELINE
RADIO
delivers more for the money



In 1959 Kern county petroleum production was over $287 million — 29% of the California total. (Source: Bureau of Mines.)

You're talking to consumers with incomes well above average when you use the Beeline stations. In Bakersfield, for example, effective buying income per household is $8095* — 27% higher than the national average, 16% higher than California's average. This is sales potential for your product.

Beeline's KERN helps you tap it. In fact, throughout Inland California and Western Nevada, the Beeline stations deliver more radio homes than any other combination of stations — and at the lowest cost per thousand (Nielsen, SR&D).

Sales Management, May, 1961

McClatchy Broadcasting Company

SACRAMENTO, CALIFORNIA
PAUL H. RAYMER CO., NATIONAL REPRESENTATIVE



Capsule case histories of success

local and regional radio campai

RADIO RESULTS

BREWERS

SPONSOR: Louis F. Neuwiler & Sons AGENCY: Direct

Capsule case history: Louis F. Neuwiler & Sons, Allentown, Penn., brewers of Neuwiler's Beer and Ale, have long believed in the efficiency of radio advertising, and after the past year's experience, they do so more than ever. Neuwiler's general manager placed a year-long spot campaign on WGBI, Scranton, in an effort to reach the adult beer and ale drinking audience in the Scranton-Wilkes-Barre-Hazelton market. Their latest figures show that sales have been climbing steadily since the time the company signed with WGBI a year ago, and they have had to increase their barrel output for both the beer and ale to keep up with consumer demand in the area. Because of their sales success, Neuwiler's has decided to continue their radio spot campaign for another year on WGBI. They are still using thirty one-minute announcements each week, placed now all in morning drivetime, since they believe that their WGBI campaign was definitely instrumental in the rise of sales they had in this Pennsylvania market.

WGBI, Scranton Announcements

BEVERAGES

SPONSOR: Canada Dry Beverages AGENCY: J. M. Mat

Capsule case history: Canada Dry Beverages introdu its new low calorie coffee drink by means of a write-in o on WCBS, New York, on the *Jack Sterling Morning Sh* scheduled Monday through Staurday, 6:00 to 10:00 a Sterling offered a coupon redeemable for two 16-ounce b tles of the new beverage to listeners who mailed him a p card. This was done over a 10-day period during the regu one-minute announcements for Canada Dry. In that len of time, over 6,000 cards were received by the station aski for the coupon, and the number continued to rise for we after the promotion. The figure more than doubled t amount anticipated by Canada Dry's agency, J. M. Mathes New York. This reaction was a major factor in successfu merchandising it to the food industry in the metropolit New York area, where the beverage firm placed tra ads reporting the results on WCBS. Satisfied with t reaction, the grocery line gave product wide trade suppo

WCBS, New York Announceme

AUTOMOBILES

SPONSOR: Hampton Motor, Inc. AGENCY: Direct

Capsule case history: Two years ago Hampton Motors, Inc., Chevrolet dealers, started to advertise on WVEC, and there have been many changes since. Business has actually doubled, and the firm recently has had to move to larger quarters to handle the increase. "Much of this increase has been definitely due to our radio campaign," said Harry Deans, who is general manager of Hampton. Another result is less tangible, but equally important to the firm, and that is the prestige it has built up through the use of WVEC and the copy approach. "Your Golden Rule Dealer" is the slogan announced in all its spots, and the dealer's honesty and integrity are stressed. The reputation for sound and reliable services, combined with the station's good will, have been an integral part of the firm's growth. Using 38 30-second spots each week, Hampton is able to vary the audience so that all types of adults are reached, and produce the most effective results. This has proved to be the firm's best formula.

WVEC, Hampton, Va. Announcements

DEPARTMENT STORE

SPONSOR: Montgomery Ward, St. Louis AGENCY: Hart A

Capsule case history: Montgomery Ward in St. Louis cided to use radio in a special two-week promotion ov KWK. The schedule consisted of 12 one-minute spots p week, and the campaign produced immediate results. Wa wanted to eliminate a large inventory of summer catalogue and to eventually increase its number of charge account cu tomers. By offering the free catalogues, the store hoped compile a list of possible customers for charge accounts. D.j worked exclusively from ad lib sheets, and the response the offer was so overwhelming that the entire inventory catalogues was depleted in less than a week. The balance the announcements had to be revised for regular advertisin Thus far, final results are not available as Ward's has n finished its final tabulation on credit accounts from the lar number who received the catalogues. But a sample of th results proved its success, and Ward's placed a 52-week co tract with KWK, based on it, for its regular advertisin

KWK, St. Louis Announcemen

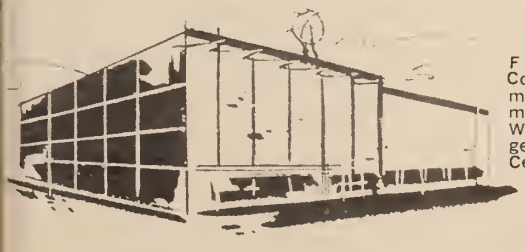


25 YEARS AGO ON WBNS RADIO

The big golfing news story in 1936 was Denny Shute's triumph in the PGA Tournament. Most Central Ohio folks heard it first on their favorite radio station — WBNS.

Big department store news that year in Columbus, Ohio, came from F & R Lazarus. Most folks heard *that,* too, on WBNS. Lazarus bought its first spots with us in 1936, and has been a steady customer of ours ever since — 307 consecutive months.

Right here in our town where the man who buys the time also sees the cash register results, local advertisers just naturally keep coming back to WBNS for more. A shrewd practice, obviously, for time-buyers everywhere.

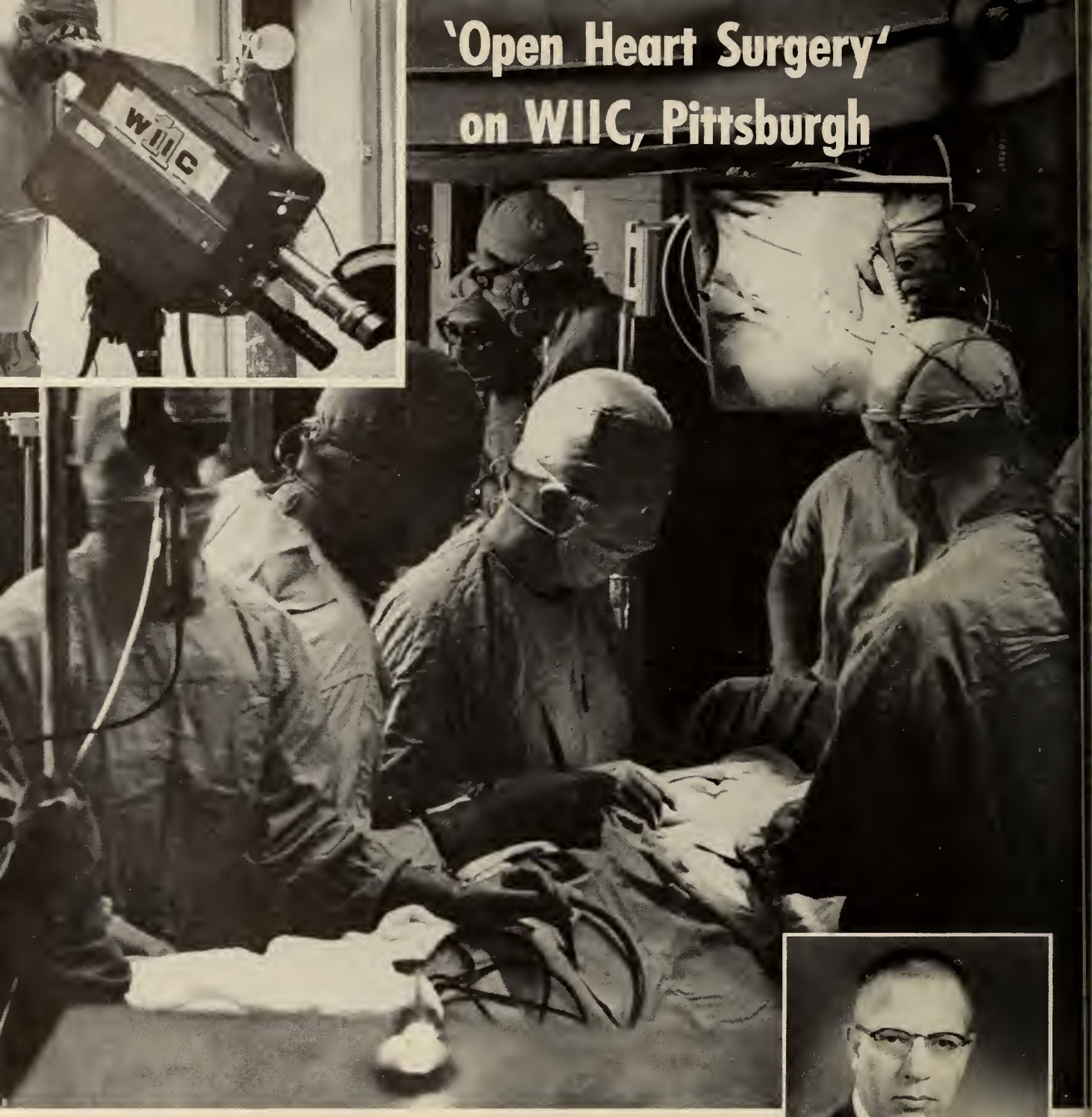


F & R Lazarus, 109-year-old Columbus institution and member of the Federated Stores merchandising group, relies on WBNS Radio to tell its story and get its share of the $1,750,000,000 Central Ohio retail sales volume.

WBNS
COLUMBUS, OHIO

Represented by John Blair & Company

'Open Heart Surgery' on WIIC, Pittsburgh



"In meeting our responsibilities for community service and leadership, WIIC pays particular attention to the production of telecasts like 'Open Heart Surgery' which combine high informational value with deep human-interest. Such programs have a strong appeal to the responsible and responsive elements in our community—a factor of great importance to us, and to our advertisers."

R. A. MORTENSEN
Exec. Vice President
Station WIIC

One of the superior productions through which creative talent and community leadership are continually building new vision into Television on stations represented by

BLAIR-TV

Keeping Viewers Alert to Medical Achievement

Alert management of leading stations ıs long recognized this principle with gard to programs:

The seeing-eye of Television is rarely ore exciting, *or more enlightening*, than hen focused on a local event with broad ıman significance.

A perfect case in point is "Open Heart ırgery"—WIIC's telecast of the operation repair a break in the heart-wall — perrmed at Allegheny General Hospital.

As soon as word of the imminent operaon reached Ray Stewart, Director of ıblic Affairs at WIIC, he arranged hostal cooperation for a two-hour telecast. ːing experienced in medical broadcasts, ewart himself served as television nartor, with Dr. D. L. Fisher of Allegheny eneral handling the technical narration.

As a television feature, "Open Heart ırgery" combined many elements of eatness:

Suspense—the thrill of seeing an Oxynator take-over the duties of heart and ngs for nearly 40 minutes, while the disnce between life and death narrowed to ıctions of an inch.

Drama—the perfectly coordinated acities of a professional team of seven, gaged in a race with time.

Skill—the wizardry of deft surgical finrs stitching-up an almost imperceptible eak in delicate heart-muscle.

To Blair-TV, exciting cultural programng by great stations like WIIC is a nstant source of inspiration. We are oud to serve more than a score of such ıtions in national sales.

BLAIR-TV

Televisions's first exclusive national representative, serving:

W-TEN—Albany-Schenectady-Troy
WFBG-TV—Altoona-Johnstown
WNBF-TV—Binghamton
WHDH-TV—Boston
WCPO-TV—Cincinnati
WEWS—Cleveland
WBNS-TV—Columbus
KTVT—Dallas-Ft. Worth
KOA-TV—Denver
KFRE-TV—Fresno
WNHC-TV—Hartford-New Haven
WJIM-TV—Lansing
KTTV—Los Angeles
WMCT—Memphis
WDSU-TV—New Orleans
WOW-TV—Omaha
WFIL-TV—Philadelphia
WIIC—Pittsburgh
KGW-TV—Portland
WPRO-TV—Providence
KING-TV—Seattle-Tacoma
KTVI—St. Louis
WFLA-TV—Tampa-St. Petersburg

cooking up a most fascinating new approach to German-American television. He had with him two full hour taped programs, each in a German-speaking, and an English-speaking version. WNEW-TV bought one of them, and ran it. Called "A Child's Game," it was a very creditable drama produced in, and dealing with Berlin.

This man was Ronald Kahn, who heads up a West German company called Tele-West. They produce these dramas in two languages merely by shooting each sequence in the script, first in German, and second in English. Kahn says it's no problem at all, because of the large number of Germans who have lived for many years in the United States and speak English as well as they speak German. He himself is a good example, since he lived in America about twenty years. During that time he worked for the Bartell chain, as well as a couple of Hollywood picture companies.

Pooling efforts for p.a. shows

A few columns back, I reported on the Intertel operation, in which a number of organizations in various countries are producing public affairs shows for transmission on tv in each of their respective countries. You'll recall that this was a Westinghouse Broadcasting Company project in which WBC, the National Educational Television and Radio Center, the Australian Broadcasting Commission and Associated-Rediffusion Ltd. of England pooled their efforts to produce documentary shows on problems in critical areas.

Now another such round-the-world effort has been launched with the organization of the International Broadcasting System, Inc. in New York. A man named John Keesing is head of this, and he has just made a deal with the Japan International Broadcasting system. The IBS plan, too, is to organize a worldwide chain of radio-tv operations to interchange programs and sell international advertisers on sponsoring such shows.

TV's top personalities also continue most active on international levels. Personalities of the caliber of Bob Hope, Jackie Gleason and Peggy Lee are always flitting around the world. And Jack Paar has done his show from a number of points overseas.

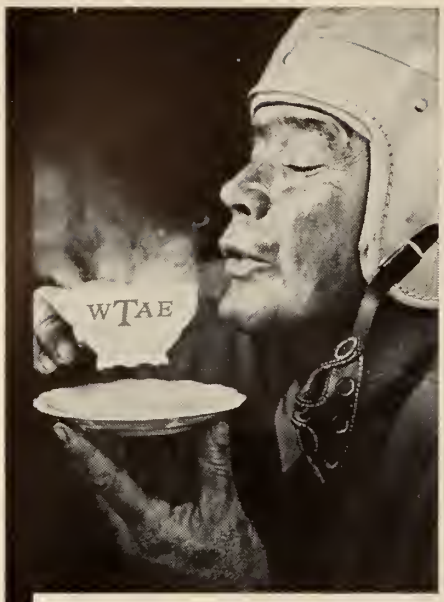
Are we all crazy?

What does it all indicate. I sometimes ask myself, that after fifteen short years (even if they do seem like a thousand) we can be lay-down-your-life-and-die friends with our mortal enemies of 1945. And truly mortal enemies with our 1945 allies. Does it signify we are all crazy?

Does it mean we should be more consistent, or give up?

I think not. I think it is good that we are working out recording and broadcasting and yo-yo and bread deals with the Germans and the Japanese, and the Russians and all the other people all around the world. I think it is good that we proceed to work out these deals with an enthusiasm and eagerness that seems to say we think the world is going to go on forever, and not only that, but get better as it goes on.

I think it is good that we continue to work out these deals at the very moment that our respective governments are waving nuclear fists under each other's noses. I think it all proves that man has not yet learned to get along on the incredibly complex ideological levels, but man to man, he gets along pretty well.



Take TAE and see

how to score more sales in

PITTSBURGH, PA.

... at lower cost

If we wanted to reach for football language, we would use terms like power, precision, drive. Instead, we'd like to talk your language . . . sales for your clients. There is a difference, though, between the large national firms and local ones. National advertisers usually watch overall sales pictures, financial reports, net year-end statements. Local advertisers watch the cash register daily. That's why 46 major local firms have switched from other Pittsburgh TV stations to WTAE in the past year.

A rather solid indication that you get more sales for your client on WTAE-TV, and at lower cost. See your Katz representative for the facts on the ever increasing move of local and national advertisers to WTAE in Pittsburgh.

BASIC ABC IN PITTSBURGH

WTAE
BIG TELEVISION IN PITTSBURGH
CHANNEL 4

SPONSOR ASKS

(*Continued from page 41*)

workers to 17th century French art in the Toledo Museum, has proved to us that good public service programing, professionally executed and properly promoted, can do well in the rating picture.



By looking for basic appeal and entertainment values regardless of subject

However, we cannot overlook our obligation to the specialized audiences in our viewing community. WTOL-TV backs up it's prime time public service programs with morning and afternoon presentations such as *The Little Playhouse*, featuring the spontaneous interpretation of literature, music, and art by third and fourth-grade youngsters; *YMCA Forum*, a sounding board for college students; *Junior Town Meeting*, discussion at the high school level; *RFD Toledo*, a daily presentation for the farmer and his family; and so on, through approximately seventeen hours a week of public service programing. The big rating numbers are important but not all-important. There are times when ratings are secondary to specialized service.

John A. Comas, *vice president, WSJS, Winston-Salem*

Building a rating is not the prime motivating factor behind effective public service programing. Rather, a sincere desire to serve the needs of the community should be the governing factor. However, it has been WSJS' experience that when the public interest is best served, public support is not far behind it.

Surely today's enlightened radio listener expects more from his set than a few records sandwiched in between the late news and current weather reports. If this be true, then one way to build ratings (which is to say create an interest in the station) is simply to find out what the people want to know and then supply that information. Determine areas of local interest and focus attention on them. Face up to community prob-

(*Please turn to page 56*)

TV KID SHOWS

(*Continued from page 29*)

dren's programing must be considered, first, in terms of age bracket problem, Martin Stone, president of the Herald-Tribune Radio Network and veteran children's program creator (*Howdy Doody, Gabby Hayes, Johnny Jupiter, Super Circus, Quaker Oats Show, News That Made History*) made it clear to SPONSOR that what appeals to the little ones has no relation to teenage tastes.

"The range from three to seven years is for 'Howdy Doody' programing," Stone asserted. "It's 'kid stuff.' if you're over nine; and you were fit for a psychiatrist if you watched it when you reached your teens. How you present 'news' to first and second graders is far different from the approach to sixth and seventh graders. Also you don't talk down to kids. You talk to them."

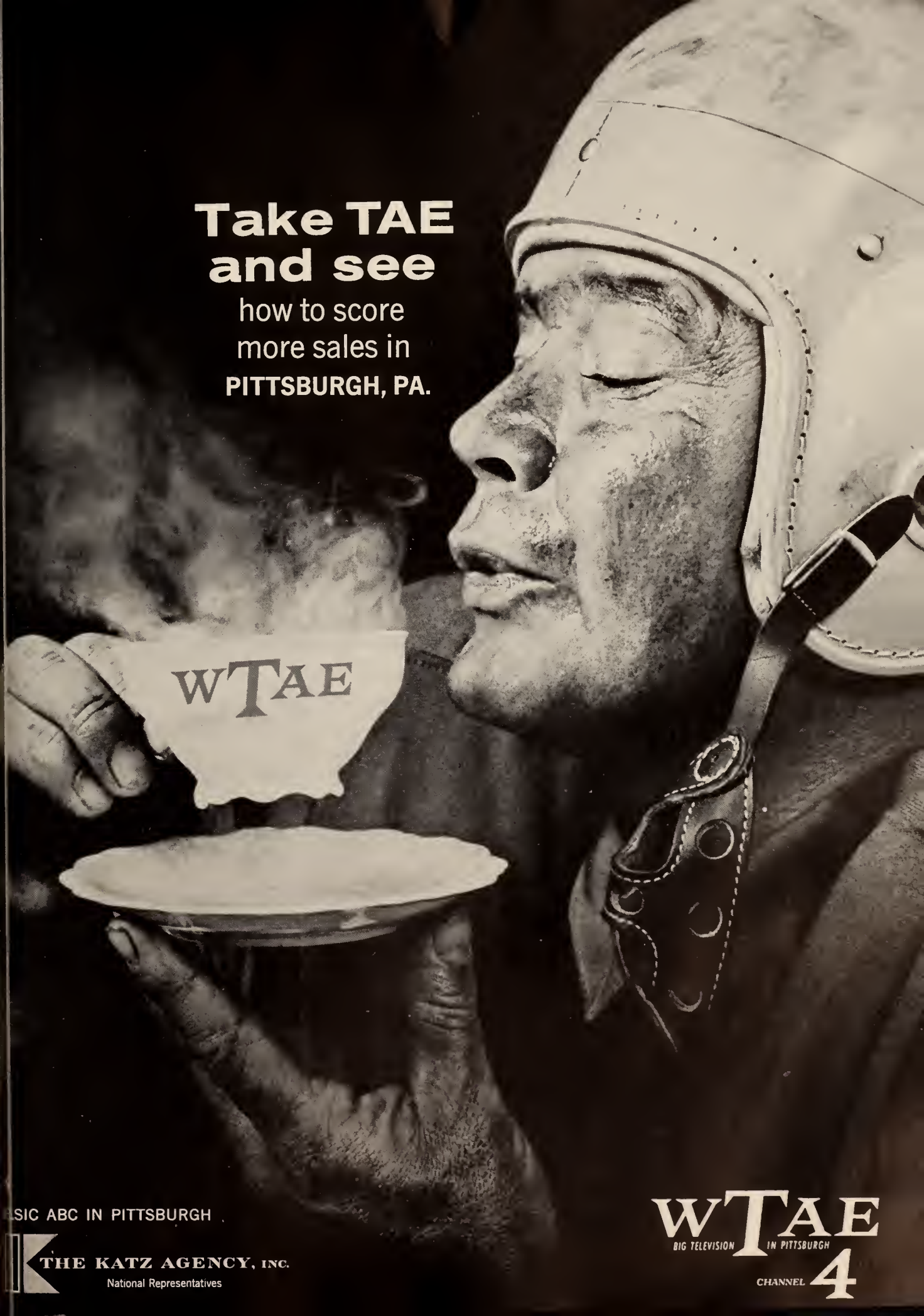
Stone said it was important to get kids to participate in your program. They must identify themselves with the people, the puppets, the cartoon characters, or with the story.

"Kids and old folks are the devoted fans of television who don't ask for much except that somebody (tv producers, for instance) love them," Stone said.

The toy industry plays a significant and sometimes vexatious role in the sponsorship picture of children's programs on television. Once knee-deep in activity around Christmas time, it is now a year-round business.

The Television Bureau of Advertising notes that toy and game billing should hit the $10,000,000 mark in 1961, considerably up from the $7,300,000 in 1960. Makers of toys have been looking at the population explosion in the United States and for them it means a bonanza in the sale of kissing dolls and super toy rockets to the moon. It is estimated that 30% of the population is under 15 years of age.

Regarded as the biggest of the toy advertisers on television is Ideal Toy Corp. which told SPONSOR that its 1961 budget will be close to $3,000,000. In 1960 it spent a trifle over $1,300,000. 70% of this year's budget will go into spot advertising. Its fall network plans include participation in *Maverick* over ABC TV, *Mighty Mouse* over CBS TV and *Bullwinkle* Show over NBC TV. Ideal reports that in addition to appearing



SIC ABC IN PITTSBURGH

THE KATZ AGENCY, INC.
National Representatives

WTAE
BIG TELEVISION IN PITTSBURGH
CHANNEL 4

on the webs, it will advertise 18 toys, games and hobby kits over 149 local shows. In the New York area it will concentrate most of its business on children's programs over WNEW-TV. and WPIX (TV), long regarded as powerhouse draws for the "skirt tuggers." WABC-TV also scores heavily with the younger set.

Ideal Toy Corp.. aware of the brickbats hurled at the toy industry in general for irresponsible television commercials, will make every effort to soften its aerial sales pitches. Mel Helitzer, director of advertising and public relations for the company, said this year's commercials will be "softer" and more "entertaining."

A strong competitor of Ideal Toy Corp. is Mattel which told SPONSOR that its budget this year will come to $3,000,000 for tv advertising. It spent approximately $2,000,000 last year on network and spot advertising. Mattel will continue sponsorship of *Matty's Funday Funnies* on ABC TV and increase its spots in some 50 markets. Still another heavy tv advertiser is Remco which told SPONSOR its spot business this year will add up to $1,700,000. It will also allocate $500,000 for network programing as well. It will use *Shari Lewis* on Saturday mornings over NBC TV and start a 12-week campaign on *Captain Kangaroo* over CBS TV effective 30 September. In addition it will co-sponsor Macy's Thanksgiving Day Parade (Lionel is the other sponsor) and do a pre-parade show the same day.

Kenner's, another major toy maker, announced it would spend in the region of $1,000,000 on top-rated kids' shows in over 100 major markets from 9 October until Christmas.

"After the first flush of tv excitement was over, toy dealers demanded concentrated spot tv and frequency," Helitzer said. "As ad dollars grew, the battle for prime spots grew. The top kid shows became all toy shows as wholesalers and Tv stations helped to kill the golden goose by jamming toy commercials back-to-back from one end of the show to the other. As a result, major manufacturers felt their identity was being mitigated . . . now the pendulum is swinging back to network."

The Federal Trade Commission, moreover, has been looking askance as the behavior of toy jobbers who control tv time on a number of stations. The jobbers have "tied up" important time on kids shows and have participations to major toy makers. By buying into these programs the manufacturers are guaranteed distribution by the jobbers. The pros and cons of jobber tv have been a source of much debate in the industry. The consensus: it should be abolished.

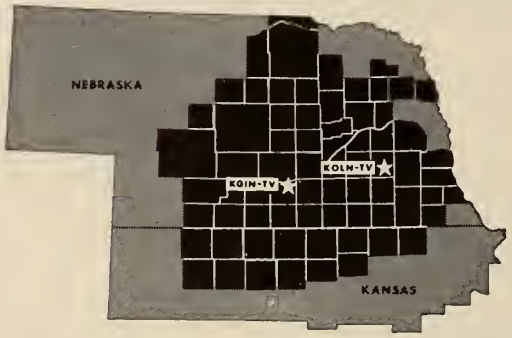
Vigorous opponent of exaggerated claims for toys on television is Leslie L. Dunier, vice president in charge of radio/tv, Mogul Williams & Saylor, an agency which handles a number of toy and other children's products. "We have resented, as much as the public, the toy commercials on the air in the past year," Dunier told SPONSOR. "Many items were exaggerated to the extent that the child was fooled. It was healthy on the part of broadcast industry leaders to call a halt to such goings-on.

Dunier saw some justification for Minow's complaint about children's programs. "There's no denying that tv could be a major force in improv-



You're only half-covered in Nebraska if you don't use **KOLN-TV**

NOW-
KGIN-TV joins KOLN-TV



. . . and look at what it does to LINCOLN LAND!

VITAL STATISTICS OF THE NEW LINCOLN-LAND
(Sales Management, May 10, 1961)

Population	888,200
Total Homes	275,800
Effective Buying Income	$1,519,268,000
Urban Population	371,000
Rural Population	517,200
TV Homes	237,900
Retail Sales	$1,124,130,000

The *new* Lincoln-Land — Nebraska's other big market—is bigger and better than ever before! Satellite KGIN-TV now adds its coverage to that of KOLN-TV, greatly expanding your sales opportunities in Nebraska.

The map shows the *new* Lincoln-Land . . . and the figures at left give you an idea of what it has to offer.

For full details on the most sales-provoking TV-coverage news in Nebraska, talk with your Avery-Knodel man.



The Fetzer Stations
WKZO-TV—GRAND RAPIDS-KALAMAZOO
WKZO RADIO—KALAMAZOO-BATTLE CREEK
WJEF RADIO—GRAND RAPIDS
WJEF-FM—GRAND RAPIDS-KALAMAZOO
WWTV—CADILLAC-TRAVERSE CITY
KOLN-TV—LINCOLN, NEBRASKA
KGIN-TV—GRAND ISLAND, NEBRASKA

KOLN-TV | *KGIN-TV*
CHANNEL 10 • 316,000 WATTS • 1000 FT. TOWER
CHANNEL 11 • 316,000 WATTS • 1069 FT. TOWER

COVERS LINCOLN-LAND—NEBRASKA'S OTHER BIG MARKET
Avery-Knodel, Inc., Exclusive National Representative



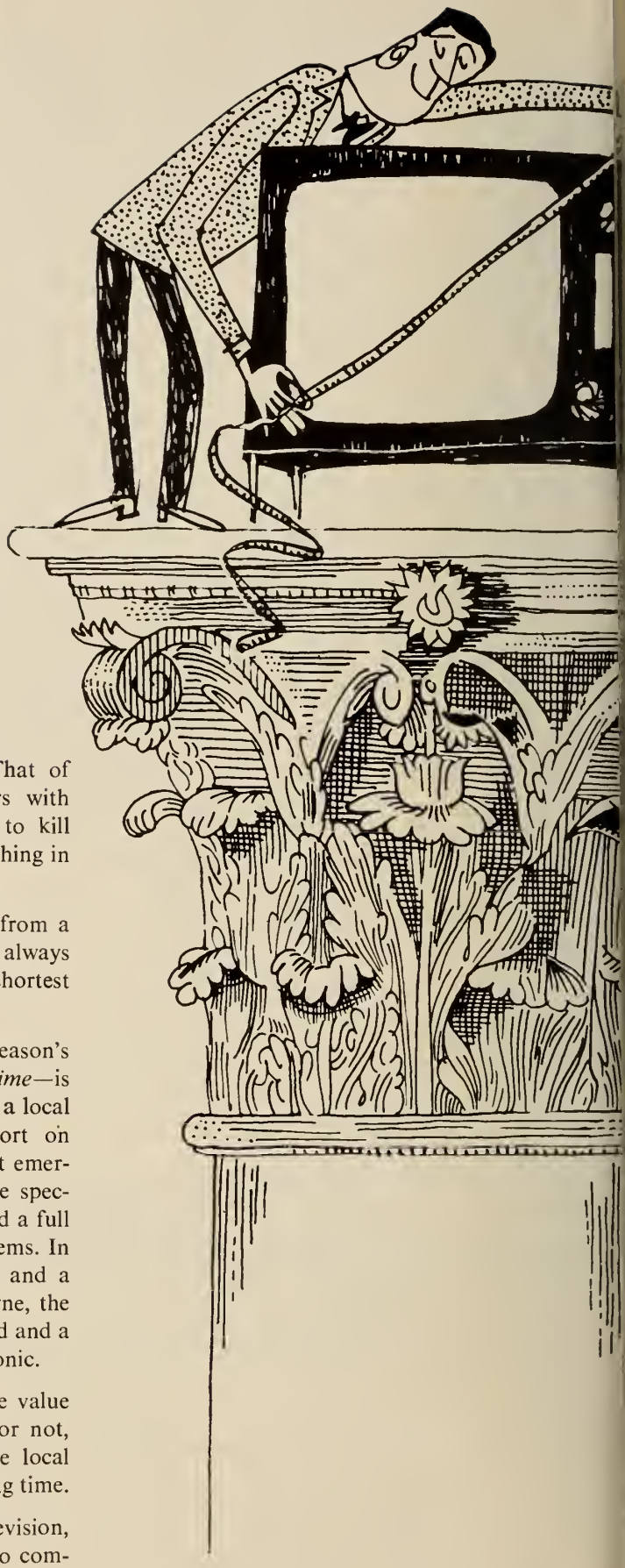
Are you moving, too?

Monday, September 18, Videotape Productions of New York, Inc. moves into America's great new Videotape Center at 101 West 67th Street, New York City

Videotape* is really on the move—and for a very good reason! The rapid succession of recent technological advances in Videotape has been moving more and more creative advertising people and their clients from film to Videotape. To accommodate this trend we are tripling our size and operation, moving into our great new multi-studio complex—Videotape Center. The electronic compatibility of Videotape and the television system, the reason for the vastly superior picture and sound quality of Videotape. has won more and more decision makers in advertising to tape as an improvement over the limitations of film for television. Certainly Videotape has come a long, long way from its early days, not so long ago, when it was the fast, inexpensive way to put your stand-up commercial on television. It is still fast, still less costly. But today both these reasons are secondary to the real importance of Videotape. As a growing advertising medium, the television commercial is necessarily linked with the growing technology, electronics and flexibility of Videotape. The newest and most original means of exploring the selling powers of television are happening on Videotape—at Videotape Center. Day by day more advertisers are finding this out. People concerned with investing the television advertising dollar are moving to the top-notch creative personnel and facilities at Videotape Center. These people are moving ahead with the industry. Are you moving, too?

Visit our great new Videotape Center, 101 West 67th Street, New York • Telephone: TR 3-5800

*TM AMPEX CORP.



How Do You Measure Television?

On the bias, obviously. But whose? That of nose-counters who equate big numbers with stature? That of tv critics who prefer to kill audiences instead of bad guys? Or something in between?

One yardstick we suggest: the distance from a station to its community. Corinthian has always believed that local programming is the shortest distance to its viewers.

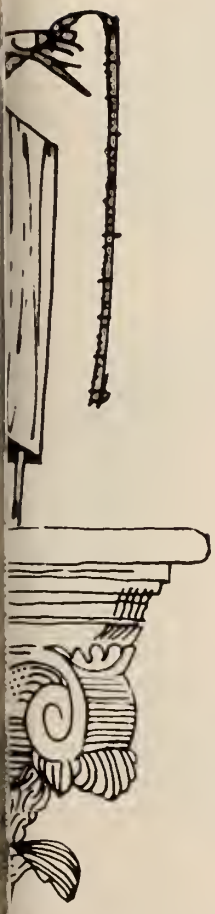
A look back at highlights of the past season's local affairs programming—*in prime time*—is informative: In Tulsa, a candid study of a local John Birch Society leader and a report on "Tornado Alley." In Houston, a look at emergency hospital procedures and a teenage spectacular. In Sacramento, Civil Defense and a full hour non-clinical approach to VD problems. In Indianapolis, a report on flood control and a study of Indiana highways. In Fort Wayne, the work of a school for the mentally retarded and a program with the Fort Wayne Philharmonic.

Enlightened sponsors are discovering the value of such programming—but, sponsored or not, Corinthian stations are continuing these local efforts on a monthly basis in prime evening time.

When the instrument is Corinthian television, twenty-one inches reaches from station to community—and from seller to buyer.

Responsibility in Broadcasting

THE CORINTHIAN



KOTV
TULSA
KHOU-TV
HOUSTON
KXTV
SACRAMENTO
WANE-TV
FORT WAYNE
WISH-TV
INDIANAPOLIS
WANE-AM
FORT WAYNE
WISH-AM
INDIANAPOLIS

presented by H-R

STATIONS

ing the standards of our youth," Dunier said. "We need more good programing but, above all, the parents must guide their children's viewing habits.

Dunier saw a need for the use of humor in toy commercials and far less patronizing in talking to children. "But the personality who does the selling is most important," Dunier insisted. He thought Sonny Fox's handling of programs most exemplary. One of the agency's accounts, Bonomo Candy Division of Gold Medal Candy Corp. will cosponsor "On Your Mark" on ABC TV, a Saturday morning children's program with Fox as emcee. This program will be a combo of entertainment and education.

Fox, whose *Wonderama* features on WNEW-TV, have evoked much praise for their stimulating impact on children, spoke to SPONSOR of the programs which by intent are designed for children. "Here, I think, at worse programs are uninteresting and are perhaps a waste of a child's time—at best, they are far more entertaining than adults' shows and somewhat educational," Fox said.

The real problem as Fox saw it, was not what was on the air but what was not. Children, he said, must learn to differentiate between fantasy and reality. Tv, which could do such an exciting job of bringing the world of reality to youngsters, has been content until now in supplying a steady diet of fantasy.

"It seems to me that in this area, Minow's foray into the 'wasteland' will have its greatest impact," Fox told SPONSOR. "News for children, which has been in everybody's pigeon-hole for years, has suddenly appeared on everybody's tv schedule."

Full of lure for the children of New York City and its environs is also WPIX, New York, which has been aptly dubbed the station which educates the children in the morning and titillates them in the afternoon. WPIX regards itself as a foremost outlet in a market where there are some 2,988,000 "young influentials" and where, it is estimated, one out of every two tv homes has at least one child under its rooftop. This fall will see several revisions in the children's schedule on the station. General Mills is delivering to WPIX several kids shows (all animated cartoons, including *Rocky and His Friends* and *Mr. Peabody*. Another five-minute new children's strip is *New Adventures of Pinnocchio*, an "animagic" series produced by Dentsu (Japan) and distributed via Videocraft. It starts on WPIX 25 September. In January, 1961, WPIX will introduce another foreign import produced by Associated Redefusion of England (ATV) called *Supercar*.

Local citizenry has been hailing the *Young People's World* series running on all four tv Taft Broadcasting Co. stations. In Cincinnati (WKRC-TV) Glenn Ryle conducts the program; Robert McMeekin, local architect and bird and animal fancier, is a frequent guest on the WKYT-TV program in Lexington; Chuck Nuzum and Pat Ritter do similar programs on WTVN-TV, Columbus, and Pat Grey handles the program on WBRC-TV, Birmingham. Taft Broadcasting Co. also leased the Film Encyclopedia Britannica for integration into its *Young People's World*.

One astute industry observer pointed out that there'll always be an audience for children's programs—an audience mesmerized with the magic box. Moreover, as one preceptor mused: "Television is changing American children from irresistible forces into immovable objects."

COUNTRY MUSIC

(*Continued from page* 36)

• Some 15,000 plastic garden hose were sold by the Cas Walker Super Markets in less than 30 days.

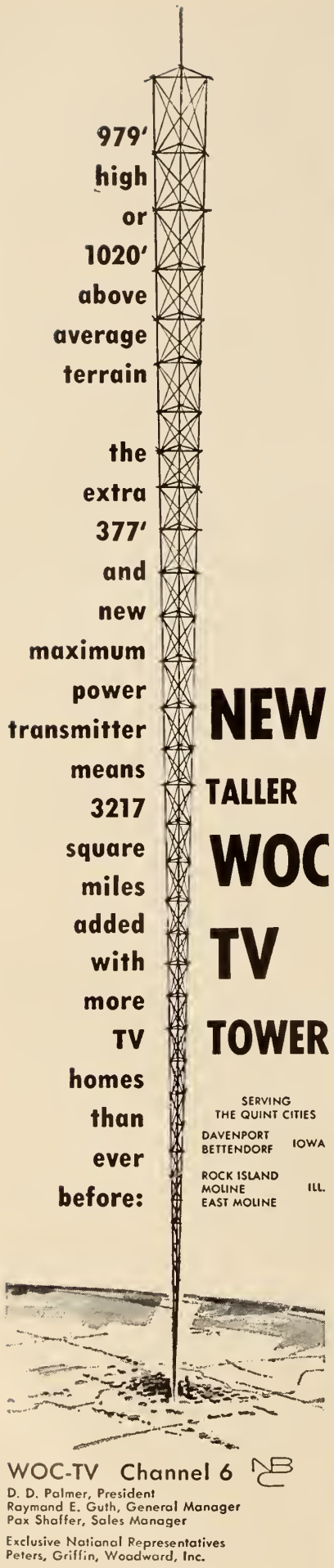
• 3,700 ladies dresses, featured only on tv, were sold in three days in one of the super markets that had never sold a dress previously.

• 1,500 cartons of tomatoes, 1,000 boxes of bananas, and more than 100,000 pounds of cobbler potatoes were sold in three days after being featured on tv.

• A total of 1,200 dozen men's shirts were sold over one weekend after being featured on tv.

Anyone in and around Knoxville will tell you that the mild-appearing, 58-year-old Cas Walker, grandfather of three youngsters, is fast becoming a legend in the mountains of East Tennessee. More so, say some, than the legendary Davy Crockett.

But unlike Crockett, Walker threw away a coal mining pick, stuffed the



thousand dollars he had saved into a sack and went to visit some friends who owned a small grocery store. The following morning, he bought the store for $750. That's how it all started.

Walker admits that those early days were pretty lean. When he first begin using radio back in 1929, the expenditure came to a grand total of $70 or $80 a month, "and," candidly remarks Walker, "even then the stations would have to carry me for awhile!"

Not one to take a back seat when it comes to airing his own opinions, Walker, a former mayor of Knoxville and a member of the city council for some 16 years now, is a hot controversial figure in his area.

He makes no bones about his political feelings—likes or dislikes. As a matter of fact, he has absolutely no qualms about ridiculing the editor of the very newspaper he patronizes if he doesn't go along with the thinking.

Walker spends about $10,000 a month on newspaper ads—a page ad in the Knoxville evening paper, and a page ad in the Knoxville morning page, each week. The newspaper ads, says Walker, is not nearly as effective as his radio and tv advertising because of the fact he cannot inject his own personality into it. Right smack in the middle of the ads, however, the reader is apt to find a cartoon highlighting a political issue. Walker's thinking here: why not give Mrs. Housewife pause to ponder something else—an important public issue—while she decides whether to buy beef or chicken, beans or tomatoes.

A great public service doer, Walker often includes among his ads, endeavors to round up money for civic projects.

The popularity of his radio and tv shows, Walker also credits (aside from the country music appeal to the masses) to public service efforts. Says Walker: "we make appeals for blood donors for the sick, public service announcements that sell items that people don't need, we hunt for fox hunter's dogs and coon hunter's lost hounds, we help promote baseball games." His philosophy here: "we try to do so much for people, they will be ashamed to be seen trading anywhere else."

Walker manages to inject much of his own dynamic personality into his radio and tv commercials. And a bit of his P. T. Barnum manner of exploitation is very evident here. His trademark is a pair of scissors—to symbolize cutting costs. One tv commercial has "Paladin" obviously a guitar player in this instance, pulling scissors out of a gun holster. Another shows a hearse stopping in front of one of his stores while the "corpse" jumps out and runs in the store to attend a sale.

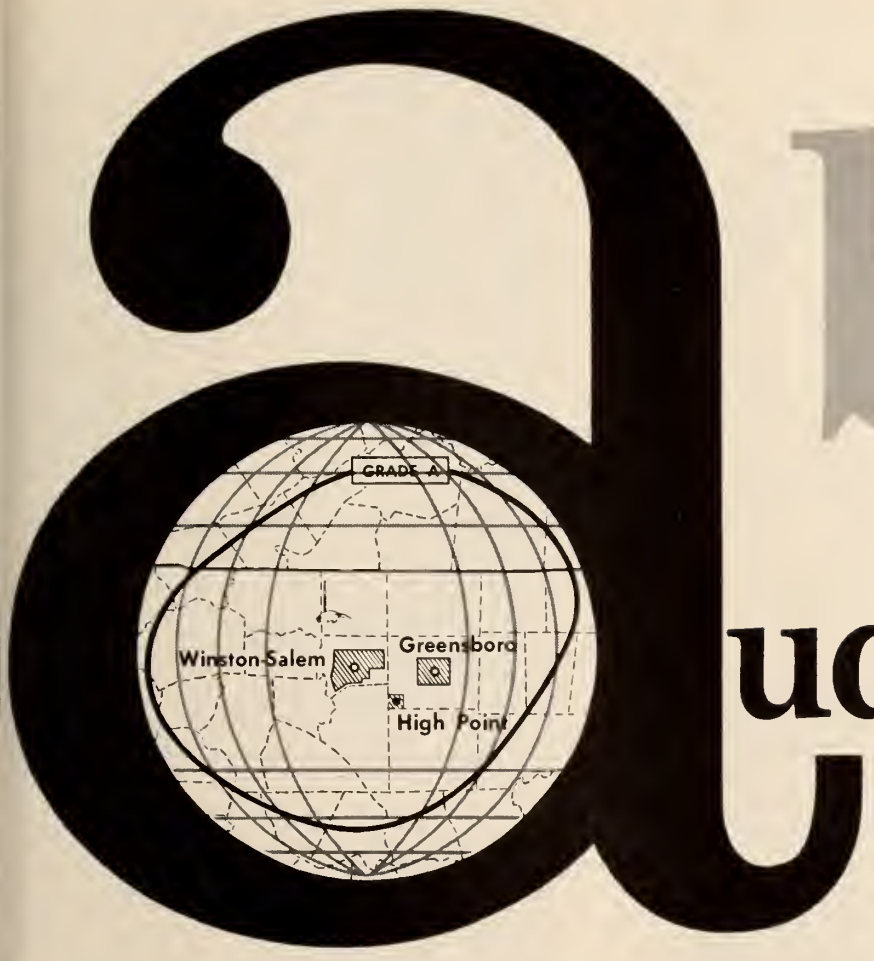
A little bit of the Walker personality was visible in the special radio and tv promotion he did on toasters recently. A discount house was selling the toasters for $14.95 each. Walker offered the same item to his listeners and viewers for $10.00 in cash register receipts, plus $4.95 in cash. The results: some 3,000 toasters were sold in the first week in addition to increasing the overall volume of business by a hefty $70,000.

The fact that the toasters are different from the automatic pop up type—more like a little portable oven with a small tray which slides out to show if the toast is ready, made it a natural for Walker to quip during the sales pitch: " in addition to saving ten dollars, my customers can see which side of their bread is buttered."

Walker offers a bit of advice to advertisers on the use of country music. "Always," he advises, "use at least one or two spiritual numbers. Try to use a 'funny' number for the children, feature one of the tear jerkers for those who want to be sad, and be sure to use a couple of love songs for those who haven't learned better."

He adds: "something else that is important to remember is to be sure to keep up with the top entertainers, that are on *Grand Ole Opry* and on the *Tennessee Ernie Ford Show.* And stay with Red Foley and some of his old time songs and don't forget people never will tire of Roy Acuff's fine numbers. All of these," he says, "have worked for me and helped me sell millions of dollars worth of groceries."

Originally Cas Walker was able to handle all the details in connection with his advertising, his present expenditures however, are such that these business dealing have been turned over to the Tennessee Valley Advertising Agency, Knoxville.



a big audience

North Carolina's Grade A World

where only one station provides Grade A Coverage of 14 cities ranging in population from 11,000 to over 120,000, and City Grade Service exclusively to the state's top metropolitan market– Winston-Salem, Greensboro, High Point

Call Peters, Griffin, Woodward, Inc.

WSJS TELEVISION

NBC MST CHANNEL 12

WINSTON-SALEM / GREENSBORO / HIGH POINT

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SPONSOR IS MOVING SOON. IF YOU CAN DECIPHER OUR NEW ADDRESS WRITE TO CONTEST, SPONSOR, 40 E. 49, NEW YORK 17 AND WIN A PRIZE. CONTEST ENDS ON 29TH OF SEPTEMBER.

SPONSOR ASKS

(*Continued from page 48*)

lems meeting requirements with effective support through efficient exposure.

These things cannot be done properly by the simple expedient of furnishing free time to certain recognized groups to use at their initiative and discretion. It can be managed by cooperatively developing effective programing creatively designed from the very beginning to attract and interest the listener even though the final objective of the campaign may be to inform, educate or even to entertain. A small application of creative thinking can do much to eliminate the boredom factor.

Further, these objectives cannot be reached by scheduling public service programs purely for logging purposes. We can attain stature and



Determine areas of local interest and support them with proper exposure

capture a loyal audience when we truly seek out and find those things about which we think they want to know and offer this material at a time when the audience for which it was designed can hear it.

Here at WSJS, we have been able to keep our fingers on the pulse of the community's feeling by constant attention to the community's moods and needs. WSJS is probably one of the few stations in the country with a fulltime public affairs coordinator. In our case, it is Jean Isenhower, a woman with extensive background not only in broadcasting. but also in community activities. Jean spends the majority of her time researching the public affairs and public service needs of the community and then suggests programs that will be of interest to the community as a whole. It is this type of specialization that has enabled WSJS radio to offer public service programs that stand a fine chance of increasing the overall ratings for the station. The station that holds the interest of the community in its public affairs offerings, as WSJS has done for years, is the station which stands to grow and increase in audience.

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SPONSOR IS MOVING SOON. IF YOU CAN DECIPHER OUR NEW ADDRESS WRITE TO CONTEST, SPONSOR, 40 E. 49, NEW YORK 17 AND WIN A PRIZE. CONTEST ENDS ON 29TH OF SEPTEMBER.

PBC

is proud to be in Broadcasting

Broadcasting is the industry that in one evening brought Shakespeare to more people than had ever before participated in this experience. Broadcasting has often made a magnificent contribution in the areas of public discussion, and personalities from all over the world have been brought to its microphones and cameras. This is the industry that presents great orchestras, fine plays, great entertainment, play-by-play accounts of exciting athletic contests, outstanding news events the moment they happen, invaluable assistance in emergencies, and a thousand other programs which are enlightening, desirable, and which offer new hope amidst the sometimes tawdry and cheap aspects of American life.

Broadcasting is an industry with great power and potential for good. *(Taken from comments by Herbert E. Evans, President, Peoples Broadcasting Corporation, to Federal Communications Commission.)*



PEOPLES
BROADCASTING CORPORATION

246 North High Street • Columbus, Ohio

WNAX, Yankton, S. D. **WMMN**, Fairmont, W. Va.
WTTM, Trenton, N. J. **WGAR**, Cleveland, Ohio
WRFD, Columbus — Worthington, Ohio
KVTV (TV), Sioux City, Iowa

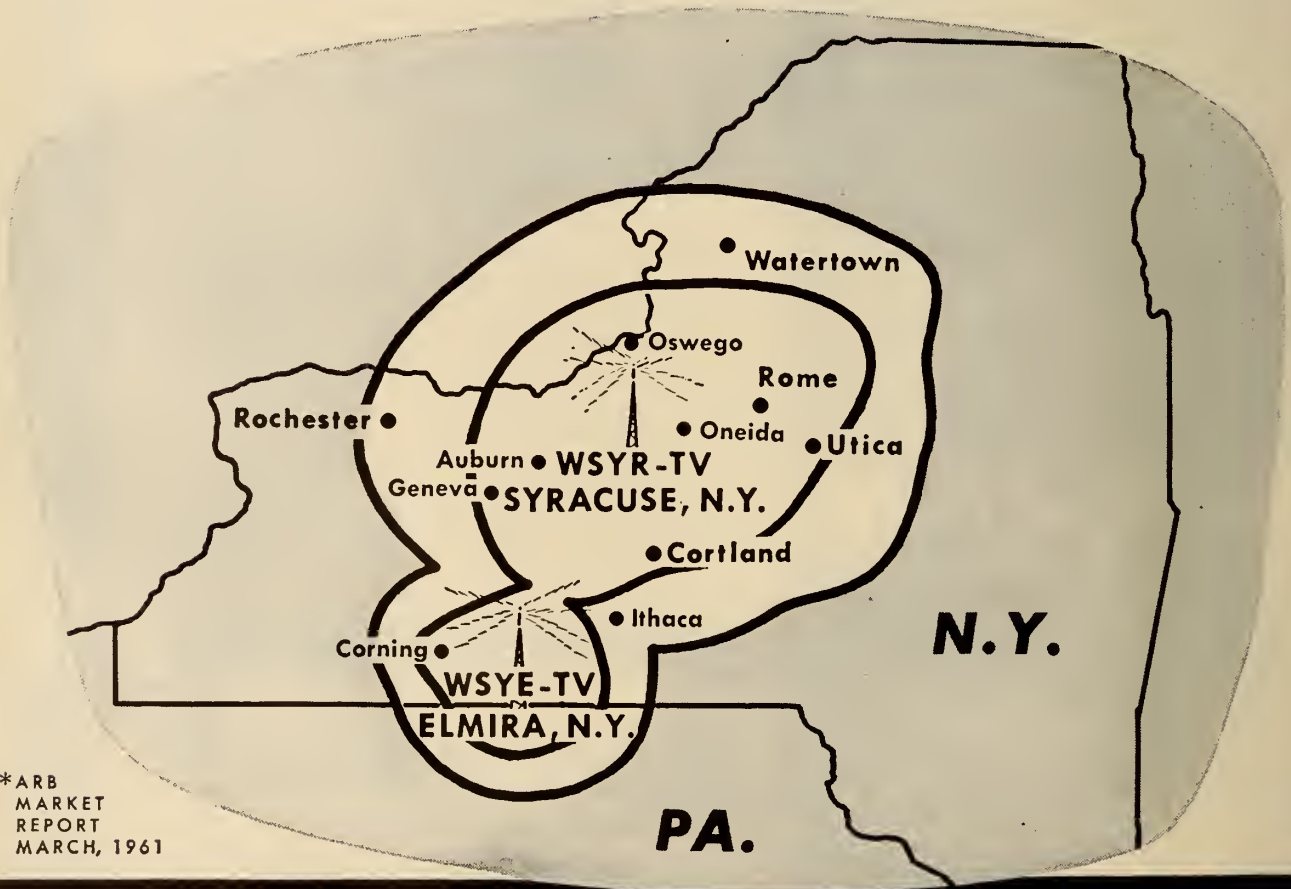
A subsidiary of Nationwide Mutual Insurance Company, Columbus, Ohio

OVERWHELMINGLY

THE LEADER* IN THE SYRACUSE MARKET!

WSYR • TV

DELIVERS 42%* MORE HOMES THAN ITS COMPETITOR!



*ARB MARKET REPORT MARCH, 1961

WSYR • TV

NBC Affiliate



SYRACUSE, N. Y.

Channel 3 • 100 KW

Plus WSYE-TV channel 18
ELMIRA, N. Y.

Get the Full Story from HARRINGTON, RIGHTER & PARSONS

WASHINGTON WEEK

18 SEPTEMBER 1961
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The bill to legalize the CBS contract with the National Football League was advancing rapidly in Congress, but time was running out.

House passage seemed probable, but there would have to be a stronger push in the Senate than seemed to be in the wind.

The Senate Judiciary Juvenile Delinquency subcommittee probe into sex, crime and violence on tv was very much back in operation: it appears likely now to continue into the Congressional recess.

For the first time, the investigation went into secret sessions. NBC president Kintner and former programing vice president Levy were quizzed about testimony accusing them of orders to "beef up" programs. They refused to comment on how they had answered, and subcommittee sources were equally silent.

Officials of other networks may similarly be **asked to answer questions behind closed doors.** Subcommittee staff members believe that within short order all of the secrecy **will be made slightly ridiculous through the calling of the same witnesses to testify in public.**

There is a strong chance that the Judiciary subcommittee proceedings will represent something **like a bridge to network regulation hearings** before the Senate Commerce Communications subcommittee.

There could be some overlap, but it now appears more likely that the sex-crime-violence probe will end not long before the legislative hearing begins. Juvenile Delinquency chairman Dodd (D., Conn.) is committed to asking the Commerce group to **bring networks under FCC regulation.**

Senate Commerce Communications counsel Nick Zapple has been an interested spectator at the hearings held by the other subcommittee.

FCC chairman Newton Minow has found himself in the minority in voting on whether to force license renewal applications to hearing, or at least to elicit explanations of alleged transgressions from station operators.

The "vast wastelands" chairman has failed to carry his point on several occasions during the time since the FCC ended its August recess.

There was no shortage of votes in a second flat warning to all stations, this time directed through KDB, Santa Barbara, Calif. Only commissioners Hyde and Craven dissented against sending a very strong letter.

Previously, a similar letter was sent to KORD, Pasco, Wash. In both cases, the five-man majority felt the decisions were so important that copies were sent to all radio and tv stations.

There was one common paragraph in both letters. It said, in effect, that the **FCC relies on programing promises made in applications to determine whether grants of the applications are in the public interest.** It went on to warn that the FCC will not stand for departures from the promises, **without "adequate and appropriate" explanations for the changes.**

"In short, the licensee," noted the letter, "cannot disregard the proposals in the hope that he will simply be permitted to 'up grade' when called on to account. He does not have the right to one or any license period where he does not make a good effort to deliver on his public service proposals."

(*Please turn to page* 61)

Significant news, trends in
- *Film* • *Syndication*
- *Tape* • *Commercials*

FILM-SCOPE

18 SEPTEMBER 1961
Copyright 1961
SPONSOR
PUBLICATIONS INC.

It looks as though many NBC TV stations will follow those Saturday night network movies with an improved line of local movies.

Screen Gems, for instance, reports such feature film sales to NBC affiliates KRCA-TV, Los Angeles; WNBQ, Chicago; WRCV-TV, Philadelphia, and WBAP-TV, Fort Worth.

Elsewhere Screen Gems also sold mammoth groups of 350 features and up to Capital Cities WTEN, Albany, and WTVD, Durham, to KLZ-TV, Denver, and to KLAS-TV, Las Vegas.

The Groucho Marx quiz show, seen on NBC TV for nine years under various titles, is now in re-run sale off the network.

NBC Films has 40 sales on the 250-episode package; national sales manager Bill Breen **expects another 150 sales.**

Buyers already include KTTV, Los Angeles; WPIX, New York; KTVU, San Francisco; WWJ-TV, Detroit; KOMO-TV, Seattle; WJXT, Jacksonville; WMAR-TV, Baltimore; WRC-TV, Washington, and WGN-TV, Chicago.

This week Screen Gems revealed plans to bring all three Marx Brothers back together in a new tv series—via a new doll process, Tri-Cinemation, being readied for 1962 network sale.

Consumers Cooperative (Potts, Woodbury) will use one syndicated show for all its 11 markets for the first time: ITC's Whiplash.

Purchase brings sale of the series to 98 markets.

Ziv-UA's Everglades reached the 45-market mark this week.

Latest sales were to Household Finance (NL&B) on WNBC-TV, New York; WRGB, Albany; WTIC, Hartford; KYTV, Springfield, Mo.; Rodenberg's Supermarket on WUSN-TV, Charleston, and WKJG-TV, Fort Wayne. (For other sales, see FILM WRAP-UP, p. 68.)

The Lone Ranger is coming off the networks and will be syndicated by Telesynd, a new subsidiary of the Wrather Corporation.

The new company will be managed by Hardie Frieberg, former general sales manager of ITC. (Wrather was a former part owner of ITC.)

Initially 104 half-hour re-runs will be offered. There are over 200 episodes of Lone Ranger on film.

Storer Programs has assigned four area managers.

They are: Howard M. Lloyd, western manager; William A. Stout, mid-west manager; J. William Mason, southeastern manager, and Hank Davis, northeastern manager.

Offices are in Los Angeles, Chicago, Atlanta, and New York. Two Storer Programs properties are Divorce Court and Men of Destiny.

KTVU, San Francisco, will follow up its rating success with post-1948 motion pictures with a buy of more of them.

It used Seven Arts' Warner's pictures in a Sunday-Monday two-play strip for eight months, and good ratings results are reported. Now it bought the second batch, Volume II, of those pictures.

Seven Arts' sale of its Volume I to WNAC-TV, Boston, brings that total to 106 markets, including all of the top ten markets.

That new NBC (Canada) Ltd. unit has made three sales: Tab Hunter and Dr. Kildare to CBC and Loretta Young to P&G for 19 markets.

Elsewhere on the international front, **ABC Films has opened five new European offices.** Agents include Don Angel, Mrs. Margaret Jansson, and Hugh Londrini.

And in Australia and New Zealand, Bob Lapthorne totalled **$250,000 in three months for Fremantle International on a variety of shows.**

WASHINGTON WEEK

(Continued from page 59)

KDB was accused of having "severely limited" programing, with failing to live up to live program and commercial spot promises, and with failure to explain away "the discrepancies." The station got a regular renewal, but since **its application had been held up so long the result was the same as a short-term renewal.** This the FCC took great pains to point out.

Neither the KDB nor KORD cases **can be considered feathers in the Minow cap.** Renewals in both cases were being held up before Minow was appointed to the FCC. Though final action didn't come until this year, 5-2 votes were sufficient to carry without the new chairman.

Broadcasting now has another powerful lawmaker on its collective tail: this time it is Sen. McClelland (D., Ark.), chairman of the Rackets subcommittee.

His worry is that radio stations are being **permitted to aid organized gambling with broadcasts of race returns.**

The FCC sent assistant general counsel Dee W. Pincock to explain that the Commission doesn't have personnel to monitor for such things, except in cases in which complaints have been received. McClelland made no bones of the fact that he wants **stronger controls over broadcasting of race results.**

Resignation of Dean James A. Landis as the White House expert on regulatory agencies is expected to have no effect on broadcasting or advertising.

Landis told the President his work has been finished, but it appeared he would have been kept on except for difficulties in his private life. It was true that FCC and FTC, plus other regulatory agencies, had been reorganized with at least some of the Landis recommendations embodied in the reorganizations. Landis would have kept a continuing eye on the agencies. though.

As a practical matter, FTC is thoroughly under administration men already, FCC has Minow and there will be another commisioner coming to the end of his term each year. The Cross term expires 1 July, 1962, and Craven reaches the end of his term one year later.

Cross followed Ford and then Minow on a good many questions during the past year or two, while dissenting on some others. **Craven has been most opposed of all commissioners to the new "tough" trend at the FCC.**

At all events, even with Landis out of the picture and barring appointment of some substitute for him, Minow is already getting enough votes on most matters to be decided by the FCC and the FTC is thoroughly under control.

Tempest over Jack Paar and his Berlin filming would be unimportant if it could stand all by itself: practical effect will be to make it much more diffiient to gain government agency and particularly Defense Department cooperation on radio and tv programs in the future.

Underlings have always been timid.

This storm **will make them petrified,** and it may take a long time to gain clearances in view of the safety in buck-passing such decisions.

A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

18 SEPTEMBER 1961
Copyright 1961
SPONSOR
PUBLICATIONS INC.

The quick-buck boys are still making the rounds of manufacturing and service outfits offering free mentions of their product on network tv giveaway shows at so much a throw.

Considered a pushover, as ever, for this sort of gimmick are the **overseas airlines.**

Puzzling about this indulgence: if caught the airline is subject to a $25,000 fine by CAB.

Lever will be joining the fluoride dentifrice sweepstakes shortly: it's out testing one of its own

The fluoride brand scoreboard: **Colgate 2; Bristol-Myer 1;** and, of course, **P&G's Crest.**

The research sections at the tv networks will be functioning for a while with sharply truncated budgets, because of management effort to carve out a healthy profit.

Reflected here is a sardonic paradox: the **sold inventory is at an almost record level but a lot of it was distress selling,** which, naturally produced a rather narrow net out of the whole disposal.

Did you know what, to a large extent, keeps the small tv monitoring services going?

It's not the media people but the **agency creative crowd who have these tv clipping operations furnish them with off-screen photos and audio tapes of competitive product commercials.**

The obvious purpose: to find out what copy points the others are stressing.

Down Rhodesia way the Salisbury "Transmitter" has promulgated some rather sharp rules about participation in its magazine concept.

Strictest of these rules:

- To avoid the "irksome monotony" of repetition, **the same 60-second commercial can't be used more than twice within a week.**
- So that a little extra time won't be sneaked in on live commercials, a **10-second "mention" must be limited to 20 words** and a **60-second participation to 120 words.**

In Rhodesia these spot carriers are referred to as **"Admags."**

The Ford Foundation which on occasion has given money to tv has made its first loan-investment in the medium.

It's lent **WVET, Rochester, N. Y., $2 million to buy a half share of WROC-TV's channel,** which will permit WVET to go full time and have a channel all its own.

The **full payout to the owners of WROC-TV was $6.5 million,** with the balance coming from the Gannett interests.

Watch for one of the Hollywood producer-monarchs to resurrect an old network kid series for syndication purposes.

It won't ask for money but rather for **minute tradeouts,** a device that **General Mills will have running for it in a modified sense the coming season.**



IN LOS ANGELES, TAKE THE abc TRAIN

Getting bigger in a hurry. That's Los Angeles. And in this expanding market, only television can effectively reach everybody. Today, all eyes in Southern California are on ABC's Flagship in the West. Growing with the community. That's KABC-TV.

GO FIRST CLASS ON...

7 KABC-TV

Owned and Operated by American Broadcasting-Paramount Theatres, Inc.

Represented by ABC-TV National Station Sales, Inc.

SPONSOR WEEK WRAP-UP



REMINISCING—The 'Locomobile' served as remote site for WFDF's daily broadcasts during Old Fashioned Sidewalk Days, annual shopping event sponsored by Flint (Michigan) Chamber of Commerce. Seated in the 1923 auto is broadcaster Dan Hunter

AN EYEFUL of beauty appeared on Cathy Giddings show, 'Clearing House' over KNOE-TV, Monroe, La. The beauty is both Miss Louisiana and Miss USA: Sharon Rene Brown, center, with coach Mabs Jollisaint (r) and Cathy



Advertisers

Over at Sinclair John Delaney, ad manager, and William Wernicke, v.p. at GMM&B on the Sinclair account, have put the finishing touches on a buy of tv service strips.

The work was completed after a seven week field trip and the buys will go into 60 markets. Total cost for the remainder of the year will amount to more than $1 million.

Campaigns:

- **General Time** for its Westclox division starts a concentrated program of local radio advertising. It will run for four months in some 90 markets. The first two weeks will see about 52 spots on 220 stations.
- **Wickman Pharmaceuticals,** (L&W), in expanding its advertising will use radio in a budget estimated at $150,000.
- **Helene Curtis** will launch extensive tv campaigns this fall. This, on behalf of the company's toiletries,

SEMINAR TIME AGAIN—Radio and Tv Execs. Soc. is conducting annual eight week seminar on broadcasting beginning 24 October. L-r Roger Bumstead, seminar vice chrm. and registration chrm.; Claude Barrere, exec. dir. RTES; Matthew Culligan, RTES pres.; Erwin Ephron, seminar chrm.; Harold Maden, chrm. press & promotion comm.; Chris Rashbaum, seminar vice chrm. and program chrm.



will go into prime time on three NBC TV network shows.

• **The Adams Corporation,** Beloit, Wisc., has planned an expanded fall-winter advertising campaign. The company will double its tv market coverage.

• **Lehn & Fink** has scheduled a back-to-school promotion for its Stri-De Medicated pads. This will use a radio network broadcast featuring the singing stars Virginia Graham and Dion.

•**Bonomo Turkish Taffy,** (Mogul W&S), an early user of spot tv, will go into network tv for the first time this fall. They will use a kid show, *On Your Mark*, on ABC TV.

• **Gulton Industries,** Metuchen, N. J. will launch a two-month $150,000 saturation campaign for its Life Lite Rechargeable Flashlights. This with start in November and will include tv—both spot and network.

Acquisition: Beech-Nut Life Savers proposes to acquire **Tetley Tea** and its subsidiaries. The boards of directors of the two companies have approved in principle and the transaction will take place in the form of the purchase of all Tetley assets for cash, subject to approval of the Tetley shareholders and the English fiscal authorities.

PEOPLE ON THE MOVE: John R. Morris to v.p. in charge of marketing at Campbell Soup, from manager of public information, same company . . . **John T. McLoughlin** to president and general manager of the Cick Chemical division of Richardson-Merrell.

Kudos: Pierre Salinger, Press Secretary to the President, has been selected to receive Pulse's "1961 Man of the Year Award" for his part in an unprecedented mobilization of television in presidential communication.

Agencies

Agency appointments: Sun Oil for its home heating oil account to Esty, from EWR&R . . . **Sanders Associates,** electronics, to Chirug & Cairns.

PEOPLE ON THE MOVE: Bruce Sielaff to account executive at Knox Reeves . . . **Billy Graham** to media department of Smith/Greenland, from EWR&R.

New v.p.'s: George R. Christie and **Tod Moore,** both account executives of Ted Bates, have been elected v.p.'s . . . **Herbert Y. Gunter** has joined Norman, Craig & Kummel as a v.p. in charge of the agency's creative departments.

Stations on the Move

Total Stations On The Air
(as of 1 August 1961)
AM: 3,609
FM: 896
TV: 545
Bought/Sold/Approved
Sold: WTTC-AM-FM, Towanda,



COMBINED PROMOTION. A water ski show held at Beaver Lake, Ark., was produced by the combined efforts of KATV (TV), Little Rock and Scott Outboards. On hand (l-r) Mike Shapiro, gen. mgr., WFAA (AM-FM-TV), Dallas; Judy Howard, KATV Water Princess; Bob Doubleday, v.p., KATV; Bob Kalthoff, Avery-Knodel Tv, Chicago



LONG-TERM RENEWAL was made for national representation of Triangle Stations with Blair Cos. Signing contract are (seated l-r) Roger Clipp, v.p. and gen. mgr. Triangle broadcast div.; John Blair, pres. Blair Cos.; Edward Benedict, dir. nat. sales, Triangle; Kenneth Stowman, standing, gen. sales mgr. Philadelphia's WFIL AM-FM, TV



BACK-TO-SCHOOL safe driving promotion was taped by staff's children for WJAS, Pittsburgh. Jody and Cindy Vogel, offspring of announcer Lee Vogel, get pointers from program mgr. Gil Faggen.

Pa., to Clifford S. Brown, Kane, Pa., and Harry M. Brown, news director at WFRM, Coudersport, Pa., from Victor Michael. Brokered by Blackburn & Company, Washington, D. C.

On the air: WYFI-FM, Norfolk, Va., began broadcasting operations 2 September from the Golden Triangle Hotel. The station will be broadcasting stereophonically by October . . . **KVIL,** Dallas, is on the air with 119,000 watts and also looks forward to multiplex.

Associations

The Station Representatives Association, Chicago chapter, will open its fall season with a luncheon on 18 September.

The featured speaker at this first luncheon will be Tom Wright, v.p. and media director at the Leo Burnett Company.

The Broadcasters' Promotion Association Seminar, to be held at the Waldorf-Astoria Hotel, New York City, 6-8 November, will feature James C. Hagerty as the keynote speaker.

The opening day sessions will include panels on: image, tv image, radio image, sales promotion, market data, and radio and tv contests.

The Georgia Association of Broadcasters have elected officers at their recent annual convention.

Included was the first women to hold such a position. She is Esther Pruett of WTOC, Savannah, who was elected to the board of directors.

A few of the other officers are: H. Randolph Holder, WGAU, Athens to the presidency; Hugh Tollison, WGIG, Brunswick to v.p.

The Washington State Association of Broadcasters filed a statement with the FCC, asserting that the new program forms would impose rigid controls amounting to government censorship.

The association through its president, Ronald A. Murphy, stated the commission, by threatening revocation of a station's broadcasting license can intimidate broadcasters to conform to government imposed standards of programing as set forth in the new forms.

The association called for recognition of four basic freedoms:

1) Freedom to think first of his community needs.

2) Freedom to plan and continuously search out new areas of programing.

3) Freedom to either make a living or earn a profit.

4) Freedom to exercise his own judgment and be fairly judged thereon.

Kudos: The Georgia Association of Broadcasters was recipient of a Merit Award from the United States Treasury Department, Savings Bonds Division, for a "record of patriotic service to the nation."

Tv Stations

Pulse reveals a decline in popularity and influence on the part of tv columnists.

In a study of metropolitan New York during May, 1961, Pulse found that among the 75% of viewers who read news and reviews of tv programs, only 28% do so regularly.

A similar Pulse study in August of 1958 found that 50% of the viewers read the tv column regularly.

Here's a chart giving the shift in interest of those reading the tv reviews this year as compared to 1958:

SUBJECT	1961 %	1958 %
Review of tv specials	54	54.7
Advance information	50	62.3
Reviews of feature films	48	62.1
Reviews of regular tv shows	25	46.7
Information re performers	24	35.4
Other subjects	6	7.8
No opinion	15.2	9.1

Kudos: WNBS-TV, Columbus, O., has announced that its telementary production *Veil of Shadows* has been awarded the Chris Certificate and the Chris Statuette Award presented by the Film Council of Greater Columbus. The program dealt with modern techniques used in cataract surgery.

PEOPLE ON THE MOVE: Robert J. Carr to staff announcer at WDSU-TV . . . **J. Allen Jensen** to general manager and executive v.p. of the Idaho Radio Corporation;



Barry ZeVan to promotion manager, both at KID-TV, Idaho Falls, and **Bob Burtenshaw** to program director of KID radio.

Happy birthday: WPIX-TV, New York, celebrates 12th anniversary of the marriage of the station with its reporter **John Tillman** and sponsor Con Edison. Tillman was the first newscaster to go out regularly and cover local news stories on the spot . . . **WRCV-TV,** Philadelphia, commemorates its jubilee—20 years in tv—making the station one of the oldest in commercial tv in this country.

Radio Stations

RAB tells station managers that $90 million gain for radio is possible by 1963.

Kevin B. Sweeney, RAB president, at the opening of the 1961 RAB Management Conference, told 50 station managers that radio can up its income $30 million annually in new national spot and network business.

He said this was possible if "we sell consistently enough and intelligently enough."

The RAB, in recommending radio for bowling lanes, reports that 27 million people will spend $1 billion on bowling in 1961.

In a presentation called "Radio: Top Scorer in the League," RAB points out such facts as radio's reach with women and that women are the big plus for bowling.

As a part of a pre-broadcast promotion, WQSR, Syracuse, has bought time on tv and fm.

The station has purchased time on WHEN-TV and WONO-FM, Syracuse, to announce its going-on-the-air date.

Ideas at work:

• **KABC,** L. A., is celebrating its first anniversary of conversation radio by sending a carton of cigarettes around pushing the slogan "The conversation station of Los Angeles."

• **KHJ,** L. A., is engaged in a campaign to ferret out all nonagenarians in its listening audience. The station is offering free transistorized clock radios to all 93 year-olds who can prove they are five score minus seven.

• **KORL,** Honolulu, will give a $1,000 bonus to the first dj on its staff to reach a 6 rating in Hooper or a 7 rating in Pulse.

• **WSAI,** Cincinnati, is going to give away a 6-foot mermaid to the winner of its current "Fish Story" contest. Listeners are being asked to send in their favorite fish stories.

PEOPLE ON THE MOVE: James MacDonald to account executive at KRAK, Sacramento . . . **Gerry Desmond** to program director at WEOK, Poughkeepsie, N. Y., from broadcaster at the same station.

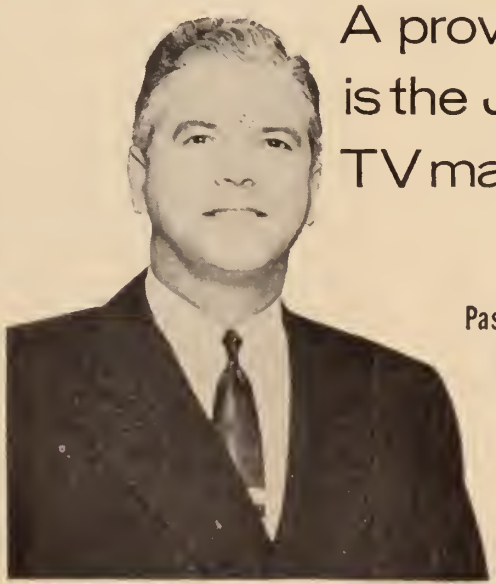
Kudos: WXYZ-Radio, Detroit, and the station's v.p. John O. Gilbert, received a public service award from the Department of the Army in Washington, D. C. The station was selected for "presenting the vital and significant story of the Army-mission to a major audience of the American people" . . . **WMET,** Miami, was recipient of a certificate "in recognition of the station's outstanding contribution to good relations with the Latin American community in the area" . . . **Bert Ferguson,** executive v.p. and general manager of WDIA, Memphis, has been elected president of the Memphis and Shelby county chapter of the American Cancer Society . . . **Herb Plambeck,** farm director of WHO, Des Moines, and the voice of farm radio in Iowa for 25 years was feted at a surprise dinner by 400 leading citizens, including the Governor.

Sports sales: Schuler's Foods will sponsor the 1961 Syracuse University football games as broadcast by the Northeast Radio Network . . . **Safeway Stores** will sponsor the 1961-62 Oklahoma State University football games on KRMG, Tulsa . . . **KLZ,** Denver, will again carry the play by play of Colorado University's football games.

New quarters: The RAM will bring its principal departments back under one roof when it moves to larger office space this month. The new headquarters offices will be at 655 Madison Ave., New York.

Happy birthday: WBZ, Boston, is celebrating its 40th anniversary with

"America's new economic strength lies in the South.



A proven leader is the Jackson TV market area."

Past President, American Muncipal Association

ALLEN C. THOMPSON

Mayor, Jackson

WJTV Katz 12 WLBT Hollingbery 3

Serving the Jackson, Miss., Television Market

DINING
at New York's elegant
MALMAISON
is a delightful experience



MALMAISON
RESTAURANT

10 East 52nd St., New York

LUNCHEON...COCKTAILS...DINNER
At the piano: Jules Kuti, 5 to 11 P.M.
PLaza 1-0845 • Closed Sundays

at WGY...
being listened to rather than just being heard is the difference between selling and not selling. People listen to WGY because they like WGY PERSONALITY PROGRAMMING. That's why WGY will sell for you in Northern New York and Western New England. 982-20

REPRESENTED NATIONALLY BY HENRY I. CHRISTAL COMPANY

WGY 810 KC, 50 KW

A GENERAL ELECTRIC STATION
ALBANY • SCHENECTADY • TROY

a gala which will include a two-hour program highlighting the era of the 1920's.

Networks

Radio sales: CBS' *Arthur Godfrey Show* has two new sponsors. The first which began 6 September is the Blue Ridge Vitamin Company. Godfrey became interested enough to announce that he has become involved in ownership of this operation. The second sponsor is Kitchen Art Foods which will bow 27 September . . . Again at CBS Kiwi shoe polish has bought commercials on an extensive list of the network's programs. This will involve 207 stations for 52 weeks.

Tv sales: ABC has sold participation in American Bandstand and Bugs Bunny to Blumenthal Bros. Chocolate Company.

Tv specials: Mars, Incorp., will introduce a unique commercial on the special tv program called *Feathertop*, over at ABC. The special is a full hour musical romance planned as a pre-Halloween telecast. The commercial is in the format of a miniature musical comedy number and will be given gratis to the candy industry as a promotion for candy in general.

Representatives

TvAR last week recommended to the trade a "30-10" formula as the solution to the commercial utilization of the 40-second station break.

Its key suggestion: greater emphasis be placed on the combination of a 30-second announcement plus a 10-second I.D. at the break.

A new fm radio rep firm, Robert Richer Representatives, Inc., has as its specialized target a combination of modern jazz and modern fm station.

The firm says it believes that modern jazz programing consistently reaches the higher income audience which listens to fm regularly and that a special rep firm concentrating in this area was needed.

The entire New York sales staff of Daren F. McGavren flew to California to visit the Gordon McLendon stations, X-TRA, L.A., and KABL, San Francisco.

The rep firm got some intimate knowledge of the stations operations and markets and especially in the case of X-TRA which has been in operation for some three months and is devoted to news 24 hours a day.

Broadcast Time Sales has launched an expansion program which includes additions to its staffs as well as office space.

The office expansions include moving to larger quarters in both Philadelphia and Detroit.

Wendell Parmelee has been appointed manager of the Detroit office; George Beavers has been added to the New York sales staff; also Joe Levy to the New York sales staff, and Amy Koenig as office manager.

The J. A. Lucas Co., rep firm in Los Angeles and Detroit has organized a Resort Market Radio Group.

The group is comprised of six stations in key western resort areas. Surveys, Lucas disclosed, reveal a minimum of 26 million tourists annually visit these areas and that 98% have radios of one sort or another.

Charter members of the group are: KRAM, Las Vegas; KONE, Reno; KOWL, Lake Tahoe, Calif.; KDON, Salinas-Monterey; KCMJ, Palm Springs, and KIST, Santa Barbara.

The formation of HJG-TV, New York, a new rep firm, has been announced.

Lee Gorman will act as executive v.p. of the new sales firm. He is presently national sales manager for WINS, New York.

PEOPLE ON THE MOVE: Robert L. Stricklin to manager of the L.A.-western sales division of Forjoe-TV . . . **Lee Gorman** to head new rep firm, HJG-TV, from national sales manager of WINS, New York.

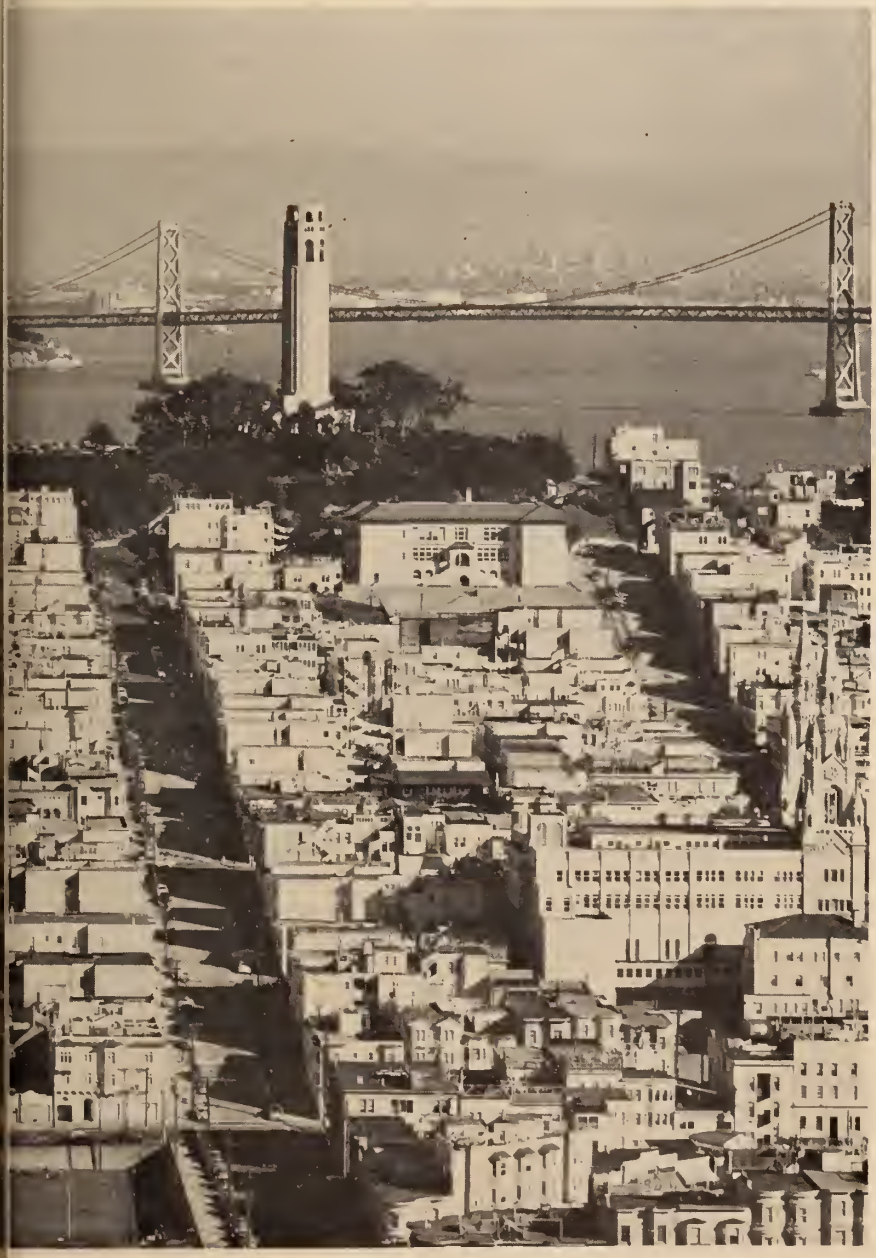
Rep appointments: WJAB, Portland, Me., to Foster and Creed, Boston, for New England sales.

Film

ITC is reporting a net profit of $1.1 million for the ten month

TOP SPOT

. . . that's the position of San Francisco's KTVU among the Nation's independent television stations. Three out of eight recent ARB surveys show KTVU in the top spot among major market independent television stations in share of nighttime audience*. This leadership has been accomplished in just a little over three years on the air. Call H-R Television for the complete story of KTVU and for top spot availabilities.



Coit Tower, atop Telegraph Hill, San Francisco landmark

The Nation's LEADING
Independent TV Station

KTVU
CHANNEL 2

SAN FRANCISCO · OAKLAND

*6 PM – Midnight, Sept. '60, March '61 and May '61 ARB

Photo. Courtesy of Moulin Studios

at WGY...

being listened to rather than just being heard is the difference between selling and not selling. People listen to WGY because they like WGY PERSONALITY PROGRAMMING. That's why WGY will sell for you in Northern New York and Western New England. 982-20

REPRESENTED NATIONALLY BY HENRY I. CHRISTAL COMPANY

WGY 810 KC, 50 KW

A GENERAL ELECTRIC STATION

ALBANY • SCHENECTADY • TROY

WTRF-TV STORY BOARD



T. R. Effic!

WAY OUT SALESMAN! He worked in the advertising department of a large magazine and just couldn't understand the awe and respect showered on him by the children in the neighborhood. Recently, he passed a group of young boys discussing the newest satellite. Suddenly he got the message when one boy looked up to him and asked: "Are you really a space salesman?"

wtrf-tv Wheeling

HIM: "Marry me, darling and I'll make you the happiest woman in fifty states."
HER: "Sorry, Buster, I don't go for that trailer living."

Wheeling wtrf-tv

THE COFFEE BREAK in America surely isn't half the fun that it is in Ireland. Irish coffee makes the difference.

wtrf-tv Wheeling

JET AGE SLOGAN for the modern dry cleaner: "Suits cleaned and pressed while you hide."

Wheeling wtrf-tv

REVISION OF AN OLDIE: "Old speculators never die, they just trade away."

wtrf-tv Wheeling

WHEN THE FOOD BUDGET gets out of line, it's time to watch the wife at the supermarket and teach her shelf control.

Wheeling wtrf-tv

SPEAKING OF SUPERMARKETS . . . the WTRF-TV Merchandising Plan has special display agreements with 216 food markets here and that's just one phase of the merchandising services offered to alert advertisers using WTRF-TV. Just ask George P. Hollingbery.

wtrf-tv Wheeling

PONDERINGS: Cape Canaveral is America's soar spot!

CHANNEL SEVEN NBC WHEELING, WEST VIRGINIA

period ended April 1961.

The irregular period now puts ITC's fiscal year in line with ATV's.

Gross sales for the period covered were $50.2 million. Not included in the old fiscal year were new ITC shows such as Whiplash and Supercar.

Pelican Films has joined with TTV (Total TeleVision) to form Parrot Productions to produce children's parodies of adult shows.

W. Watts Biggers, former D-F-S v.p., heads the new corporation and Eli Feldman will be sales v.p.: series will be offered to sponsors in early October.

MGM-TV has opened a Chicago office.

Ed Montus has been appointed to central tv sales manager to service Chicago and the Midwest.

Expansion: Jayark Films has leased and taken possession of an entire floor in a new office building at 733 Third Ave., New York.

Sales: MCA TV has sold its four one-hour off-network programs to nine additional stations to up the total to 70 markets . . . Three more stations have acquired **Seven Arts'** Films of the 50's. Stations involved are: KVIP-TV, Redding; WKZO-TV, Kalamazoo; and KVIQ, Eureka, Calif. . . . **Ziv-UA's** Economee Bat Masterson has made new inroads at KGO-TV, San Francisco; WNEM-TV, Saginaw-Bay City, and KSYD-TV, Wichita Falls, Texas. Also announced is a new wave of sales for Sea Hunt . . . **Banner Films'** Dr. Albert Burke, A Way of Thinking series is now sold in 34 markets with new sales at: KCOP, L.A.; WSB, Atlanta; KONO, San Antonio; KTVI, St. Louis; KOTV, Tulsa; WKY, Oklahoma City; WDBO, Orlando; KGNC, Amarillo; KCPX, Salt Lake City; KTVJ, Miami, and WLOS, Asheville . . . **Jayark Films** has more sales for its Blockbuster Film package bringing the total up to 173 stations.

More sales: Ziv-UA's Ripcord has some new signatories such as Interstate Life and Accident Insurance. Stations in on this one are: WJBF, Augusta; WCCB-TV, Montgomery; KIMA-TV, Yakima; WSVA-TV, Harrisonburg, Va.; WINK-TV, Ft. Myers; WGEM-TV, Quincy, Ill.; KID-TV, Idaho Falls, and KBES-TV, Medford, Ore.

PEOPLE ON THE MOVE

Oliver A. Unger has joined Home Entertainment Company as executive v.p. and member of the board of directors.

Public Service

Public service in action:

- **WIND,** Chicago, took part in creating a parade on the theme of back-to-school.
- **WNBQ,** Chicago, has scheduled a series of public affairs specials to be presented on Monday evenings from 6:30 to 7:00 p.m. during the coming season. They will range from local news documentaries to programs of quality music.
- **WNEM-TV,** Saginaw, Mich., will present "Science, grades five through eight, and American History in cooperation with Central Michigan Educational Council. This is the third straight year that the station has been involved in this classroom type broadcast. There will be 1,000 tv receivers placed in schools in the channel five coverage area. Some 25,000 pupils will receive their lessons in seventh and eighth grade science throughout the school year.

Trade Dates

The Chicago chapter of the American Women In Radio and Television will chose twenty women to head up the 1962 national convention of the AWRT.

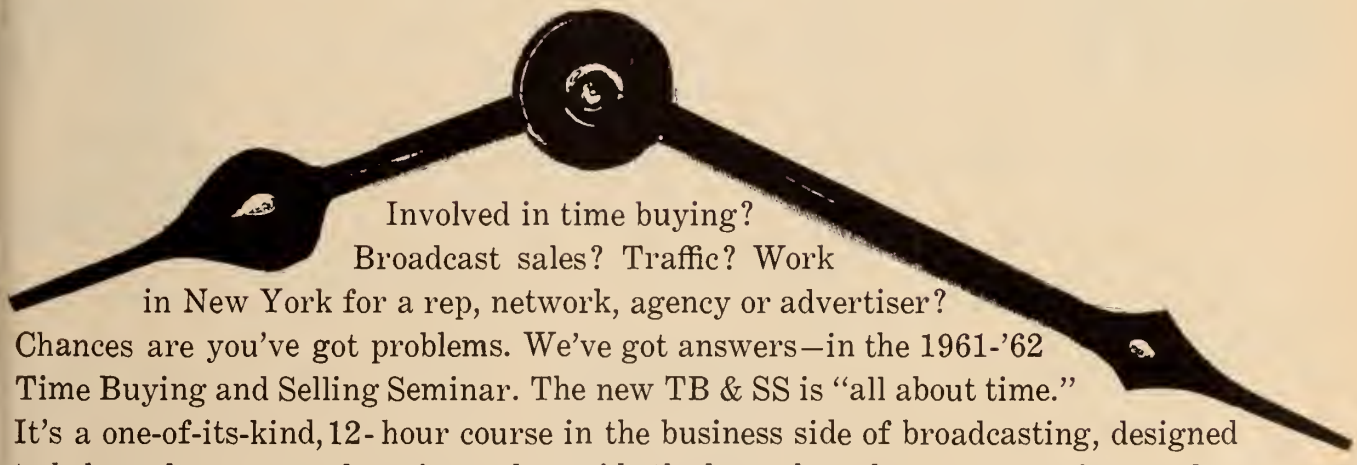
The women will be named at the chapter's opening fall dinner meeting.

The purpose of the meeting is to gather ideas for the eleventh annual AWRT conclave to be hosted by the Chicago group three to six May.

The 1961 meeting of the National Spanish Language Network will be in Phoenix, Ariz., 23-24 September.

The meeting was called by Art Gordon and Harlan Oakes, directors of the NSLN, for the purpose of exploring means of making available to advertisers more detailed data on the growing Spanish language market in the United States.

All about time... in 12 hours



Involved in time buying? Broadcast sales? Traffic? Work in New York for a rep, network, agency or advertiser? Chances are you've got problems. We've got answers—in the 1961-'62 Time Buying and Selling Seminar. The new TB & SS is "all about time." It's a one-of-its-kind, 12-hour course in the business side of broadcasting, designed to help make your work easier and provide the know-how that can mean faster advancement. ¶ Curriculum: Covers everything from the basics to the nuances of time buying and selling. Sessions: Eight, 5:30 to 7:00 p.m., every Tuesday starting October 24. Instructors: Eight industry executives representing advertiser, rep, agency and network operations. ¶ Enrollment is limited to 50. So use the coupon below *today* to reserve your place. (The check you send is tax-deductible. But then it's probably also a step toward a higher tax bracket.) ¶ If you prefer to first see a program listing the Seminar subjects, call Claude Barrere, Radio and Television Executives Society, PL 8-2450.

Enroll me immediately in the 1961-'62 RTES Time Buying and Selling Seminar (Fee: $15)

Check enclosed ☐
Please bill me ☐

Name_____ Firm_____

Address_____

TIME BUYING AND SELLING SEMINAR • RADIO AND TELEVISION EXECUTIVES SOCIETY • 515 MADISON AVENUE, NEW YORK 22, N.Y.

at WGY...

being listened to rather than just being heard is the difference between selling and not selling. People listen to WGY because they like WGY PERSONALITY PROGRAMMING. That's why WGY will sell for you in Northern New York and Western New England. 982-20

REPRESENTED NATIONALLY BY HENRY I. CHRISTAL COMPANY

WGY 810 KC, 50 KW

A GENERAL ELECTRIC STATION
ALBANY • SCHENECTADY • TROY

WSLS-TV
Roanoke, Virginia

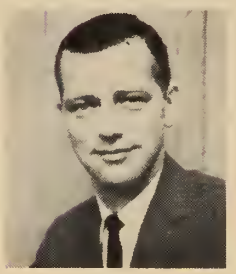
. . . the station where leadership & integrity are tradition !

NBC 10

NATIONAL REPRESENTATIVES
AVERY-KNODEL, INC.

"THERE IS NO SUBSTITUTE FOR INTEGRITY"

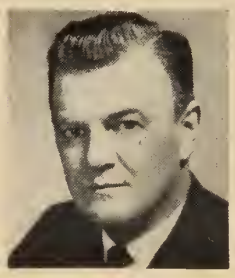
Tv and radio NEWSMAKERS



Kent J. Fredericks is the new nationa sales manager of WXYZ-TV, Detroit. H has been a member of the station's loca sales staff and replaces Thomas J. O'De who left to join the ABC TV network sale division in New York. James P. Conroy who has been the station's manager of pro duction services, replaces him on the loca sales staff. Fredericks is a graduate of Michi gan State University and has been at WXYZ-TV for three years. H is a veteran of two-and-a-half years' army service during which h was stationed in Germany.



William L. Lauer has been named manager of WNEW, New York, Detroit sales office. He was a radio account executive in the Detroit office of the Katz Agency from 1956 until he joined WNEW. Previously he was in radio sales at WGAR, Cleveland, for two years and a radio/tv announcer at WKBN, Youngstown, O., for a year. Following his graduation from Ohio University with a B.A. in 1951, Lauer served two years in the U. S. Air Force as a Captain assigned to bases in France.



Donald S. Moeller has been appointed general manager of WGAN-TV, Portland, Me. He comes to the station from WPRO-TV in Providence, R. I., where he had served as local sales manager. Prior to his move to sales in 1960, he was production manager for three years at the Providence station. Moeller joined WPRO-TV in 1955 as an original member of the engineering department. He has also served on the engineering staffs of WTRI-TV, Albany, N. Y., and WFLY-FM in Troy, N. Y. During World War II, he attained the rank of captain in the U. S. Air Corps.



H. Gordon Scowcroft has been elected marketing v.p. of the special products division of Lever Brothers Company. He was formerly marketing v.p. of the United Fruit Company and previously held responsible marketing positions with the Campbell Soup Company. Earlier he had been associated with Lever from 1936 to 1950, his last position having been in marketing research. As head of special products, Scowcroft will be responsible for the further development and marketing of several new Lever products. He is a graduate of M.I.T.

frank talk to buyers of air media facilities

The seller's viewpoint

Flexibility in selecting media patterns is needed, according to George Henderson, general sales manager, WSOC-TV, Charlotte, N. C. "Buyers seem to have developed a somewhat . . . unwavering fixation on (certain) spots . . . that leaves them unreceptive to alternate availability." He feels that when buying tv, the major consideration should be the audience, not what the spot is adjacent to. Also, with improved research information, it is easier to select readily available non-prime time. Henderson contends that often the so-called non-prime time is really prime for specific accounts.



Creating and selling a station's image

There seems to be a reluctance on the part of some advertisers—via their agents and timebuyers—not to settle for anything other than their first choice when buying tv. In other words, on occasion there seems to be a growing tendency to skip television in a market entirely when the buyer's highly particularized order can't be fulfilled.

Buyers seem to have developed somewhat of an unwavering fixation on the spots of their choice that leaves them unreceptive to an alternate availability. For example, when a buyer has his heart set on a *Gunsmoke* spot, he probably won't accept late night spots in its stead, and that's the pity!

In short, media patterns should be flexible, reviewed and adapted market by market.

In buying, it's worthwhile not to lose sight of the overall objectives, or as the ancient saying goes, to lose sight of the forest for the trees. You're not buying an adjacency, you're buying audience, even though it may be a highly specialized audience.

Say a buyer originally wanted to buy a double or triple A spot for a cosmetic account. He finds the right prime time spot is unavailable, so he turns to fringe time instead. It might well be that he can buy two or three fringe spots for the same or slightly more money, for which he reaches considerably more women at a much greater cost efficiency. Result: A better buy.

It is no peculiarity of media men to sometimes do things in preconceived channels just because it has become customary. All of us would do well to ccasionally take stock of our operating techniques to determine whether an operating mode which was efficient two years ago is still the most profitable. Or if the operating mode ever was efficient.

For example, some buyers immediately turn away from a movie, such as the *Tarzan* package, because it immediately conjures up an image of "children." In the instance of our *Sunday Matinee*, which includes this package, this is hardly the case. The timebuyers who fight their preconceived notions and look up the audience composition on this show find that it is divided into a classical one-third each—approximately 33% men, 33% women and 33% children. So in other words this show, which delivers 66% adults, can be purchased at economical afternoon rates. In fact, many fringe times reach more adults than prime time announcements.

Moreover, improved research information available now gives national salesmen an important new tool for selling non-prime time. Now, Pulse has made available qualitative information on specific shows that make known the type of audience the program attracts. Income figures are now available, for example, the number of viewing families are in the various income categories. But more detailed information is available, too. For example, it is now possible to determine the number of viewing families who spent $3000 or less for a new car, or more than $3000 for a new car, or even expect to buy a new car this year. It's even possible now to know the number of viewing families who used floor wax three or more times in the past week.

Armed with such detailed information, it may be possible to prove to a buyer that time formerly regarded as fringe, may be extremely "prime" for his specific account.

SPONSOR SPEAKS

Big Radio

In our humble opinion, what this country doesn't need is *more* radio stations. According to last count we now have about 3600 am outlets on the air, plus some 900 fmers, with another 150 construction permits.

We strongly urge the FCC to consider seriously the proposals which have been made for a moratorium on new licenses.

What the country does need is more *good* radio stations —stations that take pride in the fact that they're radio and in their ability to render exceptional service.

Good radio stations come in all sizes, shapes, and descriptions. But it's interesting to note that some of the best thirty years ago are still the best today. And it is also interesting to note that community radio hasn't swept away the need for the big area giant that sustained some sledgehammer blows in the early tv years and has now come back stronger than ever.

Sponsors are discovering that big radio delivers big. Many of the big stations perform a heartwarming service in the small-town and rural areas while discovering how to cope with the problems of building a metropolitan rating system.

To name only a few, all radio is proud of the present-day record of such stations as WGN, WHO, WSM, WFAA, WJR, WCCO, WSM, KSL, WSB, KDKA, KLZ, WLW. KMOX, WOW, WNAX, WWL, WSPD, WHAS, WBT, WTIC—obviously we cannot list them all.

The point is that such stations, of which there are perhaps 50 in the country, represent a different breed of radio. The continuing growth of radio as a national advertising force depends in large measure on their continuing growth.

A professional look at the press

Our hats are off to WCBS-TV for their unusually well done series "WCBS-TV Views the Press."

The programs, with Charles Collingwood as commentator, do a thorough and penetrating job of analyzing and criticising both New York newspapers and national magazines. Best of all they're thoroughly and professionally researched. It is a great job of responsible station editorializing.

10-SECOND SPOTS

Accidents will happen! In reporting the celebration of RCA chairman David Sarnoff's 55 years in communications, the New York *Times* took a humor tack and attributed his career to an "accident." The venerable newspaper places the date of the accident in September, 1906, when an immigrant boy, age 16, allegedly donned his only good suit and set out for the New York *Herald* office to seek a start in the newspaper world. According to the *Times*, the young chap entered an office building on Herald Square, stated his business to the first official he saw, and was hired as a five-dollar-a-week messenger—all before he realized he was not in the Herald building at all, but rather that of the Commercial Cable Co. next door.

CWAFTPOBBAPAACPC: Larry King, heard over WAME, Miami, mornings, originated a character known as Captain Wainright. The Captain is a crooked traffic patrolman who reports on bookmaking activity in Miami. One morning the "Captain" offered to form a special secret society called CWAFTPOBBAPAACPC, "Captain Wainright's Association for the Preservation of Bookmaking Bolita and Payola, and Air Conditioned Police Cars." Members would have to sign a pledge admitting that policemen are people. After the first announcement, 300 pieces of mail reportedly poured into the station and the facetious club became a reality. Now members get pocket cards and bumper stickers for their cars that read, "*Officer, Don't stop me, I know Captain Wainright, WAME.*"

Is that an insult, Suh? At the National Press Club in Washington, D. C., recently, a former mid-Westerner now living in Maryland confessed to Bill Lawrence, ABC TV newscaster, that he disciplined his three youngsters by making them watch the Lawrence news programs. It seems that on a visit to his family back in the mid-West, the gentleman, his wife and the three kids were kidded about their newly acquired Southern drawls. As a result, he told his family to tune in every night to Lawrence—*to learn how to talk properly again.*



KALEIDOSCOPIC! Dixieland jazz, Picasso, glass blowing, photojournalism, set design, modern music—"Montage" has many faces. The range of subjects covered on this weekly public affairs program is inexhaustible, as "Montage" takes its viewers on expertly-guided tours of the fascinating world of the arts... with particular attention to the local scene. Sometimes startling, always entertaining, during its three years on the air "Montage" has won two annual awards from the Ohio State University Institute for Education by Radio-Television. Too, the series has won a devoted following among St. Louis audiences, who month after month, year after year, find their favorite television programs—information and entertainment—on CBS Owned **KMOX-TV**

CHANNEL 4, ST. LOUIS



GO FIRST CLASS with **KMJ·TV**

FRESNO

CALIFORNIA

The March, 1961, Fresno ARB survey again proves that KMJ-TV is Fresno's favorite TV station.

KMJ-TV has more quarter hour wins Monday through Friday . . . from sign-on to sign-off . . . than the other two Fresno stations combined. This is true both for the Metro Area and for total homes.

And KMJ-TV's movies have unusual audience appeal. The afternoon movies Monday through Friday were tops in every quarter hour rating from 3:00 to 5:00 p.m. The Sunday Cinema Special from 4:00 to 7:00 p.m. had a 21.5 rating compared with ratings of 10.4 and 9.7 by the other two local stations.

**March 1961 ARB, Fresno*



McCLATCHY BROADCASTING COMPANY
SACRAMENTO, CALIFORNIA
NATIONAL REPRESENTATIVE
THE KATZ AGENCY

25 SEPTEMBER 1961
40¢ a copy • $8 a year

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE



Buffalo **LISTENS**
IN THE DAYTIME

HOOPER*

WKBW	**39.2**
Station "B"	16.8
Station "C"	10.9

*July-Aug., Share of Audience
Mon.-Fri., 7:00 A. M.—6:00 P. M.

PULSE*

WKBW	**32**
Station "B"	23
Station "C"	12

*May-June, Share of Audience
Mon.-Fri., 6:00 A. M.—6:00 P. M.

First Place RUNS IN THE "KB" Family

Buffalo **WATCHES**
IN THE EVENING

ARB*

WKBW-TV	**36.7**
Station "B"	32.0
Station "C"	30.9

*June, Share of Audience
Mon.-Fri., 6:00 P M — 12:00 MID.

NIELSEN*

WKBW-TV	**35**
Station "B"	33
Station "C"	31

*April-May, Share of Audience
Mon.-Sun., 6:00 P M — 12:00 MID.

WKBW • WKBW-TV
Buffalo, New York

Represented by ***AVERY-KNODEL***

NET TV NEARS SRO FOR ITS FIRST CYCLE

Rundown of first quarter of '61-62 season shows drop in westerns, rise in comedies

Page 29

Butter maker gets lift from radio send off

Page 38

Moonlighting by agency men is labor of love

Page 36

A new plan for challenging industry critics

Page 40

DIGEST ON PAGE 4

BANNED IN "BIG D"



TIMELY! INFORMATIVE PUBLIC SERVICE! WFAA's "Open Mike" tears right into the heart of controversial issues, the latest being widespread publicity and the subsequent law-ban of a popular novel. With the police chief, a minister, a psychiatrist and a librarian forming the discussion panel, WFAA Program Director Pierce Allman put printed "smut" on the firing line. The result was a better informed public and kudos from listeners everywhere. People around "Big D" like to be informed. That's why they turn to WFAA-820. A call to your PETRYMAN now can establish your client's message in WFAA's always interesting, timely, adult appeal programming.



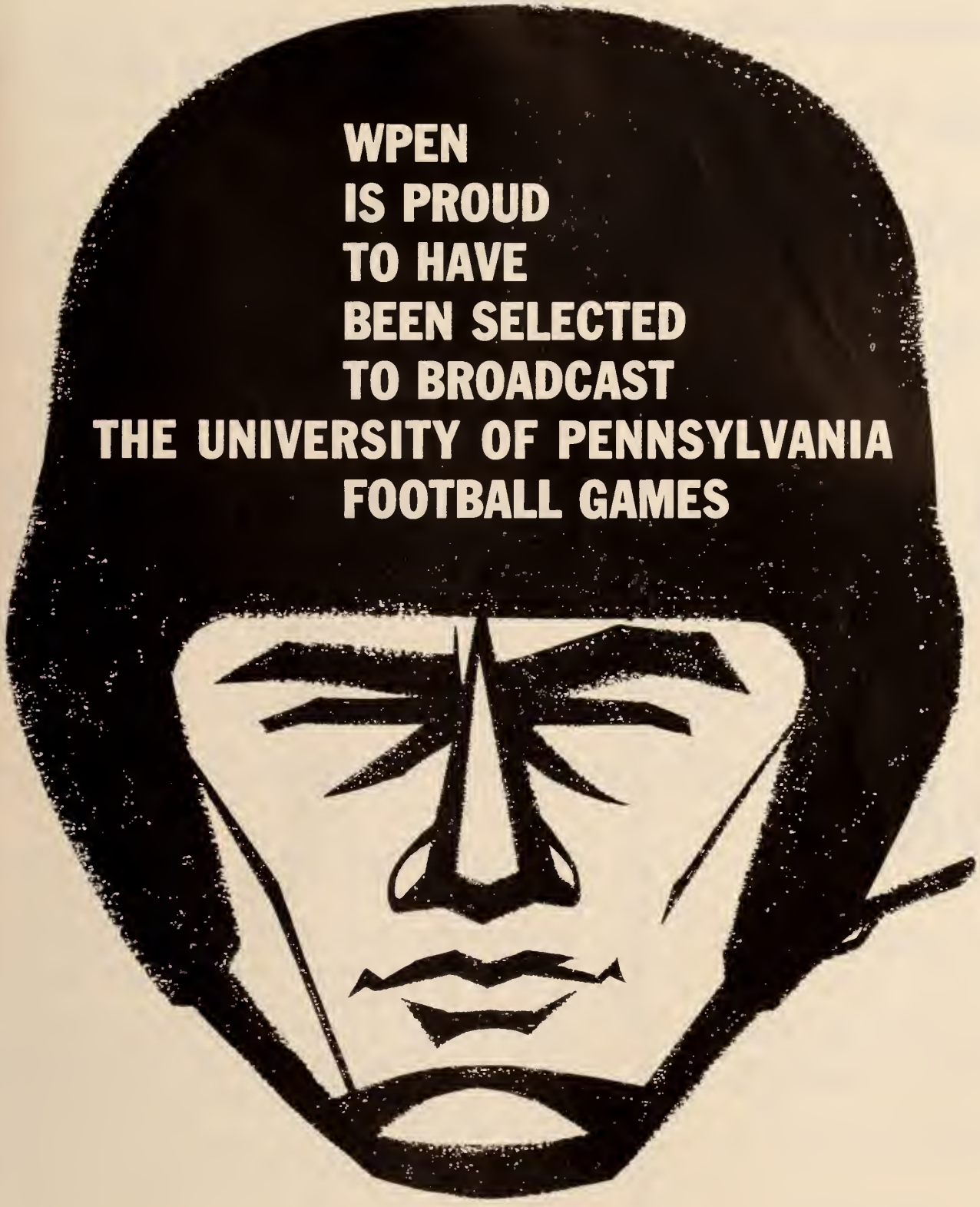
WFAA—820

RADIO NBC DALLAS

Edward Petry & Co., Inc.

AT "Communications Center" DALLAS

WFAA • AM • FM • TV—THE DALLAS MORNING NEWS



Philadelphia Looks To **WPEN** *For Leadership . . .*

WPEN

PHILADELPHIA

REPRESENTED NATIONALLY BY **GILL-PERNA**

FOR THE GREATEST FALL OF ALL.... *buy* WKLO

The unbelievable Family audience in the Louisville Metro Area belongs to WKLO

Need we say more?

Call Bill Spencer

or

robert e. eastman & co., inc.

Other Air Trails Stations:
WING, Dayton, O.
WCOL, Columbus, O.
WIZE, Springfield, O.
WEZE, Boston, Mass.

© *Vol. 15, No. 39* • **25 SEPTEMBER 1961**

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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Tv's first cycle near SRO
29 Three networks boast virtual sellout and schedules show decrease in Westerns and increase in situation comedies—more sponsor interest

Radio buying and how it has changed
34 Veteran radio timebuyers who have been in close contact with the medium tell how over the past ten years radio buying has been affected

Agency men go for "moonlighting" bit
36 The serious shortage of creative people in the industry spur some agency men to teach adult night classes. It's strictly a "labor of love"

Butter gets radio send-off
38 Whipstix takes over fourth place in N.Y. distribution in six months, grosses $1.8 million in 1st year, with nearly all ad money in radio

How to answer tv's critics
40 SPONSOR executive editor, John E. McMillin, urges Michigan broadcasters to adapt 'USP' principle in promoting their public service operations

In-studio wrestling lures store traffic
41 Heating company finds wrestling in Pittsburgh station's own studio is effective device for luring potential customers to look over its line

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WHO Radio dominates Iowa audience for 24th consecutive year!

94 Other Stations Compete in America's 14th Radio Market

CONFIRMED again . . . and for the 24th consecutive year! WHO Radio leads all Iowa radio stations in audience ratings by a wide margin. But this is nothing new to those of you familiar with 50,000-Watt WHO Radio.

The new 93-County Area Pulse Survey (March, 1961) strongly confirms WHO's claim to superiority. The survey was conducted in 68% of all counties in which WHO has 10% or more NCS No. 2 penetration (93 of 137 counties). This area holds 75% of all radio families in WHO's rich "Iowa Plus" coverage area (647,000 of 865,350 families).

The survey gives WHO Radio a greater share of homes using radio in all quarter hours surveyed Monday through Friday, than any of the 94 other competing stations.

WHO Radio and the 865,350 homes it serves in "Iowa Plus"—*America's 14th largest radio market*—should be on every major radio-market list. Ask your PGW Colonel for complete results from the 24th consecutive survey of the Iowa radio audience.

Sources: Pulse (March, 1961), NCS No. 2.

WHO

for Iowa PLUS!

Des Moines . . . 50,000 Watts

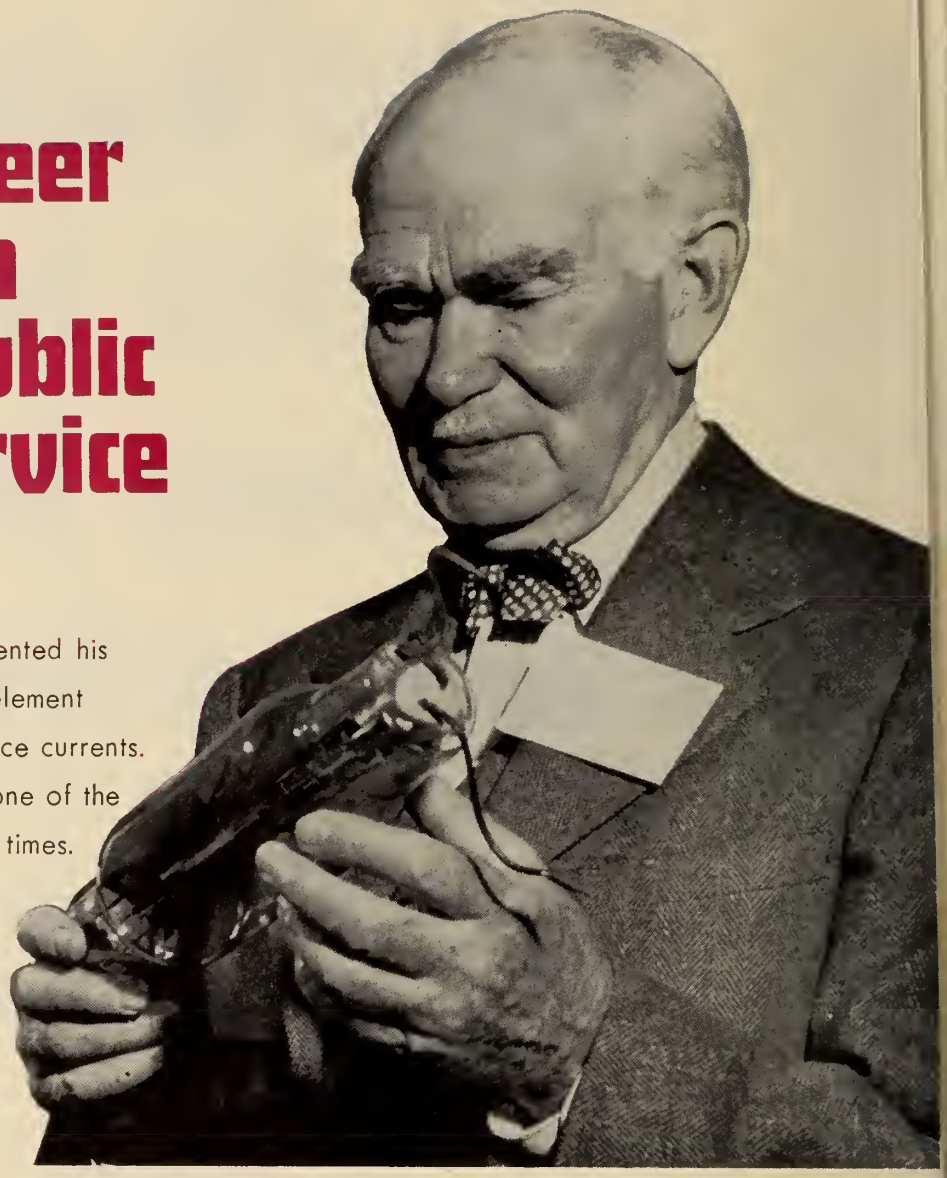
NBC Affiliate

WHO Radio is part of Central Broadcasting Company, which also owns and operates WHO-TV, Des Moines; WOC and WOC-TV, Davenport



Peters, Griffin, Woodward, Inc., *National Representatives*

Pioneer in public service



Dr. Lee de Forest, in 1908, patented his invention, the audion—a three-element electrode tube that amplifies voice currents. The audion has been hailed as one of the twenty greatest inventions of all times.

WGAL · WGAL-FM · WGAL-TV have pioneered in the development of mass communications. Established in 1922, 1944, and 1949, respectively, these stations have been and are dedicated to serving all listeners in the cities and communities throughout their coverage areas.

WGAL-TV
Channel 8

Lancaster, Pa.
NBC and CBS
STEINMAN STATION
Clair McCollough, Pres.

Representative: The MEEKER Company, Inc. New York • Chicago • Los Angeles • San Francisco

Latest tv and radio developments of the week, briefed for busy readers

25 September 1961

SPONSOR-WEEK

NEWS SITTING PRETTY

Tv network news and public affairs programing is SRO or nearly so, getting share of brisk buying

Despite fears earlier up the line that news and public affairs shows would have sponsor troubles this season, just about all network shows of this type are sold out.

Much of this is due to new business rather than renewals by existing advertisers.

While some shows are sold outright to one sponsor, brisk participations activity has saved the day for other shows that might otherwise have been in difficulty.

This week CBS TV reported it was 96% sold out on news-public affairs shows for the fourth quarter.

Prudential renewed 20th Century as did Carter and AHP for Sunday News Special. Eyewitness has gone to American Cyanamid, L&M, and participators. Douglas Edwards was sold out to Goodyear, AHP, Carter, and Philip Morris.

Johnson's Wax took the 11:55 a.m. news and Frigidaire the 3:55 p.m. segments. Calendar is sold out under the morning minute plan and more minutes in it will be opened up 2 October. AT&T bought two CBS Reports and participators have taken this and other shows in the same time period.

But it's at NBC TV where there's a really phenomenal sale of news and public affairs: 100% sold out, too, in strips, General Mills has 12:55 p.m., Mogen David has 4:55 p.m., and Texaco with R. J. Reynolds have 6:45 p.m. In weekly shows Mutual of Omaha has Chet Huntley, and Douglas Fir with Pittsburgh Plate Glass have David Brinkley, Gulf has Frank McGee, Helena Rubenstein has Update, and Quaker Oats, Beech-Nut and Texaco are in 1-2-3 Go.

NBC's record in the sales of news and public affairs specials is no less outstanding: DuPont has a group, Lincoln-Mercury has six, Westinghouse four, Purex, Elgin, and Bell Telephone each have several, and others with their own shows are U.S. Steel and Union Central Life Insurance.

ABC TV has those Bell & Howell half-hour and full hour specials. There are also four regular news strips on ABC TV: at 6:00 p.m. sponsors are Squibb, Mobil, and Columbia Pictures; at 11:00 p.m. Sun Oil in the east; at 4:50 p.m. (ten minutes) Milton Bradley and Lehn & Fink; only the 1:25 p.m. five minute strip is still unsold.

Dentifrices up 15.5% on tv thanks to spot

Dentifrice advertising on tv showed a 15.5% increase in the first half of 1961, reported TvB.

The category's gross time billings were $18.0 million, compared with $15.6 million last year.

Note this: an increase in spot tv billings from $4.8 million last year to $7.8 million accounted for the rise.

HAYES POINTS UP NEWS AND STARS,

Arthur Hull Hayes, president of CBS Radio, addressed the opening meeting of the CBS Radio Affiliates Association in New York City last Monday.

Hayes called attention to what he termed his network's supremacy in news and public affairs. "With our longer news periods," he said, "we are certainly able to report the news more effectively than do the short versions used by our competitors."

"We are still the only radio network with big-name personalities. Our morning block has Arthur Godfrey, Art Linkletter, Garry Moore, Durward, Kirby, Bing Crosby, and Rosemary Clooney."



Arthur Hull Hayes

He also was optimistic about the network's economic prospects in the second half of 1961 and the first half of 1962.

Minow addresses CBS Radio convention via tape

FCC chairman Newton N. Minow addressed the Eighth Annual Convention of CBS Radio affiliates in New York last week.

His message was tape-recorded and was played for some 259 station and network people attending the meetings.

(Continued on page 8, col. 1)

GULF TO TRY SOME 40″ COMMERCIALS

Gulf Oil would like to include some 40-second commercials in the spot tv campaign it starts this week, but its agency, Y&R, couldn't tell at press time in what markets, if any, such newcomer segments would be tried.

In its inquiries among reps Y&R sought fringe minutes and prime 20's along with 40's.

The extent to which Gulf uses 40's will be closely watched by the trade, and that means not only stations but agencies.

New daytime story told by CBS TV

A new presentation on daytime television prepared for CBS TV by Stewart, Dougall and Associates, is being mailed out this week.

In a survey of self-service dealers such as supermarkets, daytime tv was found to be the leading national media named in helping to sell advertised brands to women. Daytime tv was named by 68%; newspapers, 22%; women's magazines, 4%; radio, 4%; Sunday supplements, 1%, and billboards, 0.5%.

There was a similar score on how such dealers felt money should be spent: daytime tv, 44%; newspapers, 24%; radio, 14%; women's magazines, 10%; Sunday supplements, 5%, and billboards, 3%.

(Continued from page 7, col. 3)

"Radio is America's roommate," stated Minow. The FCC commissioner admitted, "I have a radio in the bathroom so I can catch the news while I'm shaving."

He commended radio in general for its quick news coverage, and CBS Radio for its public information and classical music shows, stating, "This is responsible broadcasting and this is what makes radio the finest kind of companion."



JOHN BLAIR'S 500 GIFT-WRAPPED BOXES

John Blair & Company, national radio representatives, is distributing gift-wrapped boxes along Madison Avenue symbolizing the Blair Group Plan.

The Proof-by-Performance package. Blair calls it, is part of a concentrated spot radio drive also in trade and consumer papers.

Robert Dwyer of Blair, above at right, is presenting one of 500 such packages to Joe Hudack of Warwick & Legler, New York.

The plan's selling point is in its ability to reach 80% of the nation's buying power with "one order, one affidavit, one invoice."

Emblem of the Blair Group Plan is an arrow leading out of a bold spiral.

Major advertisers using the plan include Mennen, Dodge Trucks, Ipana, Cut-Rite, Philip Morris, Marlboro, Beech-Nut coffee, Accent, Dash, MGM, Parker games, Columbia Pictures, Dormeyer, Zerex, Keds, Tanfastic and the Tea Council.

The new Blair campaign was worked out with the New York office of its agency, KM&G.

RKO NSD sales show takes to the road

(Chicago); Don Quinn, director of RKO General National Sales Division, was in Chicago this week to familiarize the midwestern sales staff of his newly formed company with its properties.

He was accompanied by Frank Boehm, research and promotion director, and Richard Kelliher, radio sales executive.

Host in Chicago for the sales meetings is George Jeneson, v.p. and midwestern sales manager.

Techniques ranging from videotape to stereo will be used to permit the sales staff to "see and hear the product they are selling just as the stations' customers do."

CBS counsel has warning

Thomas K. Fisher, v.p. and general council for CBS, Inc. warned of government intervention in radio and tv.

He pointed to a new proposal for license applications, calling it "the jugular issue of all issues facing broadcasters today."



a statement of

WWLP & WRLP

SPRINGFIELD — MASS. — GREENFIELD

(Television in Western New England)

by William L. Putnam

We are very sorry to see the increasing dependence of many members of the advertising fraternity on the great television numbers game, that seems to be increasing in scope and popularity. Advertising effectiveness seems to be measured in cost-per-thousand or maybe homes reached according to the - - - book. It never seems to be measured in terms of products sold. We wonder how many manufacturers have enjoyed a very favorable CPM and sold very little of the product so effectively advertised; somehow these statistics don't become available.

This increasing dependence on surveys of questionable validity would not concern us so much if it didn't hurt us somewhat, also. (We're really not saints, after all). But, when we began to get complaints a while back from some time buyers that our rates were unreasonable we suddenly looked around to find the cause for this attitude.

Imagine our surprise at finding that one well known survey outfit (which would prefer that its three initials not be entered herewith) had printed a little book in which our station WRLP was given credit for counties and homes reached in north central Virginia. We wouldn't have minded this so much except that they left out three counties in central Vermont with which we felt a very definite affinity. Perhaps the CPM wouldn't have varied a bit, but it sure makes you wonder.

It seems to us that the local man can tell you where your advertising dollar goes farthest. We invite the national advertiser to ask the local man in our home town.

Represented nationally by HOLLINGBERY

BRECK BUYS 2 MORE CBS TV SPECIALS

Breck (Reach, McClinton) has purchased two more full-hour specials on CBS TV, for a total of four hours of specials sponsorship.

Two shows are Golden Showcases; firm is 6 December; both are produced by Talent Associates.

Previously Breck bought half of the two-hour Power and the Glory special and it will also fully sponsor a full-hour Stravinsky ballet.

WCCA-TV starts as ABC TV UHF affiliate

Next week WCCA-TV, Columbia, S. C., begins broadcasting as a primary affiliate of ABC TV.

The station, operating on channel 25, is ABC TV's 22nd UHF affiliate.

Addition of WCCA-TV to the ABC TV lineup gives Columbia, S. C. three-network coverage for the first time.

Whisnand forms Whizzer and Coupon companies

Roy Whisnand, former v.p. of Plough Broadcasting and general manager of WCOP, Boston, has formed his own new company there.

Whizzer Enterprises will purchase and manage stations and develop audience building ideas. A division of Whizzer, Coupon Jamboree, is a special copyrighted campaign, which is already running on WCOP, Boston; WHNY-TV, Springfield, and WFEA, Manchester, N. H.



Roy Whisnand

National sales for Coupon Jamboree will be handled by Futursonic Productions of Dallas.



Hand-held tv camera for tape commercials

The first hand-held tv camera for use in tape commercials has been developed by MGM Telestudios.

The camera is a stripped down studio camera with a zoom lens and special mounting. It weights 40 pounds and can be used at the end of a cable up to 1,500 feet long.

The hand-held tv camera would greatly facilitate location production and one-camera "A-B Composite" editing, perfected by Telestudios last year.

Incidentally, MGM has quietly dropped its West Coast tv film commercials department. But it will retain its industrials division.

Filmways will consolidate its West Coast film commercials production shortly, using the MGM facilities. Filmways previously used Warner Bros. and General Service facilities.

SCREEN GEMS LIVE STUFF

Film-based production companies such as Screen Gems are moving more and more into live production areas.

Herb Sussan, with whom Screen Gems has had live production dealings, is joining its executive staff to handle several production areas that are relatively new to the Columbia Pictures subsidiary.

He'll handle live and tape production, specials, overseas production, and informational programs.

ADVANCE 1961 NCS FOR TV AND RADIO

Advance 1961 coverage data has been available for the last week or two for radio and tv for Nielsen.

These reports contain NCS coverage levels for all radio and tv stations, and have been summarized into weekly, daily, day, and night percentage levels. Ballots from over 200,000 families were received in the study.

Final circulation counts await U.S. Census figures on sets county-by-county. But preliminary circulation counts can be supplied in the interim by projections based on current estimates.

Subscribers to NCS 1961 pre-publication are 443 stations, 44 agencies and advertisers, and the national or regional networks.

Special shows for Dag

Special programs were assembled quickly by radio and tv stations and networks following the death last week of UN Secretary General Dag Hammarskjold.

Many news, feature and editorial programs were ready on the very next day.

Walthius named to Pontiac account at MJ&A

George G. Walthius has been appointed account executive on the Pontiac account at MacManus, John & Adams.

He joined MJ&A in 1959 and was director of marketing for the agency. He will report now to Colin H. John v.p. and Pontiac account supervisor in Bloomfield Hills.



George Walthius

Walthius was previously with McCann-Erickson for three years.

More SPONSOR-WEEK continued on page 60

TAPE TAPE TAPE TAPE







NOW ALL THREE TRIGG-VAUGHN STATIONS HAVE VIDEO TAPE EQUIPMENT PLUS THE NEWEST IN SPECIAL EFFECTS AMPLIFIERS. KROD-TV HAS EL PASO'S ONLY REMOTE TAPING EQUIPMENT. TV CONTINUES TO DOMINATE WEST TEXAS. THE BOLLING CO. MAN HAS THE FULL STORY

BUY TV to sell West Texans...
Get 34% of New Mexico to boot

KROD-TV	KVII-TV	KOSA-TV
El Paso	*Amarillo*	*Odessa/Midland*

3 Quality Stations/3 Quality Markets/1 National Representative

Jack C. Vaughn	*Cecil L. Trigg*	*George C. Collie*
Chairman of the Board	*President*	*National Sales Manager*

A TRIGG TV VAUGHN STATION

KROD-TV EL PASO · KVII-TV AMARILLO · KOSA-TV ODESSA MIDLAND

SPONSOR IS MOVING

5 5 5 5

IS OUR NEW ADDRESS

5 5 5 5

IS OUR NEW ADDRESS

5 5 5 5

IS OUR NEW ADDRESS

5 5 5 5

IS OUR NEW ADDRESS

5 5 5 5

WE'LL GIVE YOU A CLUE. THE BIG 5 ON THE RIGHT STANDS FOR FIFTH AVENUE. NOW—IF YOU CAN TELL US WHERE WE'RE MOVING TO —WRITE TO "CONTEST," SPONSOR, 40 E. 49 ST., N.Y. 17, AND WIN A PRIZE. CONTEST ENDS SEPTEMBER 29.

by John E. McMillin

Commercial commentary

Tv's new "Non-Influentials"



I had lunch the other day with an old friend who is a top radio/tv executive with one of America's four biggest advertising agencies. I won't tell you which, but the Big Four, of course, are J. Walter Thompson, BBDO, Young & Rubicam, and McCann-Erickson (or whatever its corporate name is in today's latest press release).

My friend was feeling pretty disconsolate.

"They treat us like dirt," he said bitterly. "Oh they try to be polite. But I get a feeling they're sneering at us every time I walk into their offices."

By they he meant the three tv networks, and the offices are 7 West 66th St., 485 Madison, and 30 Rockefeller Plaza, all Manhattan.

Inasmuch as each of the Big Four spends over $50 million a year in network tv, it may seem surprising that some of their executives feel "looked down on" by ABC TV, CBS TV, and NBC TV.

But if you are really surprised, it will be only because you have gained your knowledge of tv through what you read in the newspapers, or from the flamboyant testimony at those interminable FCC hearings by such eminent big-brains as George Jessel, and such dispassionate Galahads as David Susskind.

Those of us inside the industry know better.

We know that despite all the hoopla about that dreadful automobile company that winced at the name of Lincoln, and that hoary chestnut about the American Gas Association's boo-boo on the concentration camp script, advertiser and agency influence on tv programing is at an all time low. In fact it has almost disappeared.

We also know that the evolution of the business has practically disinherited a whole class of agency executives—the program experts (as distinct from the media and time buying experts) who are rapidly becoming tv's real "Non-Influentials."

And finally we know that the current swing to the "Magazine Concept" is far from the unmixed blessing which some outsiders imagine. It may be the worst thing that ever happened to tv.

Dupont vs. Warner Brothers

Before getting into the reasons why, let's take a quick look at the sponsorship lineup for network tv in the coming season.

For 1961-62, 59% of prime evening hours will be programed with "spot carriers" (backed by three or more advertisers) and an additional 26% will be programs with alternate sponsorships.

Only 15% of prime evening time will carry programs supported by a single sponsor—only 19 out of 101 regularly weekly shows.

These figures represent a startling shift from the situation a few years ago when single sponsorships were fairly common.

What they mean, in simplest terms, is that "advertiser control" or "advertiser interference" in 85% of network tv hours is almost

(*Please turn to page* 42)

we
believe in
advertising

ads like this
run daily in
The Detroit News

733,583
DAILY

920,607
SUNDAY



Get the total
WWJ STORY
from your
PGW Colonel

WWJ AM and FM **RADIO**
Detroit's Basic Radio Station
NBC Affiliate
NATIONAL REPRESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC
OWNED AND OPERATED BY THE DETROIT NEWS

Suddenly
in Rhode Island
the sound of
Beautiful Music

...Captures over 10% of the
Southern New England 'Money Belt' Market!
It happened in just 4 months!
Never, in the dynamic history of
radio has a station caught-on so fast...
captivated so many attentive listeners!
Yes, captivated... a prime-purchasing
2½ billion dollar- ½ million family market...
thrilled, enthralled and enchanted
by the WLKW connoisseurs' listening blend:
the hypnotically habit-forming
sound of Beautiful Music,
with factual clear-cut newscasts,
in depth, throughout the day...
on the hour and the half hour.
WLKW delivers your selling message
with 10-times more power
to prosperous Southern New England...
and not just with power... with
happily captivating charm!

WLKW • 990, RHODE ISLAND'S FIRST
AND ONLY 50,000 WATT RADIO STATION



NOW!
Your Best
Radio Buy
in Providence

WLKW—990 • 50,000 watts, Providence, R. I.

National Representative: Daren F. McGavren Co., Inc. • New England Representative: Foster and Creed, Inc.



49th and Madison

Picayunely yours

I have just read lawyer St. Landau's letter to you about your man-handling of BAND-AID. Recognizing the danger of being equally punctilious, I still want to remark that BAND-AID is not an adjective.

It is a trade name composed of two nouns from the public domain of the English tongue. It remains two nouns or, if you prefer, a composite noun. As a registered trademark BAND-AID is properly capitalized or put in quotation marks. The latter, however, should not embrace the generic product. "Band-Aid plastic tape" is improper. I expect that what the counselor had in mind was that BAND-AID should not be used in the possessive which is true of all artificial trade names.

Incidentally, the E.I. Dupont de Nemours Company has published an excellent little tract on the care and use of trade names which Mr. St. Landau might care to add to his library.

John W. Power
Len Woolf Co. (Adv. Agency)
Los Angeles, Calif.

NBC stands alone

I noticed in your 28 August issue of "SPONSOR" (page 9) you show NBC grossing $1,096,000 between July 20 and August 18.

We repor Net Sales figures only, and as far as I know, are the only Radio Network to do so.

William K. McDaniel
exec. v.p.
in charge of radio networks
NBC
N.Y.C.

Hear, hear

Hear-Hear; I agree completely with your editorial, "No Stampede, No Trend."

Our representation through Adam

(*Please turn to page* 25)

TOP SPOT

. . . that's the position of San Francisco's KTVU among the Nation's independent television stations. **Three out of eight** recent ARB surveys **show KTVU in the top spot among major market independent television stations** in share of nighttime audience.* This leadership has been accomplished in just **a little over three years on the air.** Call H-R Television for the complete story of KTVU and for **top spot availabilities.**



it Tower, atop Telegraph Hill, a San Francisco landmark. Photo by Moulin Studio.

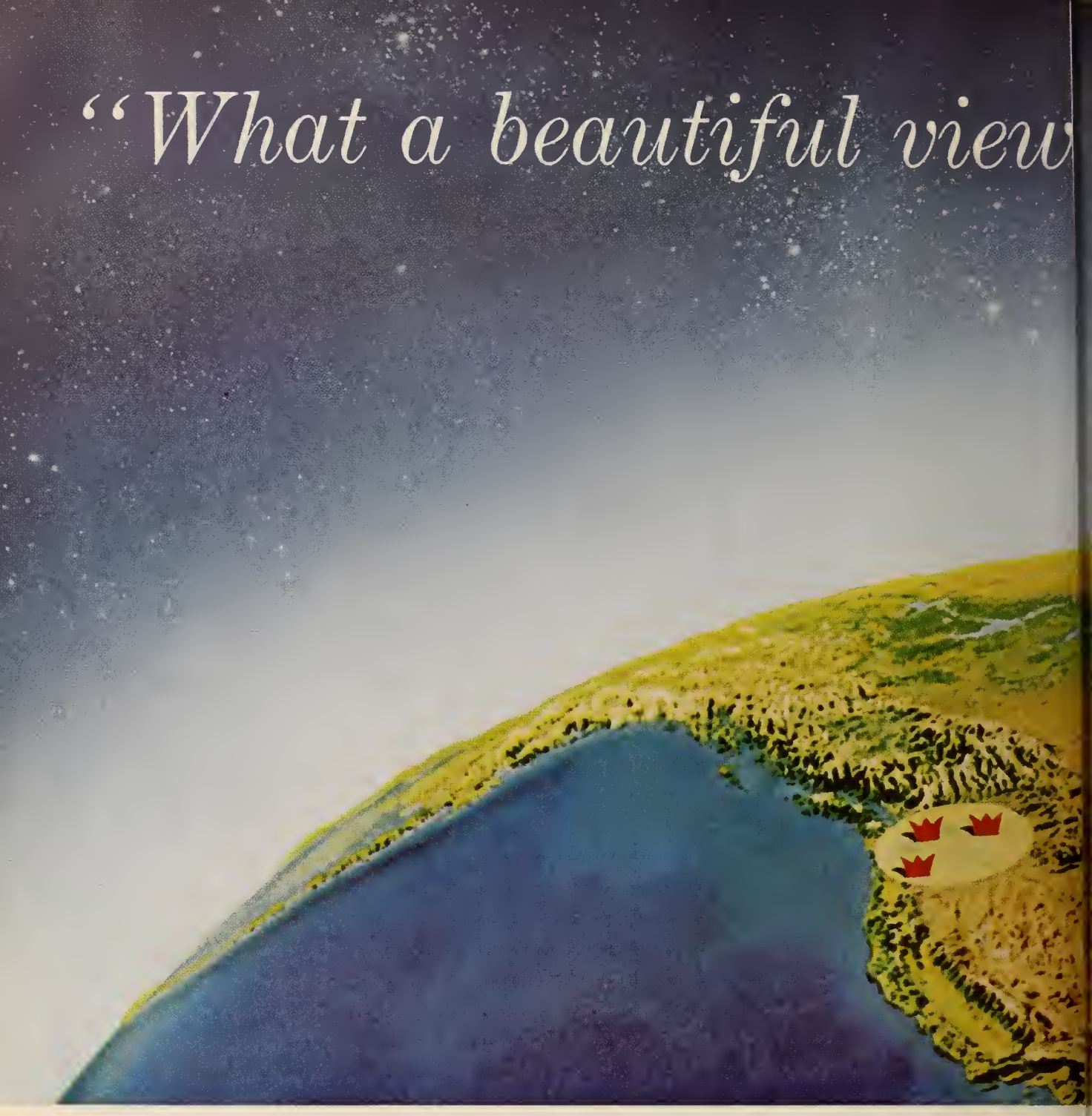
The Nation's LEADING
Independent TV Station

KTVU
CHANNEL 2

SAN FRANCISCO • OAKLAND

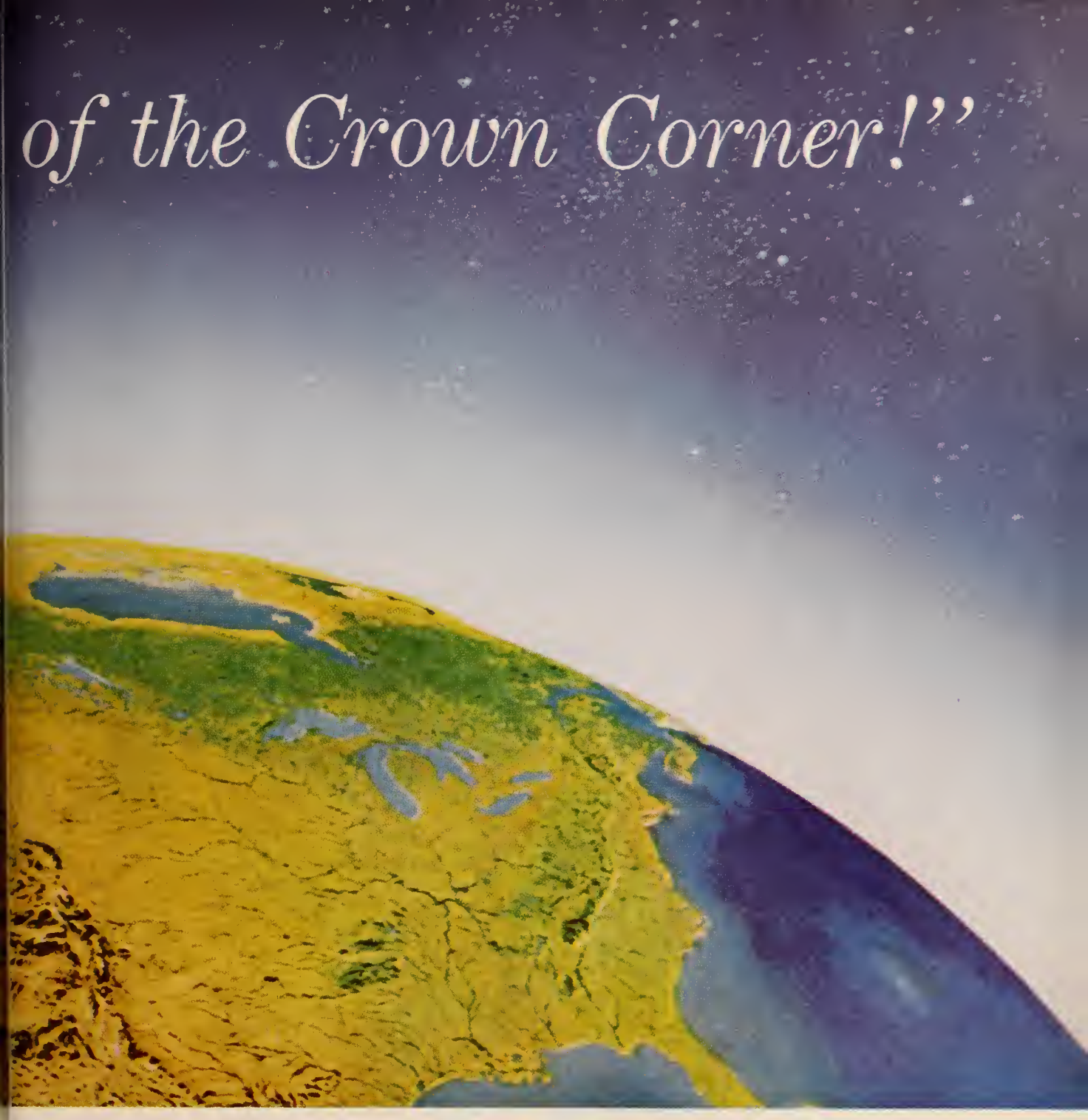
*6 PM – Midnight, Sept '60, March '61 and May '61 ARB

"What a beautiful view



Thank you, Commander Shepard and Captain Grissom. ♛♛♛ Not for the quote, of course – just for the idea. ♛♛♛ Seems we have a problem of pinpointing the location of the Crown Stations for some of our advertising friends in New York, Boston, Philadelphia, Cleveland, Detroit, Chicago, etc. ♛♛♛ So just for the record: ♛♛♛ We operate the three most enterprising broadcast operations in Portland, Seattle, and Spokane (TV, AM, and FM). Together, we cover 75% of your customers in the Pacific Northwest. ♛♛♛ There is one further item that needs clarification. ♛♛♛ Strange as it seems, there are still a few time buyers around who continue to think of the Pacific Northwest as the end of the line. Indians, loggers, dance-hall girls, bewhiskered prospectors and all that stuff. Sort of an authentic Gaslight Club. ♛♛♛ We wish to correct that impression. Most of the Indians we know are now selling mutual funds, building 707 jets, or designing atomic reactors. The sons and daughters of the loggers and the dance-hall girls are either erecting new apartment houses or speculating in soy bean futures. And honestly,

of the Crown Corner!"



we haven't seen a man with a beard since the last time we visited San Francisco. ♛♛♛ The truth is the Pacific Northwest is jumping. We're even jumping ahead of New York with an internationally recognized Fair – the Seattle World's Fair – starting next spring. We have 4,000,000 people making more money than ever before. We've become the second largest and second richest market in the West. Second only to California, of course, and they're second to nobody (as you may have heard). ♛♛♛ One last word. Our major claim to fame is not that we blanket the big population centers of the Pacific Northwest. Our major claim is that we serve them. ♛♛♛ Know a more beautiful way to sell?

THE CROWN STATIONS

KING, AM, FM, TV, Seattle
KGW, AM, TV, Portland
KREM, AM, FM, TV, Spokane

Network	Half-hour firsts and seconds*	Half-hour thirds*
ABC-TV	45	6
Net Y	35	16
Net Z	22	29

*Source: Nielsen 24 Market TV Report, Average Audience, week ending Sept. 10, 1961. All commercial time periods. Mon. thru Sat., 7:30-11 PM; Sun., 6:30-11 PM.

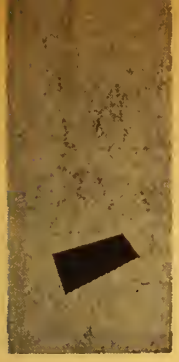
(or how to have yourself a good time on network television)

Take another look at the numbers. Out of 51 half-hour nighttime periods rated in this latest Nielsen*, ABC-TV was first or second 45 times. *Third only 6 times!* The percentages, you have to say, are very much with you when you go with ABC-TV.

Contributing to this happy state of affairs are 6 ABC shows in the top 10: *My Three Sons*, *77 Sunset Strip*, *The Untouchables*, *The Real McCoys*, *The Flintstones*, *Hawaiian Eye*.

No question about it. You can sure have a good time on

ABC Television



Interpretation and commentary on most significant tv/radio and marketing news of the week

SPONSOR-SCOPE

25 SEPTEMBER 1961
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Leave it to Bates swoop down on an unusual opportunity and cash on it fast: the reference is to the agency's ability to pick up eight markets in CBS TV's Checkmate for Standard Brands on a spot basis.

What happened was this: Bates had ordered from the network these **eight markets** along with a host of others **for Mobiloil as part of a $1.6-million minute participation buy,** but the order for the eight was redrawn. Bates then realized that it could use those open spots for **Standard Brands** and so with the **approval of CBS TV** it bought them **via the eight stations' respective reps.**

The procedure, considering all the circumstances, is without precedent.

Explained the network to SPONSOR-SCOPE: the eight stations had confirmed the order for Mobiloil in good faith and this good faith was being reciprocated by allowing them to sell the vacant minutes on a spot basis. (They're subject to recapture for a network sale, of course.)

The fall buying of national spot tv has aparently reached the ebb-tide stage: the orders and calls for availabilities the past week were relatively light in New York and almost a blank out of Chicago.

The grist in New York included **El Producto** (Compton); **Crisco Oil** (Compton), day and night minutes; **Lever's Silver Dust Blue** (SSC&B), day and fringe night minutes, 5-7 a week, five weeks; **Gillette** (Maxon), chainbreaks, minutes, two weeks, 1 October start; **P&G's Puff paper line** (DFS), day minutes, three a week; **Post oat flakes** (B&B), nine a week, two six-week flights, prime 20's, IDs, minutes in kid show adjacencies; **Jergens Lotion** (C&W), night minutes in two flights, first 3 November.

If you're a tv station or rep, you've got good cause for complaint about the way some agencies have statistically gone about their fall buying.

The specific peeve: using **summer books as a decision base** in picking out the preferred availabilities.

Ask the sellers: **why don't these agencies use the spring books, when spring and fall viewing habits make a much closer match?**

The sellers call it a case of wrong-yardstickitis.

American Motors (Geyer, MM&B), like Dodge, is putting its air media all into spot tv for 1962 line introductory hoopla.

The plan calls for a comcentration of spots **Wednesday, Thursday and Fridays for four weeks,** starting 11 October, **in the top 50 markets.**

Every so often a newcomer series is so strategically spotted on a tv network's schedule as to result in a drastic realignment of rating dominance for the entire evening.

There's quite a bit of feeling on Madison Avenue that **NBC TV may do this very thing by the placement of its Saturday Night at the Movies at 9 p.m.** From a rating point of view it'll probably be the **most watched span of the week** as far as agency tv gentry are concerned.

It may not signify a trend but many in the trade couldn't but notice that the commercials on the initial DuPont Show of the week (17) were somewhat out of character with those that graced the DuPont Show of the Month.

The new set of commercials are **strictly hard sell,** with **nary a gesture toward corporate image pitching.** What could have lots to do with the difference is that **the latest investment comes to around $6-7 million and a joint operation of a multiplicity of divisions**—small and large, **whereas the Show of the Month cost less than $3 million.**

Incidentally, a good chunk of that $6 million came out of print.

Gallo Wine (BBDO) pulled a sudden switch on its plans and that spot radio campaign which it had in the works has gone down the drain.

After BBDO New York had got the schedules set up and confirmed, word came through from **Gallo on the westcoast to forget everything.**

It would have started in early **October in 70-80 markets and run for 10-12 weeks.**

The automotives collectively will have about 8.5 billion home impressions of their commercails riding on the tv networks the final quarter of 1961.

In terms of total commercial minutes, **564,** and expenditures for the quarter (SPONSOR-SCOPE's estimate is **$16-17 million**) it's quite behind last year, what with **Plymouth and Dodge missing and Pontiac down to 13 minutes.**

Nevertheless, that 8.5 billion represents **a concentration of sales pressure that far surpasses the sum-up of impressions delivered by all other media.**

The following breakdown, as calculated by SPONSOR-SCOPE, of commercial minutes and home impressions covers regular network programing, sports and specials:

ADVERTISER	ABC TV	CBS TV	NBC TV	TOTAL MINS.	HOME IMPRESSIONS
Buick	0	0	23	23	220,000,000
Chevrolet	39	39	78	156	4,300,000,000
Chrysler Corp.	0	0	24	24	120,000,000
Ford Division	0	51	95	146	2,100,000,000
Lincoln-Mercury	0	0	131	131	1,100,000,000
Oldsmobile	0	39	0	39	400,000,000
Pontiac	13	0	0	13	130,000,000
Studebaker	0	19	0	19	200,000,000
Willys	13	0	0	13	130,000,000
Total	**65**	**148**	**351**	**564**	**8,700,000,000**

Note: Base of home impressions are past or estimated average homes viewing of sponsored programs.

There' a school among agency tv executives who believe that the tv networks will have to develop a new sales pattern to protect the early fall buyer against the price cuts for nighttime fare which are obtainable on the eve of the new season.

These agency people recognize that this bargaincountering of leftover inventory poses quite a problem for the networks, **but they still contend that the networks must devise a radically different pricing approach** in order to bring stability to the business.

One agency that has been quiet on the subject of such pricing differentials is **J. Walter Thompson.** (See 21 August SPONSOR-SCOPE.)

A way out of the dilemma that's been discussed at one network: **cutting back next season's inventory.** But a move in that direction is not likely, because it has the accord of the competition.

The debuts of the brand new nighttime network tv series are being given more and more October dates with each season.

There'll be **11 such the week of 1 October** and **4 the week of 9 October,** as compared to **12 for the week of 24 September.**

The item of no small influence: the fact that a number of the top markets don't evacuate daylight savings until some time in October.

Even though you can't say that summer replacements are getting better all the time, two original series (Kraft Mystery Theatre and Holiday Lodge) gave a pretty good rating account of themselves.

Also worthy of note: **repeats of Playhouse 90** were not far behind.

Here's a rating comparison of summer replacements vs. winter shows, as collated by Nielsen for SPONSOR-SCOPE:

REPLACEMENT	WINTER SHOW	1ST JULY	1ST MARCH	JULY % AS OF MARCH
Kraft Mystery Theatre	Perry Como	22.1	27.5	80.4%
Sunday Mystery Hour	Chevy Show	15.5	22.2	69.8%
Holiday Lodge	Jack Benny	22.2	29.5	75.3%
Great Ghost Stories	Ford Show	15.7	26.2	59.9%
Whispering Smith	Acapulco	12.8	16.4	78.0%
It Could Be You	Peter Loves Mary	13.9	11.2	124.1%
Silents Please	Ernie Kovacs	9.1	6.5	140.0%
Five Star Jubilee	Westinghouse PH	7.1	14.4	49.3%
Playhouse 90	Red Skelton	21.2	27.8	76.3%
Playhouse 90	Garry Moore	21.2	30.8	68.8%

With the 1961-62 network tv season yet to begin, both P&G and General Foods are busy out in Hollywood working with producers on product for the following season's use.

Behind this long-range activity are two objectives: (1) **beating the high casualty rate** by devoting ample time and effort to the nurturing of an opus; (2) **getting in there ahead of the networks.**

P&G, incidentally, is financing one of the embryos in which it's interested.

A just-exposed CBS TV study among 2,800 supermarket managers makes a couple strong points in favor of tv.

The questions were confined to housewife appeal and hence the media the managers were asked to choose from were **daytime tv, newspapers, women's service magazines, Sunday supplements** and **billboards.**

Question #1: What medium do you think helps a **national maufacturer sell his grocery brands most?** Answer: **tv, 68%; newspapers, 22%; women's magazines, 4%; radio, 4%; supplements, 1%; billboards, 1%.**

Question #2: If you were a manufacturer and had a million to spend on advertising, **how would you allocate it among these six media.** Answer: **tv, 44%; newspapers, 24%; radio, 14%; magazines, 10%; supplements, 5%; billboards, 3%.**

Title of the research project: America's Biggest Sales Check.

Don't be surprised if NBC TV adopts the minute rotation plan for some of its afternoon fare come January.

The concept is being given more and more serious thought at that network and **the timing,** some agency media people think, **will largely depend on how the sold situation shapes up in midfall.**

CBS TV went minute rotation for its morning schedule and a couple afternoon strips several months ago, while **ABC TV has had this system in effect from way back.**

Prime nighttime spots may be getting tight, but, if you as an advertiser are contemplating the use of daytime minutes on a selective basis this fall, don't worry about availabilities in key markets: they're plenty of them.

There's also a wide selection of **daytime chain-breaks.**

The information derives from a crosscheck by SPONSOR-SCOPE last week of upper-rung tv rep firms.

The battle of the hair tints is taking on a lot of steam: for instance, Clairol, recently bought by Bristol-Myers, will be spending $600,000 via FC&B for a couple nighttime documentaries this season on NBC TV.

Topics: the **Story of a Debutante** and the **Vanishing 400.**

Revlon, Alberto-Culver, Max Factor, Helena Rubinstein, Toni are all in the hair tint field, and even **P&G** is evincing an interest.

A developing target for the product: **men via the barbershop.** One of the merchandising approaches: **tint those grey locks and you won't look so old to the boss.** They'll probably lay off the other angle because the wives won't like.

That $275,000 being asked by KTTV, L.A., via Blair special projects, for the International Beauty Congress package is for the whole thing.

The event will be aired over **12 broadcast days and consume 16½ hours.**

Look for ABC TV to move into another product category now that it's on the tailend of exposing to agencies its study relating cigarette sale levels to the differences of the hardcore audience of each network.

The key point made by the cigarette presentation, which will be seen by Chicago agencies next week: **cigarette sales are highest among homes with large families and younger heads of family,** and this is what ABC TV delivers most among the three networks.

For those that like to have some sort of a cost-per-thousand comparison by nighttime network to contemplate, here's an updated average commercial minute chart, based on January-February reports:

YEAR	ABC TV	CBS TV	NBC TV
1957	$3.82	$2.65	$3.52
1958	2.86	2.97	3.27
1959	2.66	2.93	3.43
1960	2.78	317	4.17
1961	3.39	3.67	4.12

Note these CPMs don't reflect ratecard changes, added summer discounts and off-ratecard buys; they're based strictly on gross time-and-talent costs.

The Ford Division's management has a theory you might say all its own on the relationship of new car buying to the time of brand decision.

The preconception, in essence: a man may not buy his car until March **but his choice was basically influenced by what he saw or heard about the new line back in the introductory period.**

And that's why Ford, even though there are hardly any sales peak or valleys for new cars, **elected to spend 50% of its ad budget during that introductory period.**

For other news coverage in this issue: see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 60; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 72; and Film-Scope, page 56.

A Word* About the Duluth-Superior Market

*or the Superior-Duluth Market, as the Case May Be, and It Is; or WMT's First Cousin Sounds Off.***

As THE WESTERMOST TERMINUS of the Great Lakes—St. Lawrence Seaway shipping route, Duluth-Superior is a major international market and port now in the midst of prosperous activity expected (even by non-WEBC'ers) to continue. This is hardly calculated to cause dancing in the streets of Manhattan, Chicago, and other hip megalopolises but it thrills us to the depths of our southermost terminus. We figure a little of the thrill may rub off on time buyers.

One Sieur DuLhut built a trading post hereabouts in 1678; people came to enjoy pelt pelf, scenery and skiing; before you knew it they were listening to WEBC. Meanwhile iron ore from the Mesabi flowed east, coal flowed west; grain flowed in all directions; the military built; flour mills bloomed, drydocks, paper mills and timber grew. We looked up one day and there was a $52 million weekly industrial payroll, which is nicer to meet coming than going.

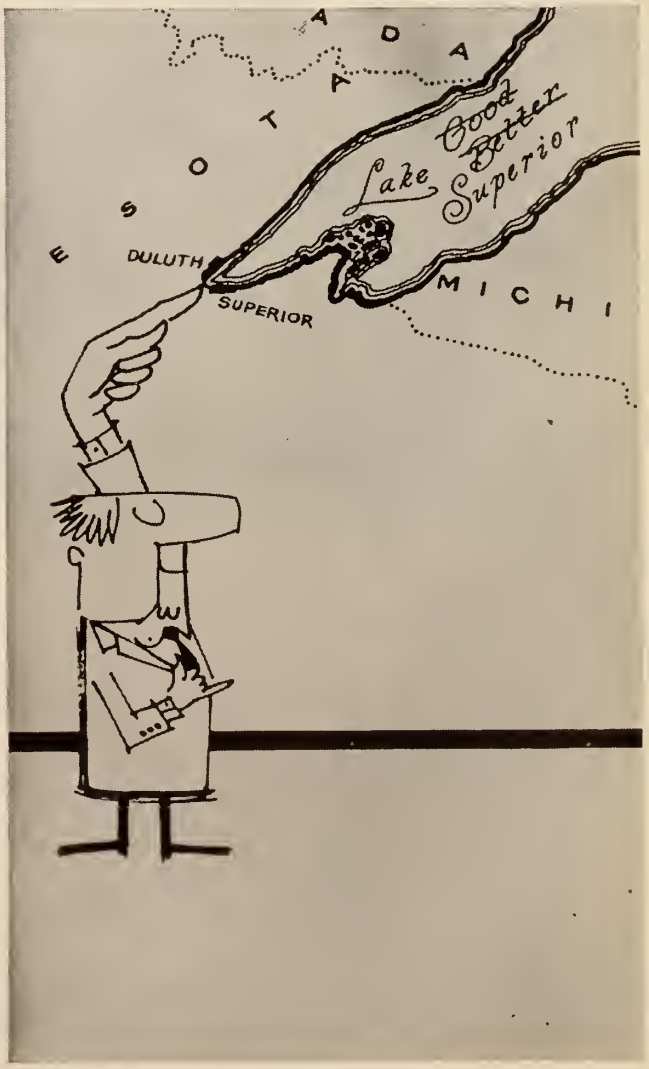
We never did understand how they count these things, but there are 294 wholesale establishments hereabouts doing more than $312 million worth of business a year. The farm market is responsible for another $9½ million. When it gets down to big numbers, though, we shine in the grain dept. During the Seaway's first season over 86 million tons of grain were exported.

We're the second market in Minnesota (those other Twins top us). Cross the river and we're the second market in Wisconsin (Milwaukee, you know). Makes us kind of proud: second in two different states. Not many metro markets can make that claim, especially on Lake Superior.

No advt. of this type would be complete without a few ratings pratings. We have the largest share of audience (Pulse, Nov. '60) weekday mornings, weekday afternoons, weekday average, and Sunday afternoon. Weekday evenings? Tied for first.

We became WMT's cousin recently, thanks to the exchange of some stuff you put on the tambourine, and the approval of the FCC. As far as we know it hasn't had any bad effects, and we think it looks nice in our sig.

WEBC
Duluth-Superior
Represented by The Katz Agency, Inc.
560 kc 5,000 watts
Affiliated with WMT AM & TV, Cedar Rapids—Waterloo; K-WMT, Ft. Dodge



*368, excluding sig.
**It sounds real on in the Duluth-Superior market, or the Superior-Duluth market, as the case may be, and it is.



Your car, madame . . .



But *where* is the car?
Here we are floating . . .



Magic, you say? Yes!
Camera and film magic!

FILM does the unusual!

A writer is in deep thought . . .

"M-m-m—magic ride. How can we do that? A flying carpet? M-m-m—could be? But can't we do better?"

The writer drops back into deep thought. Suddenly . . .

"I've got it! Magic ride! Young couple—riding through the country. No car—just floating. Magic! That's what we want!"

Grand idea. But how to do it?

* * *

Film was the answer—film with all its versatility—its adaptability. Film with a special prism camera—plus time, patience, skill.

Result: a TV commercial to rave about—unusual in every way—beauty—impact—memory value.

But that's film for you! Film does the unusual—gives you the commercials you want—*and when!*

What's more, film, and film alone, gives you the convenience, coverage and penetration of multiple markets that today's total selling requires.

For more information, write
Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N.Y.

East Coast Division
342 Madison Avenue
New York 17, N.Y.

Midwest Division
130 East Rondolph Drive
Chicogo 1, Ill.

West Coast Division
6706 Sonto Monica Blvd.
Hollywood 38, Colif.

or **W. J. German, Inc.**
Agents for the sole ond distribution of Eastmon Professionol Films for Motion Pictures ond Television, Fort Lee, N.J., Chicogo, Ill., Hollywood, Colif.

ADVERTISER:
Chevrolet Motor Division
AGENCY:
Campbell-Ewald Co., Inc.
PRODUCER:
Rene Oulmann—
Arco Film Productions, Inc.

49TH AND MADISON

(*Continued from page* 14)

Young, Young TV and Spot Time Sales is superb.

A media salesman must he allowed reasonable time to present his story. With more and more salesmen calling on the agencies every day, a *complete* station story cannot be heard.

Let's have a stampede, only with good professional media salesmen. Let's have a stampede to develop more business, throughout better station presentations.

Charles P. Le Mieux, Jr.
Communications Industries Corp.
N.Y.C.

Not too traumatic, we hope

Thank you very much for the article in the 4 September issue of SPONSOR which puts the record straight on Shell and television.

I think it is a fine article and well done. There is one error o any consequence and maybe it is a traumatic error. The caption identifies Gene Littler in the picture but actually the man is C. F. Martineau, Advertising Manager of Shell.

Thanks again for the article and setting the record straight.

Victor Armstrong
senior v.p.
K&E
N.Y.C.

Always happy to—

Congratulations to you on the excellent public service message which you ran in "Tv Basics" which we just received here in the agency. The message entitled "A Total Commitment Designed to Enslave a Total World" is something many more people should know about. Accordingly, I am writing to ask if it would be possible for you to consider donating 3,000 reprints of that double-page spread to the Greater Miami Council of Churches.

You see, we are embarking on a project to start study programs on Communism and what Americans and Christians can do about it, in some 150 churches starting in October. We are building a kit to be used as part of a series of nine weekly meetings in which the matter is explored in depth.

Having reprints of this message would be a powerful edition to our kit. Because of a virtually non-existent budget, I am sure you can understand my appeal to you to make these reprints available at no cost. I assure you that it is a great service that would be rendered.

David Hume
president
Greater Miami Council of Churches
Miami, Florida

Everyone, but everyone reads us

Thank you for placing the picture and stories on my appointment. Now the whole trade knows . . . because they all read SPONSOR.

Peter M. Affe
station mgr.
WNBC-TV
N. Y.

Sorry—but it does add up

I have been catching up on my reading of SPONSOR Magazine which have stocked up during a "between semesters" vacation. An item in the 28 August issue has me slightly puzzled. In the Wrap-Up section, I noticed a lovely young lady selected as Miss Washington in a contest sponsored by WWDC. The caption informed me that she was judged "50% on talent, 25% on face and figure." Here at the University of Texas things have got to add up to 100%. Could it be that the missing 25% was "cooperation"? Other than mathematical omissions, I find SPONSOR most enjoyable, informative, and useful in our radio-television classes. Especially are the "Basics" editions fountains of information.

Alan Scott
associate professor
University of Texas

● Sorry to differ but it does add up to 100%—50% talent, 25% face, 25% figure—we ran out of room for the clarifying word "each."



Fascinating figures

Some of Florida's most fascinating figures are one-sided . . .

such as the 65 counties in Northeast Florida and

South Georgia covered by WJXT vs only 39 for the other station

. . . such as the top 35 shows in homes delivered according

to Nielsen *all* appearing on WJXT. No matter what figures

interest you, WJXT *consistently* offers a one-sided picture with

thundering leads in this booming, bustling regional market!

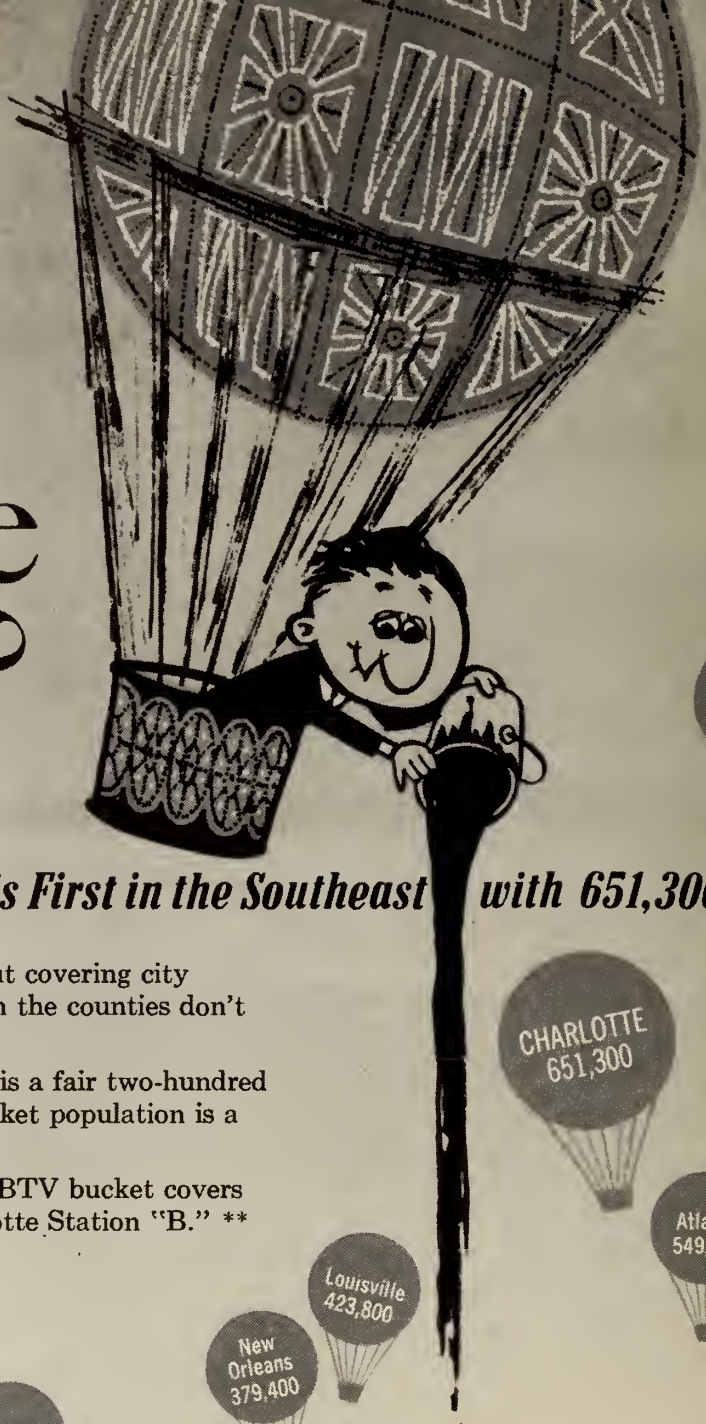


JACKSONVILLE, FLORIDA

Represented by TvAR

POST-NEWSWEEK STATIONS A DIVISION OF THE WASHINGTON POST COMPANY

why paint just the town?



*the Charlotte TV MARKET is First in the Southeast with 651,300 Homes**

The way some people talk about covering city populations, you'd think the folks in the counties don't count.

The Charlotte City population is a fair two-hundred thousand *but* the Charlotte TV Market population is a walloping first-place 651,300 homes!

We'll add modestly that the WBTV bucket covers 55.3% more TV Homes than Charlotte Station "B." **

WBTV

CHANNEL 3 CHARLOTTE / JEFFERSON STANDARD BROADCASTING COMPANY

Represented Nationally by Television Advertising TvAR Representatives, Inc.

* Television Magazine—1961

** ARB 1960 Coverage Study—
Average Daily Total Homes Delivered



MORE THAN 30 new shows will be seen on tv nets. Top row (l to r), 'The Defenders' (CBS TV), 'Bus Stop' (ABC TV), 'Mrs. G. Goes to College' (CBS TV). Bottom row (l to r), 'Dr. Kildare' (NBC TV), 'Car 54, Where Are You?' (NBC TV), 'Alcoa Premiere' (ABC TV), 'Ichabod' (CBS TV), 'Walt Disney's Wonderful World of Color' (NBC TV) with Disney as producer and host of the full-hour program

Tv's first cycle is near SRO

Webs boast virtual sell out with fewer westerns, more situation comedies, more interest in informational programs, plenty of 'spots'

It's a virtual sell-out for the three highly competitive networks as the fall season gets under way.

More than 95% of the time has been sold and network sales chieftains told a SPONSOR editor last week that the few remaining snippets would be disposed of shortly.

An examination of the final nighttime fall schedules of ABC TV, NBC TV and CBS TV, with particular emphasis on the October-December period, (see latest chart, and list of specials) reveals some vitamin-packed developments:

- A decrease in the number of westerns and an increase in the number of situation comedies.
- An increase in the number of informational programs with more sponsor backing of these, and other public service features.

• Evidence that the networks are seeking positive answers to FCC Chairman Minow's squawks to the broadcasters.

• Less full-time sponsorship and an overwhelming battery of minute participations in prime time programs.

The notion that the 1961-'62 season on the video airlanes is a pallid one should be quickly dispelled by an examination of the fall and winter program structure of the three webs. It promises to be exciting, bitterly competitive and, from the sales point of view, a rousing success, according to leaders in the industry. In fact, the webs will rack up the biggest sales record in their history.

Program sponsorship styles in the orbital flight age ar as wide and varied as penny candy. Some 50 programs will carry three or more sponsors. More than 30 programs will have alternate week sponsorship. As SPONSOR-SCOPE noted recently, only 19 shows will have a single corporate sponsorship, as against 25 last fall. P&G is backing four such programs in the new season. General Foods is picking up the tab for three programs. Minute-buyers are latching on to such prime time attractions as *Bus Stop*, *Hawaiian Eye* and *Ben*

SUNDAY

	ABC	CBS	NBC
7:30	Follow the Sun $90,000 Kaiser L & M	Dennis the Menace $37,000 Kellogg Best Foods	Walt Disney's Wonderful World of Color $98,000 RCA Eastman-Kodak
8:00		Ed Sullivan Show $126,500 Colgate P. Lorillard Revlon	
8:30	Lawman $54,000 R. J. Reynolds Whitehall		Car 54 Where Are You $46,000 P&G
9:00	Bus Stop $90,000 A-Culver Brillo Brown & Wmhson Mobil Oil Singer	GE Theatre $57,000 General Electric	Bonanza $88,000 Chevrolet
9:30		Jack Benny Program $80,500 State Farm Mutual Lever	
10:00	Adv. in Paradise $99,000 Armour Block Drug Brunswick Gen. Cigar Key. Camera Miles Mobil Oil Polaroid Un. Carbide	Candid Camera $39,000 Bristol Myers Lever	DuPont Show of the week $75,000 DuPont
10:30		What's My Line $36,000 All-State Kellogg	

MONDAY

	ABC	CBS	NBC
7:30	Cheyenne Show $93,000 Amer. Tob. Edw. Dalton Miles Mobil Oil P&G	To Tell the Truth $21,000 Amer. Home R. J. Reynolds	Station Time
8:00		Pete and Gladys $39,000 Carnation Polaroid	National Velvet $39,000 Gen. Mills Bulova Beechnut
8:30	Rifleman $55,000 P&G	Window On Main St. $59,000 Scott Paper Toni	Price Is Right $22,500 P. Lorillard Amer. Home
9:00	Surside Six $98,000 Armour Brillo Brown & Wmnson Pontiac Speidel Un. Carbide Noxzema	Danny Thomas Show $48,500 Gen. Foods	87th Precinct $83,000 Sunbeam L & M Int. Latex Helen Curtis Warn-L'bert
9:30		Andy Griffith Show $47,500 Gen. Foods	
10:00	Ben Casey $94,200 Am. Chicle Brillo, Wynn Brist.-Myers Block Drug Con. Cigar Dow Chem. Singer 3M, W.L. Mobil Oil Noxzema Polaroid	Hennesey $42,000 Gen. Foods P. Lorillard	Thriller $85,000 Amer. Tob. Ster. Drug Colgate Pillsbury Corning Int. Latex Un. Carbide Block Drug Max Factor
10:30		I've Got A Secret $27,000 Polaroid Gen. Foods Hertz, Shult. M&J	

TUESDAY

	ABC	CBS	NBC
7:30	Bugs Bunny $37,500 Gen. Foods Key. Camera Mars	Marshal Dillon Local Sale	Laramie $88,000 R. J. Reynolds PPG Bulova Un. Carbide Block Drug A. C. Spark Plug Ludens
8:00	Bachelor Father $47,000 Amer. Tob. Armour	Dick Van Dyke Show $60,000 P&G	
8:30	Calvin and the Colonel $39,000 Lever Whitehall	Dobbie Gillis $39,000 Philip Morris Colgate	Alfred Hitchcock Presents $55,000 Lincoln-Mercury
9:00	New Breed $102,000 Brown & Wmnson Edw. Dalton Miles Mobil Oil Scott	Ichabod & Me $42,000 Quaker Oats	Dick Powell Show $98,000 R. J. Reynolds Bulova Pillsbury Amer. Tob. Max Factor Hertz
9:30		Red Skelton Show $58,000 S. C. Johnson Corn Prod.	
10:00	Alcoa Premiere $90,000 Aluminum Co. of America	Gary Moore Show $120,000 S. C. Johnson R. J. Reynolds Olds	Cains 100 $84,000 P. Lorillard Sunbeam Int. Latex Block Drug
10:30			

WED

	ABC
7:30	Steve Allen $90,000 Brillo Brunswick Calgon Con. Cigar Maybelline Mattel Maytag Luden Pepsi-Cola Sandura Timex
8:00	
8:30	Top Cat $38,000 Bristol-Myers Kellogg
9:00	Hawaiian Eye $93,000 A. Culver Am. Chicle Carter P. Lorillard Noxzema Whitehall
9:30	
10:00	Naked City $96,000 Am. Chicle Beecham Brillo Bristol-Myers Brown & Wmnson Haggar Ludens Speidel
10:30	

Casey on ABC TV; *Frontier Circus* and *Rawhide* on CBS TV and *Cain's Hundred, Dr. Kildare* and *Saturday Night at the Movies* on NBC TV.

New records will be established in production costs of fall programing. It's estimated that a new high of more than $7 million weekly will be lavished on regularly presented programs, approximately $500,000 more than last year.

More than 30 new shows, like dewy-eyed brides, will ankle down the video lanes, 12 less than last season. ABC TV will usher in 11 new programs. CBS TV will present 10 new shows, and NBC TV, flying in the face of superstition, unveils 13 new offerings.

The score card for returning programs is as follows: ABC TV, 24; CBS TV, 28; NBC TV, 16.

The boom in network specials for the 1961-'62 season is reminiscent of Florida real estate in the 20's. The three webs will be up to their clavicles in entertainment and informational specials, particularly the latter. It is estimated there will be more than 140 sponsored specials and the prediction is that it may even go to 200 before the season ends. The three webs presented 153 specials last season. Only

NESDAY		THURSDAY			FRIDAY			SATURDAY		
CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
Alvin Show $43,000 Gen. Foods	Wagon Train $94,000 R. J. Reynolds Nat. Biscuit Ford	Oz-Harriet $51,500 Derby, WL Brunswick Edw. Dalton Mobil, P. P.	Frontier Circus $78,000 Vick DuPont	The Outlaws $84,000 Un. Carbide Bulova B & W Pillsbury Colgate Block Drug	Straight-away $28,000 Autolite Mobil Oil	Rawhide $84,000 Bristol-Myers Drackett Nat. Biscuit Philip Morris Colgate Gen. Foods	International Show Time $140,000 7-Up Bulova Sandura Derby Foods Warn. L'bert	Roaring 20's $93,000 Armour Edw. Dalton Gen. Cigar Peter Paul Mobil Oil	Perry Mason $91,000 Colgate Drackett Philip Morris Sterling	Tales of Wells Fargo $85,000 Am. Tob. Warn. L'bert Beechnut Lincoln-Mercury
Father Knows Best $34,000 Scott M. Omaha P. Lorillard		Donna Reed Show $50,000 Campbell J&J			Hathaway's $46,000 Mars Mobil Oil Polaroid Ralston					
Checkmate $88,000 Colgate L & M Menly & James Esquire Mobil Oil Schulton	Joey Bishop Show $48,000 Amer. Tob. P&G	The Real McCoys $45,000 P&G	Bob Cummings Show $44,000 Kellogg B&W	Dr. Kildare $87.000 Singer L & M Sterling Warn. L'bert Colgate	The Flintstones $48,500 Miles R. J. Reynolds	Route 66 $85,000 Chevrolet Sterling Philip Morris	Robert Taylor's Detectives $86,000 Colgate B & W Un. Carbide Latex, PPG Sunbeam Max Factor Warn. L'bert Block Drug Pillsbury	Beaver $45,000 Mars Polaroid Peter Paul Ralston	The Defenders $102,000 Brown & Wmnson Lever Kimb.Clark	Tall Man $39,000 Am. Motors Reynolds Beechmint Norwich
Mrs. G. Goes to College $48,000 Gen. Foods	Perry Como's Music Hall $125,000 Kraft	My Three Sons $49,000 Chevrolet	The Investi-gators $91,000 Vick Dow Chem.		77 Sunset Strip $102,000 Am. Chicle Beecham R. J. Reynolds Whitehall			Lawrence Welk Show $45,000 Polaroid J. B. Williams Un. Carbide		Sat. Movies $200,000 Lanolin Plus Chemstrand Helen Curtis R. J. Reynolds Thos. Leeming Noxzema Maybellene Block Drug Sunbeam Latex Bulova Beechmint
Armstrong Circle Theatre $80,000 alternates with U. S. Steel Hour $80,000	Bob Newhart Show $65,000 Sealtest Beechnut	Margie $46,000 P&G	Hazel $43,000 Ford		Father of The Bride $46,000 Gen. Mills Campbell	Bell Telephone Hour $150,000 alternates with Dinah Shore Show $160,000 S & H Stamps American Dairy		Fight of the Week $45,000 Con. Cigar Gillette	Have Gun Will Travel $41,000 Lever Whitehall	
	David Brinkley's Journal $20,000 Doug. Fir Plywood PPG	The Untouch-ables $98,000 Armour Beecham A. Culver Miles Whitehall J. B. Williams	CBS Reports $50,000	Sing Along With Mitch $70,000 R.J. Reynolds Ballantine Buick	The Corruptors $94,000 A. Culver Brillo Edw. Dalton DuPont Lever P. Lorillard Speidel Un. Carbide	The Twilight Zone $39,000 L & M	Frank McGee's Here & Now $25,000 Gulf	Make That Spare $15,000 B&W Brunswick	Gunsmoke $88,000 L & M Rem. Rand Johnson's Wax Gen. Foods	
						Eyewitness To History $25,000 American Cyanamid L & M				

95 entertainment specials were on the three webs in 1959-60. Scorecard for specials for the new season shapes up thusly: ABC TV with 20, not counting seven 30-minute Kovack programs for Dutch Masters; CBS TV with 24, and NBC TV with approximately 50 specials.

Advertisers who have bought NBC-TV specials in the fourth quarter include Purex, Lincoln-Mercury, American Gas Association, Du Pont, Westinghouse, Hallmark, Remco, Lionel, Mohawk, Union Central Life Insurance, Bell System, Elgin, Procter & Gamble, Revlon, U. S. Steel, Minute Maid, S&H Green Stamps and American Dairy Association. Walter D. Scott, executive vice president, NBC TV, pointed out recently that the network was combining "the most ambitious schedule of informational programing ever presented on network television with an array of top-budget, top-star entertainment specials."

Industry observers were inclined to the theory that the beefing up of informational specials during the last quarter of the year was largely the result of FCC Chairman Minow's warning to the broadcasters that "the old complacent, unbalanced, fare of Action-Adventure and Situation Comedies is simply not good enough" and that "it is not enough to cater to the nation's whim—you must also serve the nation's needs."

Executives at ABC TV and CBS TV echoed the sentiments of Robert Sarnoff, chairman of the board, NBC who recently chided newspaper critics because they had charged that the fall television schedule had been "locked in" far in advance and furthermore, the new season was doomed to lack-lustre and undistinguished fare. Said Sarnoff: "This 'locked in' cliche suggests that programers and viewers alike are the unwilling prisoners of bleak old schedules that just happened to be around when it came time to make programs commitments. The 1961-62 program lineup, it has

Here is an updated schedule of fourth quarter's outstanding

	DATE	ADVERTISER	TIME	PROGRAM
ABC	10/25	TIMEX	10-11	*Accent on Youth*
	10/28	DUTCH MASTER CIGARS	8:30-9	*Ernie Kovacs Show*
	11/21	WESTINGHOUSE	10-11	*An Old Fashioned Thanksgiving*
	11/24	DUTCH MASTER CIGARS	8:30-9	*Ernie Kovacs Show*
	11/30	TIMEX	10-11	*Accent on Broadway*
	12/11	TIMEX; MOTOROLA	9-10	*Bing Crosby Show*
	12/12	DUTCH MASTER CIGARS	10:30-11	*Ernie Kovacs Show*
	12/23	WESTINGHOUSE	10-11	*Nutcracker Suite*
CBS	9/27	PONTIAC	9-10	*The Victor Borge Show*
	9/27	MOTOROLA; SARA LEE	10-11	*Carnegie Hall Salutes Jack Benny*
	10/24	WESTINGHOUSE	10-11	*Westinghouse drama*
	11/3	CHEVROLET	8:30-9:30	*Chevrolet Special*
	11/6	GENERAL MOTORS	9-10	*The Danny Kaye Show*
	11/26	BRECK; MOTOROLA	9-11	*The Power and the Glory*
	12/8	WESTINGHOUSE	10-11	*Westinghouse drama*
	12/10	PROCTER & GAMBLE	6-8	*The Wizard of Oz*
NBC	9/29	BELL SYSTEM	9:30-10:30	*Bell Telephone Hour, "Opening Night"*
	10/4	AMERICAN GAS ASSOCIATION	10-11	*Theater '62, "The Spiral Staircase"*
	10/6	S&H STAMPS; AM. DAIRY ASSOC.	9:30-10:30	*The Dinah Shore Show*







NEW action-adventure shows, fewer westerns will be seen this season. (L to r) 'Frontier Circus' with John Derek, Richard Jaeckel has premiere on CBS TV 5 October. 'Follow the Sun' with Barry Coe and Gigi Perreau is on the ABC TV network every Sunday evening; 'Robert Taylor's Detectives,' another hour-long mystery series, premieres on NBC TV 29 September

been made to appear, is one we are all simply stuck with. The whole notion is naive, not to say cockeyed—and for more reasons than one . . . The fact is that the season ahead, as a result of conscientious planning over the long term, is an uncommonly promising one. I believe this is true of television as a whole. . . . I think it's quite a schedule—not merely new but representing a degree of diversity, freshness and quality that we have never attained before."

Ad agency people, on the whole, approved of the fall programing lineups. But in several instances, they observed that choice quality programs would not be showing themselves until the 1962-63 season.

Among those who saw quality material in the upcoming fall was Lewis H. Titterton, senior vice president, Compton Advertising. He observed

(*Please turn to page* 48)

entertainment specials on the three television networks

NBC

DATE	ADVERTISER	TIME	PROGRAM
10/9	WESTINGHOUSE	10-11	*Sound of the Sixties*
10/13	BELL SYSTEM	9:30-10:30	*Bell Telephone Hour, "Salute to Autumn"*
10/19	PUREX	3-4	*Purex Special for Women*
10/20	HALLMARK	8:30-10:30	*Hallmark Hall of Fame, "Macbeth"*
10/27	BELL SYSTEM	9:30-10:30	*Bell Telephone Hour, "Trio"*
10/29	PUREX	7:30-8:30	*World of Bob Hope*
11/3	S&H STAMPS; AM. DAIRY ASSOC.	9:30-10:30	*Dinah Shore Show*
11/10	BELL SYSTEM	9:30-10:30	*Bell Telephone Hour*
11/16	PUREX	3-4	*Purex Special for Women*
11/19	AMERICAN GAS ASSOC.	10-11	*Theater '62, "Intermezzo"*
11/24	UNION CENTRAL LIFE	8:30-9	*Ulysses S. Grant*
11/24	BELL SYSTEM	9-10:30	*Threshold No. 1*
11/29	PROCTER & GAMBLE	7:30-8:30	*Hollywood: The Golden Years*
11/29	PUREX	10-11	*The World of Billy Graham*
11/30	HALLMARK	9:30-11	*Hallmark Hall of Fame, "Victoria Regina"*
12/1	S&H STAMPS; AM. DAIRY ASSOC.	9:30-10:30	*Dinah Shore Show*
12/8	BELL SYSTEM	9:30-10:30	*Bell Telephone Hour*
12/10	AMERICAN GAS ASSOC.	10-11	*Theater '62, "Notorious"*
12/13	REVLON	9-10	*Bob Hope*
12/20	U.S. STEEL	8:30-9	*The Coming of Christ*
12/22	BELL SYSTEM	9:30-10:30	*Bell Telephone Hour*
12/24		4-5	*NBC Opera, "Amahl"*
12/29	S&H STAMPS; AM. DAIRY ASSOC.	9:30-10:30	*Dinah Shore Show*

RADIO BUYING



DOUG HUMM
Timebuyer, Charles W. Hoyt

"The constant changes in programing has added to the problems in timebuying. A No. 1 station can fall in status only six months later."



JEAN L. SIMPSON
Timebuyer, Sind & Sullivan

"Today's more mobile society—ever on the move—is creating a greater plus for out-of-home listening."



ROBERT H. BOULANE
V.P., associate media director, FRC&H

"A timebuyer now considers the measurements which revolve around audience characteristics. The station's personality overshadows a few rating decimals."

Vet radio timebuyers

Ten years ago, the radio timebuyer in pondering a buy, had only to check a station's rating score. Nowdays. it's not quite so simple. He—or she—wades, literally, knee-deep in documented evidence of the pulling power of the station's top personality.

This is just one phase of the many changes evident in a radio timebuyer's way of life. Seeded back in those early television days. it fruited gradually during the past decade. And from out of it developed a complete news regard for the medium—in buying and thinking.

For a keener insight into these changes — right from the horse's mouth, so to speak — SPONSOR talked with experienced people in the business. People who not only bought radio in those early tv days, but are enmeshed in the medium's modern-day doings.

The changes, according to these experts, are many. They deal largely with a going-away from the rating binges which raged at peak level some ten years ago. ("the answer to everything then!" say many) to a new feeling for a station's "character" and profound respect for the out-size stature of the air personality.

The major change in listening habits, triggered by the impact of television's invasion into radio's prime nighttime hours, is also food for thought for the timebuyers. Attention, nowadays. is focused on the development of local news shows and a more mobile society. Radio goes everywhere nowdays, creating a greater plus for out-of-home listening.

The station personality has also come a long way from the announcer who in former days merely "read" his message, to a person of great prominence. There are some who will tell you the station personality bears more weight in his community than the secretary of state and in some cases much better paid.

Time was, when one radio station

AND HOW IT HAS CHANGED

tell how changes in the medium over the past ten years has affected buying

in each locale was all things to all people. That also has changed with the disappearance of the "powerhouse" and the mushrooming of other stations. The rate in which radio stations have sprung up during the past ten years has bordered on the fantastic. In 1949, there were a total of 1,912 am stations on the air. This year, the total tallied up to 3,547, an increase of 86%.

The current trend in programing also makes it easier for the timebuyer to go after a selected audience. If a cultural audience is the target, there are fm stations in which listeners are showing ever increasing interest. If the buy centers around reaching the teen-age group, there are, certainly, an abundance of stations catering to the rock and roll set.

"There's no waste of media money," declares Bill Hoffman, BBDO's radio director. "On the other hand," says Hoffman, "it was easier to blanket an area with the old powerhouse station and before the advent of so many radio stations." The springing up of so many radio stations, has, according to the BBDO radio expert, resulted in a "fragmentized" listening audience. Formerly, he adds, a buy on one or two radio stations, in New York City, for example, would do the trick. Nowadays, it takes a heavier spot campaign, on more stations, to reach the market fragmentized by divided loyalty among some 30 odd stations in that same area.

Jean L. Simpson, Sind & Sullivan timebuyer, says, "the overwhelming impact of tv in the last decade, principally during evening hours, created a major change in listening habits." She cites the breaking away from the network concept in programing to a greater emphasis on music and news formats. "Early morning and early evening drive times," she says, "have become the prime segments."

Mrs. Simpson, who has been buying radio time for the past ten years, started her career at Anderson &



MARY DWYER
Timebuyer, Kenyon & Eckhardt

"During those earlier days before television, avails never arrived without rating points."



MAX TENDRICH
Exec. v.p. and media dir., Weiss & Geller

"Buyers are taking a closer look at the quality of a station and putting much less emphasis on rating points."



LUCY KERWIN
Timebuyer, Kenyon & Eckhardt

"Radio buying nowadays is not easier, nor more difficult although it is certainly different. There was always much more emphasis on ratings, especially for large accounts."

Cairns (now Chirug & Cairns). She moved on to Doyle Dane Bernbach, did some free-lance buying from 1958 to 1960 at DCSS, Hilton & Riggio, Al Paul Lefton & Grey. Early this year she came to Sind & Sullivan, where she has worked, among other accounts, on the Volvo account. She adds this thought for current-day radio, "since tv cannot afford to carry special interest, tailor-made shows because of costs and ever-present appeal to the mass audience, now is the time for radio to move in." She suggests "with good showmanship and mutual effort among local stations, why not aim at the dormant 75% of the people who don't have their sets on, rather than paying so much attention to scraping for a share of the 25% present tune-in figure?"

Robert H. Boulane, v.p. and associate media director, Fletcher Richards, Calkins & Holden, says that radio is, nowadays, a more mature medium. The personality of the station has overshadowed a few decimals in rating points. The measurements under consideration by a timebuyer now revolve, instead, around the audience characteristics.

Two of Kenyon & Eckhardt's longtime timebuyers, Lucy Kerwin and Mary Dwyer, recall the before-tv radio timebuying days when "avails always came accompanied by rating points." That was standard procedure, said Lucy Kerwin, K&E timebuyer of some 13 years. The pattern of buying has changed, said Mary Dwyer who has been buying radio and tv time for K&E for the past 16 years. "Time was," she said, "when we bought heavily throughout the day, especially adjacencies to soap operas."

Weiss & Geller's executive v.p. and media director, Max Tendrich, says "buyers are getting away from the rating binges, examining more closely the quality of a station. "Radio today," says Tendrich, "is a more important, much more valuable medium than it was ten years ago." He points out the value of the fast-breaking news programs on radio.

BBDO's Hope Martinez, winner of the Silver Nail Timebuyer of the Year Award of the Station Representatives

(*Please turn to page* 50)

AGENCY MEN GO FOR "MOONLIGHTING" BIT

The serious shortage of creative people in the industry spurs agency men to teach adult night classes

Strictly a "labor of love" for these men who give up personal time to this pursuit. There is need for more

Take any day in the week—Monday through Friday—in any ad agency, small, large or medium, when five p.m. rolls around, things begin to quiet down. Switchboards become mute and typewriters inarticulate. You might even go so far as to say—for an agency, anyway—there's a hint of relaxation in the air. That's the general picture.

To a handful of these ad men, however, that five o'clock chime means something altogether different. It means the hasty cramming of papers in a briefcase, feverish peeks at wristwatches, and a hurried—and untasted—gulp of a sandwich.

The reason for this accelerated pace: the men are on their way to school. Not to sit quietly at a desk dozing to an instructor's drone, but to get up before a class of alert and inquisitive-minded adult, night-time students, and to teach the tricks of their trade.

Why, already plagued by the pressure of an ulcer-ridden business, do they do it? Obviously not for money. The pittance shelled out for this 16-week stint barely defrays the cost of that gulped supper. And certainly not for the glary of the spotlight. There are some who candidly admit to sieges of nervousness each and every time they confront the class, even after six or eight years of this type of exposure.

The reasons, then, according to the ad men-teachers themselves include these:



David L. Herzbrun, DDB copywriter, begins fifth year as copywriting instructor at N.Y.U. He cites critical shortage of able writers



William R. Duffy, senior art director in charge of tv and motion pictures, McCann-Erickson, has been teaching for past 11 years



SURROUNDED by students of his radio and television advertising course which covers the actual planning of a campaign, is Havis Medwick, business manager, radio/tv department, Erwin Wasey, Ruthrauff & Ryan. Medwick, this week, begins his sixth year of teaching this course at N.Y.U.

• The lack of qualified instructors to apply practical knowledge of the many facets to the ever-changing agency business in the instruction of radio-tv courses.

• The personal gratification which comes of helping to combat the serious shortage in the business of qualified creative people. (The 4A's not so long ago, reported that some 32,000 trained experts in agency radio and tv departments will be needed in a very few years).

• The valuable stimulation of mind, a by-product of the exposure to new and changing developments in the industry necessary to teaching an updated course.

Among the few (too few, according to reports) who sacrifice personal commitments and valuable time to the pursuit of spreading around a working knowledge of the business in the New York area, are Havis Medwick, business manager, tv and radio, Erwin Wasey, Ruthrauff & Ryan; David J. Herzbrun, copywriter, Doyle Dane Bernbach; and William R. Duffy, senior art director in charge of television and motion pictures, McCann-Erickson.

This week, Havis Medwick begins his sixth year as instructor of a course at New York University entitled. Radio and Television Advertising: Planning the Campaign. To some 20 or 30 students, most of them young agency people trying to acquire a better insight into the business, some print media ad men hoping to switch over into broadcasting; the rest novices without experience who want to crack the business: Medwick teaches time buying for "spot" stations; time buying for network programs; analysis of various talent, program, and time contracts; interpretation of S.A.G., Aftra, and A.F.M. codes; interpretation of the various radio/tv rating services, Nielsen, Pulse, etc. Actual case histories of successful campaigns are gone into during the final weeks of the sessions. As new developments arise in the business, i.e. the 40-second breaks, these are also included in the courses.

Medwick whose class night, unfortunately, falls on a Monday, one of the roughest working days, timewise, says the shortage of qualified teachers on these agency subjects, is appalling. Having started the NYU course he teaches, Medwick claims he can't give it up. There is no one else to take it over! Apparently he isn't overly concerned with this problem, for himself, that is. The teaching, over the years, says Medwick, has kept him on his toes and shapened his own knowledge of the business.

(*Please turn to page* 52)



MARRIED PRODUCTS' radio schedule gets going over by (l to r): Donald E. Hall, asst. regional mgr., Ralston Div., Ralston Purina; Fred Lowenfels, pres., Hotel Bar Foods; Eli Schonberger, pres., Pace Adv. Ry-Krisp crackers-Whipstix butter drive goes into full swing this week

BUTTER GETS RADIO SEND-OFF

Whipstix takes over fourth place in New York distribution in six months, grosses $1.8 million in its first year, with nearly all ad money in spot radio

This week, Whipstix, a year-old product, enters the second phase of its spot radio push toward a sizeable slab of the New York butter market.

Produced by Hotel Bar Foods, Inc., this whipped butter reportedly reached a $1.8 million gross during its first year, with 85% of the ad budget devoted to spot radio. After six months it registered the fourth highest distribution out of 17 butters in the market, according to a New York *Journal-American* commodity survey, and, following publication of those findings, Whipstix has added considerably to that distribution.

The campaign that goes into full swing this week is a good bit larger than last year's kick-off, thanks to added starter Ry-Krisp crackers. This product marriage grew out of the natural compatibility of butter and crackers, plus presence of low calorie claims in both copy lines. The combined budgets make possible a nine-station, 13-week effort, which will encompass 81 minute announcements during its peak weeks.

There are a number of reasons behind radio's near-100% role in Whipstix' advertising program. For one thing, it's a unique product, i.e. the only whipped butter sold in bar form in the market, other whipped butters being packaged in paper cups. "Radio personalities, with their loyal audiences, can be a great help in promoting a new product, giving it what amounts to their personal endorsement," relates Eli Schonberger, president of Pace Advertising which has serviced the Hotel Bar Foods account for six years. By way of amplification, Schonberger spiritedly states. "When a top radio personality de-

livers your product message, regardless of your budget size, at that time you're as important as is General Motors or any large, national advertiser when that personality delivers its message. That 60-second period is the common denominator. In print, on the other hand, your small ad is dwarfed by the General Motors full page."

Among the other reasons for radio's prominence in the campaign, as told to SPONSOR by Pace radio/tv director Sid Kallner:

• Timing—Radio enables advertiser to reach the housewife during the morning, with frequency, before she goes shopping.

• Flexibility — As distribution spreads, can tag various chains, one per radio announcement, rather than list several retailers in one print ad: can readily change copy on short notice.

• Despite small budget, can achieve adequate coverage of the market, i.e. radio offers the best mileage per dollar.

Whipstix was introduced in September, 1960, with the initial radio campaign running from that time into the following spring. It consisted of shuffling 12 to 25 spots per week among six stations in such a way as to gain maximum reach within the limited budget. "It meant picking up here, dropping there, making our money move around the New York radio dial," Kallner explains. "We had to stay on each station long enough to maintain adequate continuity before we cut that station's schedule, or eliminated it entirely, in order to bring in other stations."

To add to the drive for distribution in the large chains, food broker B. Meier & Sons was enlisted in the cause. The virtually full distribution achieved in the area chains is attributed to co-ordination of Meier's sales efforts with the radio advertising program.

All of the Whipstix radio commercials were and will continue to be live, to take advantage of the station personalities' pulling power. Prior to the kick-off drive the personalities were invited to "butter parties" to introduce them to the new product and "pre-sell" them on it. While the



CASH IN ON THIS BIG JOINT PROFIT PROMOTION BUILDING SALES FOR YOU VIA SATURATION RADIO

EVERY MAJOR NEW YORK RADIO STATION	EVERY MAJOR NEW YORK RADIO STAR
WCBS, WMGM	KLAVAN & FINCH, THE McCANNS, BOB LANDERS
WNBC, WMCA	THE FITZGERALDS, JACK STERLING, TED BROWN
WOR, WINS	BARRY GRAY, JERRY MARSHALL, MARTHA DEANE
WNEW, WQXR	JACK LACY, ART FORD, WILLIAM B WILLIAMS
WABC	BILL CULLEN, HARRY HARRISON, LONNIE STAR
	HERB OSCAR ANDERSON

PLUS Colorful [illegible] Display Point of Purchase Material at the Dairy Case and Specialty Cracker Section

STOCK—SELL—FEATURE THESE SALESMATES

Trade gets wind of radio push for product duo

SPOT SPURT upcoming for Whipstix and Ry-Krisp is dramatized to grocers via this ad run in a trade publication and reprinted for insertion in shipments and mailings to them. Ad urges stockpiling of the two products about to get a nine-station, personality-studded radio boost

personalities are supplied with product fact sheets and the important copy points, advertiser and agency do not interfere with the on-air presentation. "We may miss out on a copy point or two when the personality handles it his way, but it's worth it because he is most effective when free to be himself," says Schonberger.

It was an old Ry-Krisp slogan, "Don't give up butter, spread it on Ry-Krisp," that prompted Schonberger to sound out the agency for the Ralston Purina product, Guild, Bascom & Bonfigli, on joining forces for a radio drive. This fit right in with the Whipstix copy point to the effect that because of the whipping process, a pat of Whipstix contains up to one-third fewe calories than the same size pat of regular butter. S. I. Altman, Pace creative v.p., worked with Art Wechsler of GB&B in sealing the deal.

The resulting combination campaign, in which once again all announcements will be delivered live, brings in these New York stations and personalities: WABC (Herb Oscar Anderson); WCBS (Jack Sterling); WINS (Jack Lacy, Lonnie Star); WMCA (Barry Gray, Harry Harrison); WMGM (Jerry Marshall, Ted Brown); WNBC (Bill Cullen, Art Ford); WNEW (Klavan & Finch, Bob Landers, William B. Williams); WOR (The McCanns, The Fitzgeralds, Martha Deane), WQXR.

'CHALLENGE TO OUR CRITICS'

Michigan broadcasters hear SPONSOR's executive editor outline new plan to combat industry criticism

McMillin suggests use of Bates USP techniques in building public relations campaigns for radio and tv

(Note: This talk, titled "A Challenge to our Critics" was delivered by John E. McMillin, executive editor, SPONSOR, *at the fall meeting of the Michigan Association of Broadcasters, 15 September, Hidden Valley, Mich.)*

For the past two years the broadcasting industry has been the most bitterly, brutally, and blatantly criticized of all American institutions, and I wish I could honestly tell you that the situation is going to get better.

Nothing would make me happier than to be able to report that Mr. Minow is mellowing—that the Commission is cooing like a turtle dove—that radio/tv columnists are sheathing their swords and throwing away their needles—that the eggheads are viewing us with soft-boiled affection—and that our newspaper and magazine competitors now want to kiss, make up, and be friends.

But—let's not delude ourselves with such opium-scented pipe dreams.

There is every indication, based on the news from Washington and New York and on the announced plans of the Commission, the Congress, and the ever-hostile print media that attacks on radio and television will be stepped up, not lessened in the last quarter of 1961 and the first part of 1962.

Our critics have lost none of their bloodthirsty zeal. They have, if anything, been made bolder by the strange silence which has fallen over the industry since Mr. Minow's Wasteland speech last spring. And we must expect continual sniping, continual carping, and also continual

PAST PRESIDENTS of The Michigan Association of Broadcasters and their wives were at speakers table for Hidden Valley luncheon session. Shown (l-r), Mrs. T. F. Baughn, WPAG, Mrs. Don De Groot, WWJ, John E. McMillin, SPONSOR, Don De Groot, Mrs. Martin Giamo, WNEM-TV



dangerous pressure.

What I'd like to discuss briefly with you today is a new plan for facing and challenging this criticism, a new positive approach for the industry.

I think that most of us in broadcasting will agree that though our critics are often ignorant, prejudiced, and unfair we have done, on the whole, a pretty poor job of dealing with them.

Let's see if we can figure out why.

One theory, advanced by many outside the business, is that we have been relatively quiet because we have nothing to say. In other words, we stand guilty as charged. You and I know that this is just not true.

A second theory, which I've heard from some inside the industry, is that most broadcasters are a timid, cowardly lot, too scared to fight back, even to defend their own reputations. I reject that as a gross libel.

A third reason—and one in which there is more than a little truth—the industry has lacked positive leadership in dealing with criticism. We've hoped for a guy on a white horse—and he just hasn't appeared.

A fourth reason—and now we're getting closer to the heart of the problem—we've tended to regard this whole matter as one calling for purely defensive action. We've tried to answer attacks, not carry the fight to the enemy. In this, I think, we've underestimated our opponents. We've failed to realize that not only are they often motivated by fierce competitive pressures, but in many cases by social philosophies which are bitterly in conflict with our own. We're only going to beat them with direct, powerful challenges. As long as we're playing defense, we're going to sound defensive, and react defensively.

But now I want to suggest a fifth reason for our relative ineffectiveness to date—a reason which may surprise you.

I believe that our chief problem in promoting the good name of broadcasting has been that we have been trying to tell a story that is composed of too many little bits and pieces.

Let me illustrate what I mean.

Every week, across my desk at SPONSOR, come dozens of examples of

(*Please turn to page* 68)



STANDING in studio-built ring from which American Heating Co.'s weekly wrestling matches originate, is WIIC(TV) personality Mal Walters. The unique show has increased sales

IN-THE-STUDIO WRESTLING LURES IN-STORE TRAFFIC

The problem of inducing people to "come in and take a look at our products" can become a sticky one when the products involved include home renovation, complete heating installation, roofing and other high expense services.

The American Heating Co. of Pittsburgh built up its in-store traffic via a live wrestling show on WIIC (TV). The 90-minute weekly shows are produced at the station's studios, with the arena atmosphere simulated. WIIC (TV) put in 400 seats and for the past three years, "America's wrestling stars have been playing to a packed studio."

While the viewers and audience are brought to the show, the in-store traffic gets its boost through distribution of tickets. As American Heating's president Max Berger put it "the traffic into the stores to pick up the tickets has resulted in a tremendous increase and the old adage of 'bring in the traffic and the sales will be made' never was more true than in this particular case."

The in-studio wrestling show features such names as Argentina Rocco, Johnny Valentine, Angelo Savoldi, and Skull Murphy as regulars. Pittsburgh baseball hall-of-famer Pie Traynor handles the commercials during the show.

American Heating is no newcomer to television. Aside from the Saturday night wrestling show and a participation in a Sunday night movie, both on WIIC, the station has been advertising in other late night movies on WTAE-TV for some time.

"Although we also sponsor several late night movies in Pittsburgh," Berger said. "nothing works for us like the wrestling show. . . . Everyone talks about the matches the next day and for the rest of the week."

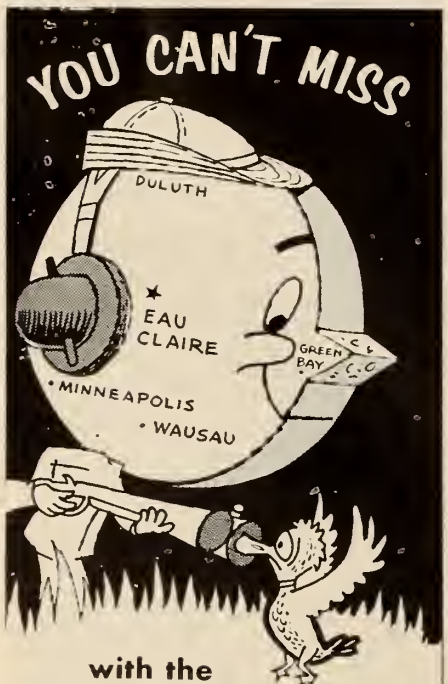
Also indicative of public reaction to the wrestling program was a recent outdoor program put on by a group of Pittsburgh wrestling promoters at Forbes Field in which regulars from the WIIC(TV) show were featured. Several years ago a similar show flopped miserably at the box office. This July 15,000 people showed up to see the WIIC wrestling stars.

In Rochester, N. Y.
WHAT WOULD HAPPEN...



if all children and teenagers were shipped to Tahiti?

SEE ANSWER ON PAGE 46



with the "BIG CHEESE" in Wisconsin

Not only ¾ million people but 2 million cows.

WEAU-TV
EAU CLAIRE, WISCONSIN

Commercial commentary *Cont. from p. 12)*

non-existent. For with two, three, or more sponsors, it is practically impossible for any one advertiser (or his agency) to exert any significant influence over a program's content.

"Oh sure," says my friend from the Big Four Agency, "the networks still try to go through the motions of letting us see advance scripts and episodes. But they and we know it's just a formality."

What sems to have happened, of course, is that program control has passed into the hands of the networks. But has it?

Before you go lunging at that conclusion, consider this fact: today over 85% of all nighttime network programing is on film (that's exclusive of tv tape) and the bulk of the film is made in Hollywood.

Actually Hollywood producers are exerting far more influence over the content of tv programs than sponsors ever did. And this brings up an interesting question.

Which type of company do you think would be most likely to put on the air tv programs of high quality and real public interest and service—a Dupont or a Warner Brothers?

I'd unhesitatingly pick Dupont over Warners, just as I'd pick a Hallmark Cards over 20th Century Fox, or a U.S. Steel over MGM.

Those who damn tv sponsors ought to take a look at the record.

Divide and cheapen?

But the real danger in the present situation is not that it exalts Hollywood and debases sponsor influence.

The real danger in the "Magazine Concept" is the terrifying *additional* emphasis it places on mass audiences, ratings and costs per 1,000.

When you take away an advertiser's personal involvement—when a program can no longer reflect any degree of corporate pride or corporate public responsibility—then an advertiser must consider his tv investment in purely amoral and statistical terms.

And this, of course, has been happening more and more.

Today the buying of network tv has become largely a matter of getting the best placed spots at the lowest price in programs attracting the largest audiences.

Agencies and advertisers, deprived of their programing role, have no alternative but to exert constantly increasing pressure on the networks for raw figures, and statistical economies.

And though, as William S. Paley has pointed out, it is understandable for a network to want to run its own business, still this independence seems to have been purchased at the cost of many staunch friends who could have helped the networks in a drive for higher quality.

All in all, it is a most disturbing situation.

Obviously, you cannot reverse the trend by passing a law or a set of resolutions, or by sending out a policy directive.

There are a good many practical, economic reasons why the "Magazine Concept" has come into being, and even why it appeals to advertisers. The astronomical cost of tv programs makes any plan for dividing expenses and sharing risks look most attractive.

But the networks, as never before, have been placed on a very hot seat. By making "Non-Influentials" of advertisers and agencies in matters of programing, they have focussed attention on their own leadership or lack of it. And they have created new pressures which they may find hard to resist.

How well can Mssrs. Treyz, Aubrey, and Kintner meet the test?

OVERWHELMINGLY

THE LEADER* IN THE SYRACUSE MARKET!

WSYR • TV

DELIVERS 42%* MORE HOMES THAN ITS COMPETITOR!



*ARB MARKET REPORT MARCH, 1961

WSYR • TV

NBC Affiliate

SYRACUSE, N. Y.
Channel 3 • 100 KW
Plus WSYE-TV channel 18 ELMIRA, N. Y.

Get the Full Story from HARRINGTON, RIGHTER & PARSONS

SPONSOR ASKS:

LOCALLY PRODUCED TV PROGRAMS— WHERE ARE THEY GOING?

Those replying to this week's question are:

- **Richard Carlton,** Television Affiliates Corporation, New York
- **Ralph Allrud,** Blair-TV, New York
- **William J. Kaland,** Westinghouse Broadcasting Co., New York
- **Harold P. See,** KRON-TV, San Francisco

Richard Carlton, *executive vice president, Television Affiliates Corporation, New York*

The exchange of tapes and films between stations has been a major factor in the growth of locally produced programs. TAC has built a new and vital industry organization entirely on the belief that there



Station exchange of tapes and films has resulted in better production values

are many locally produced television programs interesting and important enough to be seen outside the originating area.

I think that this has been amply demonstrated by the reasonable success of series such as *The Play of the Week, Great Music from Chicago, The Debbie Drake Show,* and a dozen others.

TAC does not rely on series alone. Instead, it seeks the one-shot, the special, the unusual single out of a continuing series. And, by providing a nation-wide network of subscribers utilizing this type of programing. TAC hurdles the economic barrier which has prevented widespread distribution in the past of single shows. The revenue to a producer can be substantial.

It was apparent from the start that the programs are there, and now they are coming to TAC from all over the country at the rate of better than one per day. Not all are acceptable. Some are too local. Others are lacking production values, and frankly, some just aren't particularly interesting or exciting enough to warrant air time in another market.

Of course, the prime factor in the upsurge of interest in local shows is the use of tape. Film is still used by many stations to create depth, but it is tape which has made it possible for any station so equipped to become a legitimate producer in its own right.

Some of the most interesting reactions to TAC have come from producers and directors who see in this nationwide exchange center an opportunity to "audition" for the big brass—the key production centers—the networks. Thus, an important reason to excel results in excellence. Naturally, stations look to recoup investments, to show-case their good works, to improve television the way it should be improved, by doing it themselves.

I'd say that locally produced television programs are not only here to stay—they are going to be as good or better than most film or tape programs from outside sources. The future is bright.

Ralph Allrud, *director of project development, Blair-TV, New York*

Where is local programing going? These are my predictions:

No. 1: Local programing will make it possible for advertisers to again enjoy the marketing advantages of



A healthy situation; many have good ratings, and they offer local identification

full sponsorship, bringing with it the merchandising, promotion and identity that *used* to be part of network television but are largely impossible or unfeasible in today's "minute participation networks," and will be almost forgotten in tomorrow's.

No. 2: Local programing will often obtain ratings comparable to big budget network's top 20, and has. Examples: *Century 21,* KING-TV, Seattle, 21.0; *Eyewitness* (local) WFIL-TV, Philadelphia, 30; *Battlegrounds,* WFLA-TV, Tampa, 20; *Veil of Shadows,* WBNS-TV, 24; *The Rose Parade,* KTTV, Los Angeles, 21, equaling three network stations combined.

But such ratings will not be necessary for local programing to achieve great successes for national advertisers.

No. 3: Advertisers will demand local programing sponsorships, especially of special events and public affairs types. These will permit them to identify their name with the local community, to associate their company with the interests, needs and problems of the local citizens who are always more concerned with local happenings and local personalities than with national events and people. Concentration and penetration will be the sales methods of this more competitive decade, rather than dispersion and diffusion.

No. 4: Successes resulting from this new use of television will deemphasize the kind of cost-per-1,000 dependency which has reduced large segments of our industry to creative immobility. The good advertising men—the natural, instinctive salesmen among advertising men—who have been waiting in the wings for the statisticians and rating readers to burn themselves out, will reassert their fortunate strengths in the really competitive years ahead.

Call my bet on this trend in fall 1962. I'm fairly safe. I've seen the bottom card. Many smart advertising pioneers are already thinking this way, and acting.

William J. Kaland, *national program manager, Westinghouse Broadcasting Company, New York*

(*Please turn to page* 48)

CHANNEL 10

Carries The Weight* In Rochester, N.Y.

From 6:00 P.M. to Midnight Daily



*NIELSEN 4-WEEK SURVEY MAR. 6-APRIL 2, 1961

CHANNEL 10

BASIC CBS AFFILIATE ABC

ROCHESTER, N.Y.

REPLY TO QUESTION
ON PAGE 42

WBBF

. . . would still have
43% more listeners than
the next highest station

. . . 83% more than
the Number 3 station

. . . 3¼ times as many
as the Number 4 station

Pulse, Monroe County, March 1961
Mon.-Fri., 6 A.M.-Midnight

WTRF-TV STORY BOARD



"WATCH, man!"

WATCH It! Television is great . . . years ago it cost 50¢ to see Roy Rogers at the movies and now you can stay home and see the same picture in color for only $500.

WATCHword Seven

WATCHfu!! Appears that the world is re-arming everything but Venus DeMilo.

WATCH Wheeling

WATCH out! Quit complaining to the wife for wishing for things she doesn't have . . . what else is there to wish for?

WATCH wtrf-tv

WATCHdogs? Two female boxer dogs met and conversed: "My but you're looking good!" said Olga. "Thank you," replied Magda, "but I should, my plastic surgeon just gave me a few extra new wrinkles." (Thanks to Artist Christa Lipinski for translating the German version)

WATCH Seven

WATCH and wear! He arrived at the psychiatrist's office wearing a beret, smock and a heavy beard. Fascinated by his appearance the analyst smiled: "An artist, I see." The man shook his head. "No?" said the puzzled analyst, "But then why the beret, smock and beard?" "That," snapped the man, "is exactly what I'm here to find out."

WATCH Wheeling

WATCHcry! "You can't buy happiness but you can get Joy for 37¢."

WATCH wtrf-tv

WATCHing seven in the Wheeling-Steubenville Industrial Ohio Valley is important to the folks spending 1¾ billion dollars annually in 7,500 retail outlets here. Want to give them your message? Contact our rep, George P. Hollingbery.

CHANNEL SEVEN NBC WHEELING, WEST VIRGINIA

National and regional buys in work now or recently completed

SPOT BUYS

TV BUYS

The Andrew Jergens Co., Cincinnati, has planned a promotion for its Jergen's Lotion. The present buy calls for a flight starting 3 November to continue through 30 November. Following this, another flight will take place in January. This will use prime breaks and both day and night minutes for time segments. There will be some 40 to 50 markets involved. Agency: C&W, New York. Buyer: Eleanor Eckells.

General Foods Corp., White Plains, N. Y., will begin a campaign for its Post Oat Flakes. This will have two concurrent flights, the first to begin 16 October and to concentrate on adults. It will run for six weeks. The second flight will head for the kid audience and is to open 23 October. Time segments: early morning and afternoon minutes. Markets: more than 30. Agency: B&B, New York. Buyer: Frank Dewey.

Lever Bros., New York, will soon open a campaign for its Silver Dust Blue. This is scheduled to start 1 October and will have a flight of some five weeks. The time segments in this one are day plus early and late night minutes. There will be about 25 markets used. Agency: SSC&B. Buyer: Bob Carmody.

The Norwich Pharmacal Co., Norwich, N. Y., will go into a promotion for its Pepto-Bismol. This is due to open 30 October and will have a flight of five weeks. This will use prime breaks and minutes. There will be some 50 to 60 markets involved. Agency: B&B. Buyer: Bill Brett.

General Foods, White Plains, N. Y., has a forthcoming campaign for its Jello pudding and pie filling. This will begin 2 October and can be expected to have a six-week flight. The time element in this will be prime chain-breaks. They plan to go into some 40 to 50 markets. Agency: Y&R. New York. Buyer: Louis Fox.

RADIO BUYS

American Airlines, New York, has opened a promotion via spot radio in a limited but good group of markets. It started 18 September in four major markets and most likely will expand market by market. This includes some 10 stations at the present. Time segment: minutes only. Agency: DDB, New York. Buyer: Jerry Golden.

IN INLAND CALIFORNIA
(AND WESTERN NEVADA)

BEELINE
RADIO
delivers more
for the
money



Grapes on the way to market in the San Joaquin Valley

Beeline stations cover the most agriculturally productive land in the world. In grape production, for example, Fresno county is first in the nation and five other Beeline counties rank in the top ten. This is an area which produces big and spends big.

In Inland California and Western Nevada Beeline Radio delivers more radio homes than any other combination of stations, at the lowest cost per thousand (Nielsen, SR&D).

McClatchy Broadcasting Company



SACRAMENTO, CALIFORNIA
PAUL H. RAYMER CO., NATIONAL REPRESENTATIVE

SPONSOR ASKS

(*Continued from page 44*)

The future is brighter than it has ever been. All types of programs have to be considered in a total television schedule. All types belong in a total television schedule. No one source of programing could possibly be the answer.

The local station must look upon local material as a great program as-



Stations must expand their horizons for both program content and techniques

set to its schedule. This doesn't mean that it must set every local program in a public affairs climate. The station must expand its horizons for both program content and techniques. If its only effort results in a round table discussion program, not only will local shows be short lived, there will be no future.

At WBC, we not only produce shows for our local stations, which in a sense are locally produced television programs, but we also expect each station to produce shows of major interest to its particular market. KDKA-TV, Pittsburgh, produced a series with the Pittsburgh Symphony. There is no reason why this series would not be of equal interest to, let us say, Boston. But hopefully, WBZ-TV in Boston can produce its own symphonic series with a Boston musical organization.

KYW-TV, Cleveland, produced a series called *Dimensions Three*, a series some like to refer to as cultural. It used drama, science, theatre, jazz, animation and antique musical instruments as ingredients. This made perfect sense for Cleveland which, like every local market in the U. S., has a culture pattern. Culture is not exclusively national, a phenomenon originating from some superduper national source.

Program department efforts should be involved with local sources which the station can handle, but it can not be expected that programs be done without any cost or effort. Doing programs requires practice, and there must be enough spaces in the schedule to allow program personnel to have this practice. Both ideas and execution come from people who have the necessary talent and training.

It may be a logical first step to put your toe into the water, but soon you ought to jump in. Please jump, everyone. The water's fine.

Harold P. See, *gen. manager, KRON-TV, San Francisco*

Local television programs, many times, have a nationwide significance, either because they relate to matters common to all cities or because they examine specialized subjects which are known to some degree in other areas.

Programs of this type can advantageously be exchanged among sta-



Themes will broaden as more stations profitably exchange tapes and films

tions, and in fact, such exchange is almost certain to increase in the future.

Already, KRON-TV has learned that "local" and "nationwide" are only a short distance apart through its experience with *Medicine 1961*. We pioneered in the production of these hour-long telecasts of actual operations performed in the San Francisco area. Now these programs are being syndicated throughout the country.

Science In Action, produced by the California Academy of Sciences and now starting its twelfth year on the air, will also be aired this coming season in Los Angeles, Phoenix, Miami, Johnstown, Honolulu, and Hong Kong, where it will be shown in four languages.

Other individual telecasts which have been produced locally in our weekly *Assignment Four* series, seem to have particular interest for the rest of the country.

In this category are: *Mechanics of Agreement*, the story of longshore automation and management's and labor's resulting unprecedented agreement; *The Alcoholic City*, a study of alcoholism and its many problems; *Who Shall Not Kill*, a study of the death penalty prior to the execution of Caryl Chessman.

These are only a few of our documentary and informational programs which would be of value to television viewers in other cities. There are, undoubtedly, equally as many programs produced in other cities of the United States that San Francisco's viewers would find interesting and informative.

TV'S FIRST CYCLE

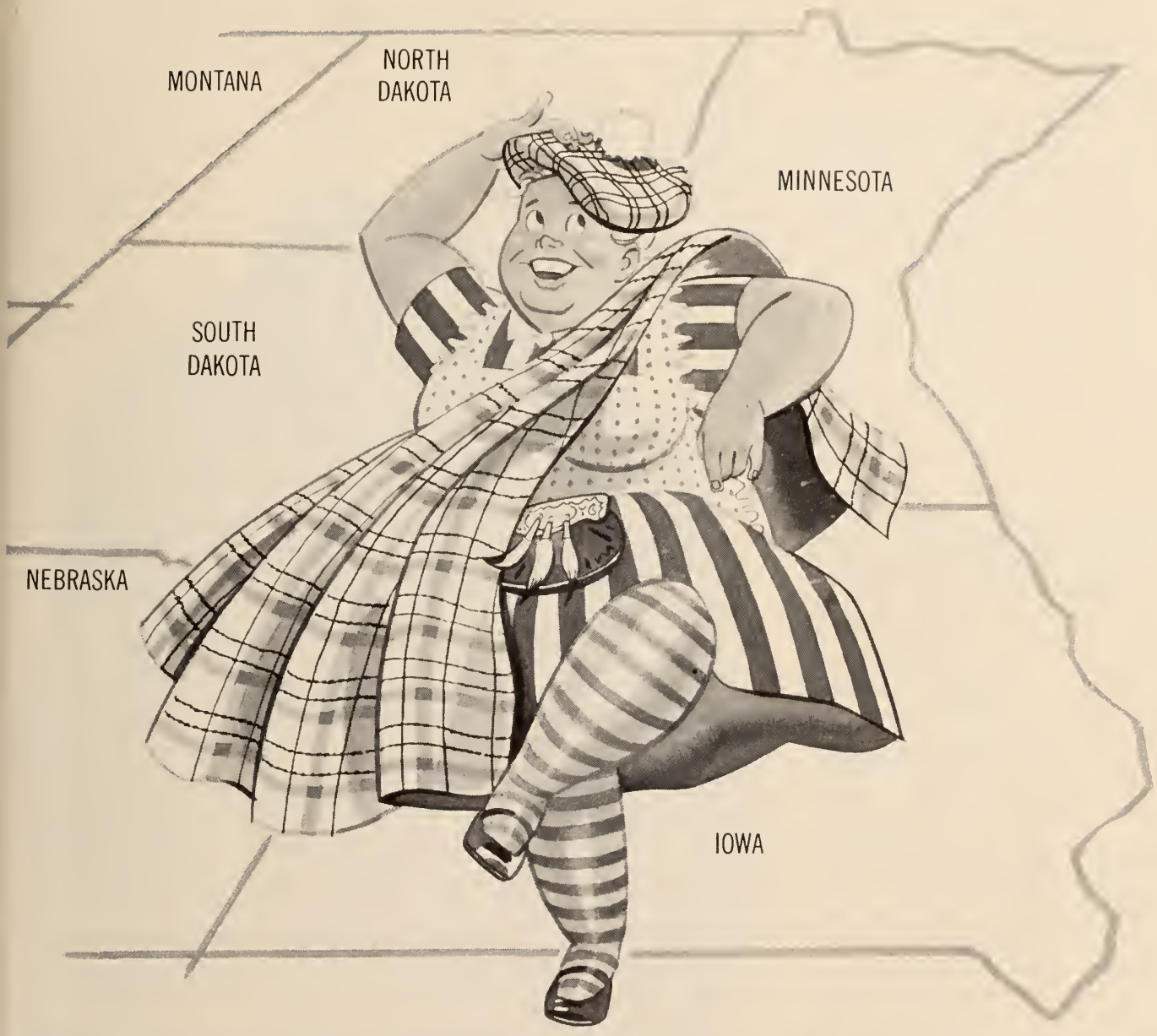
(*Continued from page 33*)

that "most meaningful television programing requires a long period of gestation."

"When Mr. Minow referred to the vast wasteland he watched on his Tv receiver, the networks had not revealed details of their plans for the 1961-62 season," Titterton told SPONSOR. "Glancing at the prospectus of the NBC News Actuality Specials, one feels a fresh sense of pride in the television medium. Nobody can view some of the forthcoming hour long film shows which will be on the ABC network this fall without discerning that many of these (strong meat thought they be from some points of view) possess the quality of Class A motion pictures. Equally true is the fact that the CBS Network has meaningful offerings for television viewers of which it may well be proud. I be-

COLOR TV GETS ALL-STAR GOLF

Fore! This season the All-Star Golf tournament tees off on Color TV. The rush to Color is growing. Are you with it? Get the whole Color picture from: W. E. Boss, Director, Color Television Coordination, RADIO CORPORATION OF AMERICA, 30 Rockefeller Plaza, New York 20, New York, Tel: CO 5-5900



HOOT MON! REGIONAL RADIO IS A THRIFTY BUY

(WNAX-570 RADIO, THAT IS)

Where else will one buy deliver 2¼ million people with $3 billion to spend in 175 counties of the world's richest agricultural areas?

Nowhere but in Big Aggie Land, the prosperous upper Missouri Valley area that's rated as America's 40th Market by a special NCS Survey. Only WNAX-570 defines and delivers Big Aggie Land. A January '61 Pulse gives WNAX-570 top rating in every quarter hour, every day. See your Katz Man for the thriftiest regional radio buy—WNAX-570.

WNAX-570 CBS RADIO

PROGRAMMING FOR ADULTS OF ALL AGES

Peoples Broadcasting Corporation

Sioux City, Iowa, Sioux Falls and Yonkton, South Dokota

Represented by Katz



PEOPLES BROADCASTING CORPORATION

WNAX Yankton, South Dakota
KVTV Sioux City, Iowa
WGAR Cleveland, Ohio
WRFD Columbus-Worthington, Ohio
WTTM Trenton, New Jersey
WMMN Fairmont, West Virginia

lieve the medium is once again on the move towards greater quailty without its losing mass appeal. More power to it!"

Both Herb Maneloveg, vice president in charge of media at BBD&O, and John B. Simpson, vice president and national director of broadcast, Foote, Cone & Belding, looked forward to 1962-63 for the promised "important" shift in programing.

Maneloveg thought the most marked difference in the fall structure was the decrease of Westerns and the increasing number of situation comedies. The shift in programing toward the "Minow-advocated shows," according to Maneloveg, is not in evidence this season. "However, first plans for the 1962-63 season do indicate an increased interest in live drama and other quality program formats." Maneloveg said his agency was proud to continue "its leadership in the area of matching client and commercial with program content and have been able to maintain selectivity in a medium of mass entertainment." BBD&O's new shows include the *DuPont Show of the Week*, which, according to Maneloveg, offers "the most interesting program concept to be introduced in the last three years;" the *Steve Allen Show*, *Father of the Bride*, *Target*, *The Corruptors* and *Straightaway*.

"While the new fall program lineup is an improvement over the last season, FC&B's Simpson did not anticipate any significant creative changes until the fall of '62. By then, it will have developed its own programing art form, he thought. This year, there's a greater variety of programs—programs which defy automatic placement in a given category. "For example, there'll be blends of such general categories—more dramatic shows with running characters based on a continuous locale, such as *The Defenders*, *Ben Casey* and *Dr. Kildare*," Simpson observed. "NBC's actuality specials can provide a new look to TV and their success may influence greatly where tv goes." Simpson was pleased to note that more sponsors were interested in supporting socially significant programs. "the quality shows that build the stature of the medium."

The fall season marks the beginning of the renaissance of live television, in the opinion of A. L. Hollander, executive vice president and head of broadcast, Grey Advertising, Inc. The coming broadcast year, he declared, will be marked by less "special" excitement and fewer westerns; more emphasis on doctors, public affairs and hour shows. The term "exciting" was applied to ABC TV's fall season by Thomas W. Moore, ABC vice president in charge of tv programing. He said the youngest of the tv webs would start the last quarter of the year with the strongest "full competitive schedule" it has ever had—a full 27 hours of programing in prime time per week.

Moore told SPONSOR that ABC TV's fall schedule is "definitely balanced and tuned to the young adult television audience. He said that in certain areas (*Alcoa Premiere*, *Ben Casey* and *Bus Stop*) ABC TV was continuing its practice of "searching out new program types and we think these new shows will bring a surprise excitement to the complete season."

The new television season should show definite improvement over last year, in the opinion of William B. Lewis, chairman of the board and director of creative services, Kenyon & Eckhardt. It is Lewis' opinion that with the addition of the many interesting upcoming news and public service programs on the webs, a distinguished season is assured. Moreover, "the growing tendency of advertisers to support finer television fare (as in the case of the Ford and Shell renewals of their Bernstein sponsorship) should make the 1962-63 season an even more exciting one." according to Lewis.

600 MINUTES OF COLOR TV COMMERCIALS PRODUCED BY J. WALTER THOMPSON

During 1959-60, J. Walter Thompson Company created and produced more than 600 minutes of Color TV commercials. The trend to Color is growing. Are you with it? Get the facts about Color TV now. W. E. Boss, Director, Color Television Coordination, RADIO CORPORATION OF AMERICA, 30 Rockefeller Center, New York 20, New York, Tel: CO 5-5900

RADIO TIMEBUYERS

(*Continued from page* 36)

Association this year and 15-year radio buying expert, says radio timebuying is "still just as much or even more" of a problem. There is still a great deal to look at. More stations dividing audiences, adds to the complexity." says Miss Martinez. "Since it is no longer a one station deal, evaluation of the medium requires a little more consideration," says Miss Martinez.

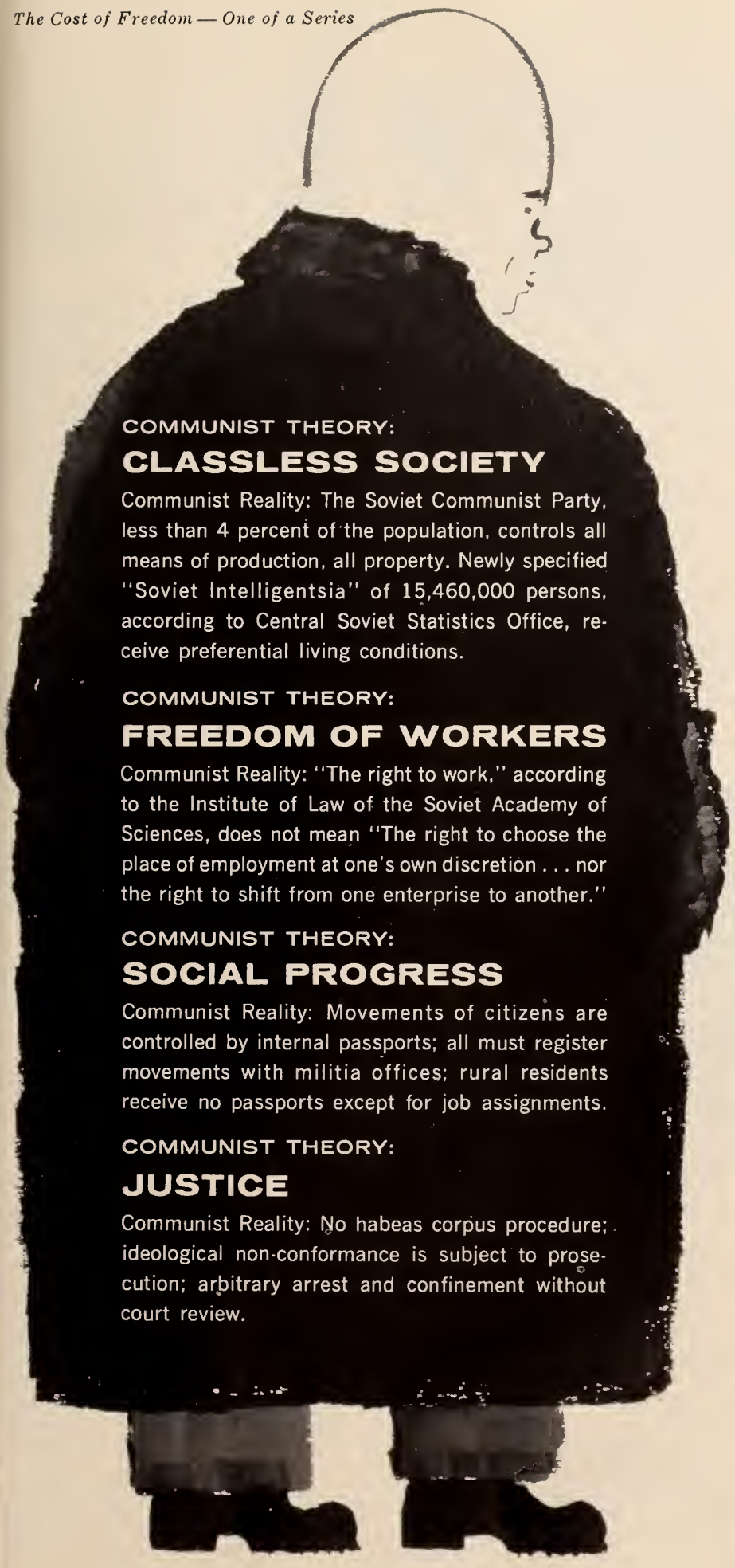
Doug Humm, Charles W. Hoyt chief timebuyer, says, "ten years ago, availabilities were important. Now it's just spot packages. The constant revamping of programing, says Humm, has added to the problems in timebuying. "Suppose a station is listed as number one in a particular market?" "Six months later, programing changes can easily change the rating status of that station," he adds.

Beryl Seidenberg, chief timebuyer at Kastor, Hilton, Chesley, Clifford and Atherton, says, "the availability of barter radio has made quite a difference in radio buying." "Radio," she says, "is no longer the big reach medium." She adds, however, that since the glamour of tv is beginning to wear off, radio has opportunity to develop into something bigger.

Ruth Babick, Clinton E. Frank, Chicago time supervisor, (and winner of the recent prettiest timebuyer in Chicago title—see SPONSOR article —"Here are the prettiest timebuyers" 7 August) says "ten years ago five or ten spots a week in a market was considered a campaign. Today, ten times that number of spots per week begin to look like an effective campaign (of course depending upon the specific problem involved)."

Miss Babick who has a 12-year-old timebuying career (the first ten spent at Earle Ludgin & Co.) buying for

The Cost of Freedom — One of a Series



We believe that part of the cost of freedom is to become "knowledgeable" about Communism.

How about some facts?

First, there is Communist Theory.

But, there is also Communist Reality.

Not a very good match, as you can see here.

Facts like these are being broadcast in prime time announcements on WKY Radio and Television. Facts like these give the fact of our freedom added meaning.

Prime Communicators to 1½ Million Oklahomans

WKY

RADIO AND TELEVISION

DIAL 930 • CHANNEL 4 NBC

OKLAHOMA CITY

The WKY Television System, Inc. ■ WTVT, Tampa-St. Petersburg, Fla ■ Represented by the Katz Agency

Toni, Reynolds Metals. Dean Milk and Continental Oil accounts. "A decade ago," comments Miss Babick, "network radio programing was dominant and a buyer bought specific times between specific shows." This she says, is not so today. She added "with most general programming with the exception of specifically buying news adjacencies, spots are usually rotated within one hour to three hour periods."

Miss Babick also points out that prime buying time, ten years ago, was nighttime net while today the morning time in traffic hours has pretty much taken over as dominant buying areas.

She explains that the characteristics of the total audience has changed considerably over the past ten years. This, she says, has come about with the more personalized type of listening today, versus the former family group type. "With individuals listening to their own radio in various rooms of a home, as well as car radios," she says, has made the measurement based on household units obsolete.

MOONLIGHTING

(*Continued from page* 37)

He would, however, like to see more agency men go in for this "labor of love" and spread around some of their own business know-how. And he would like to see more agencies finance the courses for employes who show an interest in bettering themselves via these courses.

(Bryan-Houston, Inc., which merged with Fletcher Richards, Calking & Holden some two years ago, devised a plan several years ago, to pay tuition and fees of any of their employees who completed a course in professional studies pertaining to the advertising and marketing field at the college or professional course level).

Doyle Dane Bernbach copywriter David Herzbrun begins his fifth year of teaching copywriting at N.Y.U. His classes are on Thursday nights. His devotion to this after-working hours chore stems from the "big need" of copywriters in the business. Good copywriters, that is. "Sometimes," says Herzbrun "we have to interview thousands before we can get good copywriter." Most of them, he says, can't even write simple sentences.

Herzbrun who has been copywriter on the Polaroid Cameras account at DDB for the past year and a half, finds personal gratification in his teaching. "I always wanted to be a teacher," he says, "but found I'd rather eat." He adds, "now I can do both."

Herzbrun admits that not more than a dozen students, at best, are really in earnest. As a matter of fact, says Herzbrun, "during the time I have been teaching, I've only come across three good copywriters." There's no problem, however, says Herzbrun, in placing them in good jobs when you do find them because there's always need for good writers.

William Duffy teaches creative television design at NYU and a course titled "Introduction to Television" at Pratt Institute. The Pratt class is a four hour afternoon stint, once a week, while the NYU course is similar in time to the others mentioned here: two hours, one evening a week. Earlier he taught classes in the Television Workshop at Columbia University.

Duffy, who pioneered in television shows and commercials (since 1945), has been teaching these classes for eleven years now. Quite frankly, Duffy would be most happy to relinquish these duties to someone else. That is, says Duffy, "if I could find someone else to carry on." The prospects, William Duffy opines, "do not look good."

Aside from teaching as a contribution to the overall betterment of the tv industry, Duffy considers the time and energy expanded here valuable as a stimulation to his own creativity.

Despite the disadvantages: the time it takes to plan, develop and conduct these courses, plus "the lack of interest on the part of many who should be interested in attending this type of course in order to gain the training they badly need," Duffy says: "growth and development through learning is a never ending process. It is not just for the beginners. When a professional stops learning, stops looking for new, fresh inventive solutions, when he resorts to the pedistrian, he ceases to be a professional." He adds, "when I stop learning. I'll stop teaching."



NO, THIS IS "KNOE-LAND"

(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)

JUST LOOK AT THIS MARKET DATA

Population	1,520,100	Drug Sales	$ 40,355,000
Households	423,600	Automotive Sales	$ 299,539,000
Consumer Spendable Income	$1,761,169,000	General Merchandise	$ 148,789,000
Food Sales	$ 300,486,000	Total Retail Sales	$1,286,255,000

KNOE-TV AVERAGES 71.7% SHARE OF AUDIENCE

According to March, 1961 ARB we average 71.7% share of audience from 9 a.m. to midnight, 7 days a week in Monroe metropolitan trade area.

KNOE-TV
Channel 8
Monroe, Louisiana

The only commercial TV station licensed to Monroe

CBS • ABC

A James A. Noe Station
Represented by
H-R Television, Inc.

Photo: Forest Products Division, Olin-Mathieson Chemical Corporation, West Monroe, Louisiana.



See where Des Moines is a "preferred city" for the fifth straight month in Sales Management's business activity forecast?

Yes, sir! And our campaign is going great on KRNT-TV, a most unusual station!

The preferred stations in this "preferred city" are KRNT Radio and TV, leaders in ratings, leaders in community service . . . leaders in the billing parade. Our share of local television business in this major 3-station market has always averaged nearly 80%; our local radio business has always been way ahead in a 6-station market.

Most folks don't realize this about Des Moines — we're 36th in the FCC list of markets according to appropriation of national spot TV revenue. The same sources prove that Iowa's capital and largest city is a good radio market, too.

You *know* you're right when you buy these most unusual stations, KRNT Radio and TV, the stations people believe in and depend upon. And you know you're buying at the same low rate as everyone else when you deal with these responsible stations.

Buy "the live ones"— KRNT Radio and TV, Cowles stations ably represented by The Katz Agency.

KRNT

RADIO AND TV — Des Moines

An operation of Cowles Magazines and Broadcasting, Inc.

WWL-TV
NEW ORLEANS

It's Agreed!
WWL-TV Programming means Quality - Integrity - Imagination and above all - ACCEPTANCE

PUBLIC SERVICE ACCEPTANCE: Ninety-minute local production of Julius Caesar, programmed in prime time, received overwhelming acclaim! " . . . the type of television that should be encouraged and supported . . . something different, something of quality," Bob Sublette, New Orleans States-Item Television Critic. And national recognition—Robert Guy, WWL-TV Program Director and producer of Julius Caesar, is invited to lecture at Pittsburgh's WQED, the Nation's most outstanding Educational Television Station.

NEWS ACCEPTANCE: WWL-TV News Director Bill Reed swept the TV news awards of the New Orleans Press Club. "Year's Best News Story"—"Year's Best Feature Story"—"Year's Best Running News Story."

FARM PROGRAM ACCEPTANCE: WWL-TV Farm Director George Shannon's "Spotlight on Dairying" program acclaimed as the "Nation's Finest" by the National Milk Producers Federation. WWL-TV is the *only* New Orleans television station with a full time Agricultural Department.

SPECIAL EVENTS ACCEPTANCE: WWL-TV Special Events Director Mark Hepler awarded a CBS Fellowship at Columbia for 1961 for his outstanding achievements in public service and special events programming. WWL-TV is proud to have won this award for the 2nd time in 3 years.

COMPETITION'S ACCEPTANCE: The Editor of the New Orleans Times-Picayune requested a repeat performance of a "Channel 4 Reports" program on the school integration crisis. Request granted, of course, again in prime viewing time.

WWL-TV
NEW ORLEANS

REPRESENTED NATIONALLY BY KATZ AGENCY

What's happening in U. S. Government that affects sponsors, agencies, stations

WASHINGTON WEEK

25 SEPTEMBER 1961
Copyright 1961 SPONSOR PUBLICATIONS INC.

The FCC has concluded the clear channel case with respect to 13 of the clears, but the fate of the remaining 12 is still in the balance: the Commission decision was to "duplicate" on the 13.

Though on the surface it would appear that the case of the 13 is closed as far as the FCC is concerned, this is far from certain. The House Commerce Committee attempted to delay the decision on the basis of a informal approach, which failed even though it had the backing of almost all members (the vote in favor of this delay was 30 to 1). It could still obtain at least a delay if it so decides.

Promised for early in the next session are committee hearings on the whole clear channel question, and **specifically on bills to forbid placing new stations on these channels.** If the Committee officially passes a resolution asking delay for a stated length of time, or until these hearings can be concluded and until Congress can have time to act, **the FCC will probably delay.**

There would seem to be no chance for the actual granting of a construction permit for a new station before the House committee has the chance to act in this manner next January. The Commission has always honored Congressional requests of this type in the past, though it hasn't always been as obliging on the basis of less official requests.

Clear channel stations have one other avenue still open: this is appeal to the courts, although they have never overturned an FCC decision on a technical matter purely on the merits of the case.

In brief, the "closed" case is still very much open.

It is now pretty clear that the FCC will not be cancelling station licenses on anything like the scale previously feared.

No announcements have been made and no firm precedents have been set, but the Commission in its case-by-case decisions has been stopping short of cancellation.

There will, of course, be cancellations for alleged out-and-out misconduct. Repeated technical violations, as of engineering standards, and cases of improper approaches to commissioners are in this class, as is alleged fraud on listeners and viewers. **But failure to match programing with promises made on license applications are just as definitely not to result in loss of station licenses or refusal to renew.**

There appears to be little chance of loss of stations because of the old payola cases, either. **Nor do the Westinghouse or GE licenses appear to be in jeopardy despite mounting pressure from some Congressmen.**

With respect to alleged programing shortcomings, the Commission has set a course involving only short-term license renewals. Although there has been no acknowledgement of any scheme or plan in this matter, the theory apparently involves **clear warning before the drastic step of the so-called death sentence.**

There could be an eye to the courts in this, and the avoidance of an appeal based on refusal to renew a license on the grounds of transgressions which were never punished before, or even noticed. It is pretty certain that no holder of a valuable license will ever surrender it without taking recourse to the courts.

The House Commerce Committee will be busy with tv in January: it plans to look into the FCC's proposal to take operating vhf stations out of eight markets in order to make them all-uhf, as well as the clear channel situation.

(*Please turn to page 57*)

Significant news, trends in
- *Film*
- *Syndication*
- *Tape*
- *Commercials*

FILM-SCOPE

25 SEPTEMBER 1961
Copyright 1961
SPONSOR
PUBLICATIONS INC.

Rumors of price-cutting in feature films are making the rounds again, leading some stations to hold up buying out of wariness.

It's understood that one distributor, who has been getting good prices in the top 50 markets, is trying to sweep through the smaller ones, from about 50 to 100, with cut prices on its first group of post-1948 releases.

Baffled station men have refused many good deals out of sheer distrust that they were being used in a film dumping drive.

Many post-1948 feature film distributors have settled down to a gradual release policy of 30 to 50 pictures at a time.

Allied Artists, for one, breaking into post-50 distribution this week, has 40 pictures in Cavalcade of the '60s, No. I. (Half are post-1957s.)

Seven Arts, similarly, will put out a Volume II of Warners pictures in January 1962 containing 41 more. By 1963 it will start releasing 1957 and 1958 Warners.

Seven Arts will also release its **109 Twentieth Century Fox features in groups of 36 or so starting June 1962.**

MGM-TV similarly will probably release 50 additional post-1948 MGM features around January 1962.

But there's still a question mark concerning the post-1948 Universals (Screen Gems has the older ones) and as to what will happen to the Goldwyn picture (pre-and-post-1948), that's anyone's guess.

The residuals barrier will keep quite a few re-runs off the market unless they can break through with a big multi-market deal.

CBS Films, for instance, is holding back Angel (33 episodes) in the hope of getting a regional sponsor deal or a large station combination; **it won't release the show for re-run sale without such insurance.**

Meanwhile on other re-runs, CBS Films has 46 sales on Wanted Dead or Alive (94 half-hours) and 26 on December Bride (157).

Today's dilemma in syndication is that many stations want more new shows than are being made but that the market as a whole apparently won't support too many more shows.

So it's the off-network re-runs rather than the production lots that are being looked to as a source for many new availabilities.

Two of the major syndicators that have worked into a re-runs only pattern, CBS Films and NBC Films, will **lean heavily on their own networks for product,** while a third re-run distributor, MCA, will tap **off-network shows made by Revue.**

Walter Schwimmer's Championship Bridge is three-fourths sold out in its 26-week spread in 100 markets starting late this year.

Shwayder Bros. came in for one-fourth sponsorship for Samsonite bridge tables and chairs; it's virtually a ready-made show for the client.

One half was renewed for the third year by **North American Van Lines** (Biddle, Bloomington).

Original cartoon production for tv is reviving and so are the promotional efforts for new cartoon shows.

Hank Saperstein of UPA claims his Dick Tracy show (TPI) is getting "the greatest promotion a single cartoon show has ever received."

WPIX, New York, is giving the show **1,000 tv spots and subway cards and posters, plus other promotion treatment.**

WGN-TV, Chicago, is ending up a tune-in promotion it terms the "biggest ever attempted by a tv station," including billboards and skywriting.

Both stations will use **live hosts and special police station sets.**

MGM, which acquired Telestudios for tape commercials recently, has quietly dropped out of film commercials.

Filmways will enter a facilities deal with MGM to film all its commercials on the West Coast there, dropping its previous facilities arrangements with Warners and General Service as a consequence.

But MGM is **staying in the industrials filming business.**

Safeway has been a Ziv-UA client since 1954, continuously using at least two shows in one or more of its various markets.

This year Safeway is in **five of the producer's series.**

Videotape Productions, now at larger Century Theater facilities leased from NBC, expects to go after local advertisers with high-volume commercials produced with well known tv talent.

They expect to use six standard sets plus rear projection to place stars before local backgrounds.

Another producer opening a New York studio is **Fred Niles;** Howard Henkin, a former partner of HFH, is in charge. (For more details see FILM WRAP-UP, page 68.)

WASHINGTON WEEK

(*Continued from page* 55)

Unlike the "final" decision in the clear channel case, the deintermixture actions are only in the proposal stage. Therefore there is no need for Committee haste in this matter as there is in the other.

The House Commerce Committee, and notably Chairman Oren Harris (D., Ark.), has now completely changed the old situation under which the courts refused to review technical FCC decisions and Congress chose not to do so. Harris and his committee dictated FCC actions on pay-tv, and **may now attempt to do so also in these current cases.**

To some extent, the FCC is **caught between the two Commerce Committees,** which don't always agree on what should be done. The Senate Commerce Committee has not, however, asked for specific actions in recent years. Its chairman, Sen. Warren Magnuson (D., Wash.) did attempt to get then-chairman Frederick Ford to drop plans for monitoring stations when Ford made the proposal last year and asked for funds. However, Ford persisted.

This year, the Commission under new chairman Newton Minow went considerably farther with its refusal of an unofficial House Committee plea for delay in the clear channel decision.

The FCC will probably honor a committee or House or Senate resolution asking the Commission to hold off on action, provided there is a clear cutoff date.



A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

25 SEPTEMBER 1961
Copyright 1961
SPONSOR
PUBLICATIONS INC.

Even before the curtain is fully up on the new season reports have it on Madison Avenue that at least two of the debuting series are in serious trouble.

They're both half-hour situation comedies with single sponsorship. In brief, the **subsequent episodes aren't living up to the promise of the pilot.**

An oldtime drug-toiletries maker, which spends several million in tv, is on the lookout for a marketing director, but whoever gets the job will have a tough nut to crack with the top boss.

The head of this company wants to be **guaranteed a profit on a product before he'll budget any advertising money for it,** with the result that the company finds itself time and again a bedraggled backrunner in the introduction of new industry developments.

In other words, for the marketer it'll be a job rather than a challenge.

A number of NBC Radio affiliates are finding out that they can't have their cake and eat it too in respect to Campbell Soup (BBDO).

They've been passed up in Campbell's dishing out of its usual fall-winter spot **largess because the canner has this time allocated the bulk of its radio money to NBC.**

A couple of competitive accounts last week ran into an attitude of Macy-doesn't-show-Gimbels-its-merchandise-in-advance at ABC TV.

In either case the network exercised a firm turndown of requests for a preview of shows that will be bowing on the air shortly.

Dancer-Fitzgerald Sample, which administers some cartoon programs for **General Mills,** asked to take a look at **Kellogg's Top Cat** and **Borden** sought a peek at the shows being sponsored by **Metrecal.**

You might do a little commiserating with the tribe of media analysts in the area of coming up with new techniques for justifying a client's continuation in tv.

A bitter pill for them is this: **they've run out of gee-whiz statistical approaches** on the growth of the medium and they can add little to what the client already knows: **tv in relation to other media is a most economic buy and it pays off in sales.**

Falstaff Beer, which has through the year made sports the bulwark of its advertising, seems to have struck a competitive cropper in California.

Reports have it that Falstaff has asked for an out from its commitment to sponsor the **San Francisco Giants and Los Angeles Dodgers.**

It's now become fairly well established that the margin between the TvB estimates on national-regional spot and the figure compiled by the FCC run between 25-30%.

For instance, the **TvB estimated $616.7 million for 1960,** whereas the **FCC put the total at $459.2 million.** The **FCC's tally for 1959 was $424.2 million** and the **TvB's,** as revised, **$605.6 million.**

When it comes to percentage increases the two sources aren't far apart: **The FCC had it 8.3% over 1959 and the TvB, 7.9%.**

NOT EVERY MAN'S A KING in the up-and-coming KSLA-TV area . . . but most of the folks live like it. From their gleaming offices in sparkling new glass-and-steel skyscrapers to their smart air-conditioned suburban homes, *they live it up . . . and love it!* The big majority of them (check the figures) look to KSLA-TV for news they believe . . . programs they stay at home to watch. Ask our reps . . . Harrington, Righter and Parsons . . . about *the naturally rich KSLA-TV market.*



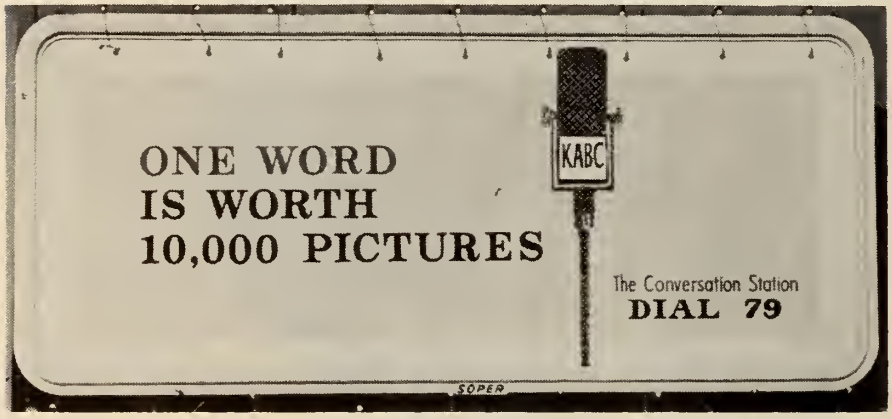
KSLA TV



KSLA-TV SHREVEPORT, LOUISIANA

SPONSOR WEEK WRAP-UP

THE POWER OF RADIO is illustrated by the familiar Chinese proverb—with a twist—shown in a billboard advertisement used in a current campaign. The station which originated the idea that demonstrates the effectiveness of the 'talk' show format is KABC, Los Angeles



Advertisers

Patio Foods, San Antonio, Texas, makers of frozen mexican foods, have set up the biggest advertising budget in its history for this fall and winter.

The budget will go into an extensive radio and tv spot promotion scheduled to cover new markets to include over 30 states.

Metropolitan markets will include: Chicago, Detroit, Denver, St. Louis, Dallas-Ft. Worth, Houston, San Antonio, Milwaukee, New Orleans, Memphis, Kansas City, Wichita, Topeka, Tampa, Oklahoma City, Tulsa, and San Francisco.

Mobiloil (Bates) has put out an elaborate and relatively expensive promotion kit for dealers in connection with the minute participations campaign the refiner is sponsoring on CBS TV and ABC TV nighttime.

The campaign features the new copy platform created by Bates which

GIANT KIDS DAY annual event put on by WKY-TV was held in Oklahoma City's Springlake Park. An estimated 50,000 kids attended. Yogi Bear and Huck Hound appeared, and both the Tom Paxton show and the Foreman Scotty show were both televised remote from park



SEAWORTHY—Weatherman Bill Wadman watches as pretty Ellen Fairweather, secretary in sales promotion dept. of WGEN-TV, Portland, Maine station, christens the weather boat now used to patrol Casco Bay wekends for last minute reports and five-day forecasts



demonstrates a new system for evaluating gasoline performance.

LaPalina Cigar (Compton) has bought a spot radio campaign which will run into the end of the year.

It's in selected markets.

Campaigns:

- **Icelandic Airlines** will launch a spot radio campaign with a two-month test flight to start the end of this month. It will enter 37 stations in the midwest area.
- **Johnson's Wax, (NL&B),** will promote its shoe polishes in a tv campaign on the company's three CBS-TV programs. They include: *Garry Moore; Red Skelton;* and *Gunsmoke.*
- **Robert Hall Clothes** will open an institutional campaign on consumer credit. This will involve nearly 100 radio and tv stations and will carry informative messages on credit.

PEOPLE ON THE MOVE: **William B. Bishop** has been appointed assistant director of advertising for the Household Finance Corporation. He has been district manager of advertising at HFC since 1952.

Agencies

Agency appointments: Cary Maple Sugar Company, Vermont, to **Smith Greenland** . . . Gladding Chevrolet, Baltimore, to **Leon Shaffer Golnick** . . . Doumak, manufacturers of marshmallows, to **Wade,** L.A. . . . Boyle-Midway division of American Home Products, manufacturers of Woolite products, to **C&W** . . . Morton House Kitchens, Nebraska City, to **Guild, Bascom & Bonfigli,** San Francisco . . . B. T. Babbitt to **Cole Fischer Rogow** for new, but undisclosed products.

Due to client plans and differences in points of view on marketing and product conflict, Chesebrough-Ponds has removed its account ($2 million) from Compton and given it to William Esty.

The products switched from Compton: Pertussin, Actin and the Seaforth line.

At the same time C-P moved Odoro-no, which it acquired not so long ago, from Ellington to Esty also.

PEOPLE ON THE MOVE: **Julie C. Buddy** to account executive and fashion coordinator at Fletcher RC&H from Milliken Woolens . . . **Thomas Rondell** to account service department at Smith Greenland from Esty . . . **Don Weiner** to v.p. and operations manager at Norman C&K from McC-E. . . . **Louis Meisel** to executive v.p. in charge of package goods at Charles Jay Company . . . **David H. Weaton** to v.p., director of client services at Post & Morr, Chicago . . . **Bruce Sielaff** to account executive at Knox Reeves, Minneapolis . . . **Robert Gleckler** to account executive for Curtis Publishing



UNDER NEW OWNERSHIP—KBTR Radio has a new policy geared to the adult audiences. H-R Representatives, Inc., who rep the Denver station threw a luncheon to celebrate. (L-r) Dick Shireman, gen. mgr. KBT, Vera Brennan, SSC&B, Ray Simms, dir. of sales prom., H-R, Bob Carmody, SSC&C



WELCOME signs are put out by Gale Serfass, WTTG-TV, for stars of 'P.M. East' which began monthly taping sessions in Wash., D.C.



HOME RUN SCOREBOARD is the newest innovation at the Timonium State Fair race track. The scoreboard, used to tally the Maris-Mantle homers as they gain on the Babe's 60-run record, was set up by the Baltimore, Maryland radio station WBAL to aid patrons score-keeping while at the track

at BBDO from Y&R . . . **Jack E. Rice, Jr.,** to senior v.p. at C&W . . . **Paul Hartley** to an associate at David G. Lyon, Westport, Conn., from creative account supervisor at C&W . . . **Roscoe W. Sturges** to v.p. and account exec. at Donahue & Coe from Y&R . . . **George G. Walthius** to account executive for Pontiac at MacManus, John & Adams . . . **Kenneth J. Page** to president of S. W. Caldwell Ltd., Toronto . . . **Joseph M. McMahon, Jr.,** to v.p. in charge of business development at B&B from director of advertising at Schlitz . . . **Herbert Westphalen** and **Marvin Grant** to research account supervisors; and **Harry Dale** to manager of the marketing research division, all at L&N . . . **Robert L. Dudley,** director of station relations and sales development at the Meeker Company has been made a v.p. . . . **William C. Monro,** director of marketing at D'Arcy has been made a v.p.

New v.p.'s: Louis Dorkin has been made a v.p. at D-F-S . . . Six new v.p.'s at F&S&R: **Leonard Hall,** Cleveland office; **Charles Barker,** at the same office; **Charles Hansom, George Schnake,** both at the Pittsburgh office; **Ralph Zylke,** Chicago office; **Donald F. Sternloff** at the San Francisco office. Also **Philip A. Cleland** to v.p. and manager of the Pittsburgh office of F&S&R.

Merger: Henderson Advertising, Greenville, S. C., and the **Ayer & Gillett** agency, Charlotte, N. C., will make an arrangement by which the Henderson Agency will obtain a majority interest in Ayer & Gillett. James M. Henderson will be president of the Charlotte firm and Lewis N. Ayer will be chairman of the board.

New quarters: Young & Rubicam, Chicago, will move its offices to 1 East Wacker Drive the end of this month.

New firm: A new public relations agency, **John Scott Fones Incorporated,** has been formed. The new organization has as its president, Jack Fones who has been with Benjamin Sonnenberg for the past 10 years.

Stations on the Move

TOTAL STATIONS ON THE AIR
(as of 1 September 1961)
AM: 3,618
FM: 907
TV: 547

BOUGHT/SOLD/APPROVED

Sold: WJHB, Talladega, Ala., to Tallabama Broadcasting Co., Inc., from Bill Tyler and Jim Hemphill. Price: $45,000. Brokered by: Paul H. Chapman Co. Inc., Atlanta . . . **KWG,** Stockton, Calif., to a group headed by Roland B. Vaile. Price: $200,000. Brokered by: Edwin Tornberg & Company, New York . . . **KLMR,** Lamar, Col., to KLMR, Inc., whose sole stockholder is Douglas D. Kahle, from a group of local businessmen. Price: $158,000. Brokered by: Edwin Tornberg & Company, New York.

Approved: KLZ, Denver, owned and operated by Time, Life Inc., announced approval by the FCC to construct and operate an fm station.

Associations

Both radio and tv code officials of the NAB have warned stations against accepting hard liquor advertising.

Charles M. Stone, director of the NAB's Radio Code, and Edward H. Bronson, director of NAB Television Code Affairs, noted, during recent speeches at the Michigan State Broadcasters Association, that a certain distiller planned to use broadcast facilities to advertise hard liquor and pointed out that the broadcast industry, acting through the NAB Codes, has held consistently that such advertising is contrary to the best interest of radio and television.

PEOPLE ON THE MOVE: Les Biederman, president of the Paul Bunyan Television & Radio Network, has been elected president of the Michigan Association of Broadcasters.

Tv Stations

WBTV, Charlotte, gathered as guests some 40 agency and advertising executives at the Seaview Country Club in New Jersey last week for a couple rounds of golf and to listen to the station's latest market story.

The presentation, based on the new NCS '61 figures, compared in audience delivered WBTV with the top 20 markets and the station's local competition.

As for the Media Masters Invitational Tournament, the prize winners were:

Lowest score foursome: Bob McGredy, TvAR v.p.; Pete McLean, DCS&S; Jim Thompson, Benton & Bowles; Gary Wilson, Ogilvy, Benson & Mathers.

Longest drive: Earl Morgan, OBM.

Longest putt: Sandy McLean.

TvB reported, this past week, that advertisers in three areas, dentifrices, food and groceries, and associations, have increased their tv billings for the first half of 1961.

Details of the rise in billings go like this:

- Dentifrice advertising showed a rise of 15.5% in tv billings for the first half of 1961, from a total of $15,556,313 in the first half of 1960 to $17,963,290 during the same period of 1961.
- Food and grocery billings were up 8.3% to $156,829,230 for the first half of 1961 as compared to $144,-

BOSTON STATION SCHEDULES 16 COLOR PROGRAMS A DAY!

Station WHDH-TV has lined up a full schedule of live shows, feature films, and cartoons for the Fall Color TV season. Coast-to-coast, Color is the trend. Are you with it? Get the full Color story from: W. E. Boss, Director, Color Television Coordination, RADIO CORPORATION OF AMERICA, 30 Rockefeller Plaza, New York 20, New York, Tel.: CO 5-5900

766,075 for the first half of 1960.

• Associations are making a greatly increased use of tv both for selling ideas and products. Over 40 different associations used tv to the extent of $8,448,041 in billings for the first half of 1961 as compared to $13,721,107 for the entire year of 1960.

Ideas at work:

• **WOOD-TV,** Grand Rapids, Mich., will telecast the "Apple Smorgasbord" live from peach ridge. Over 100 different dishes will be on display —all using apples in their preparation.

• **WTCN,** Minneapolis, has a "Family Film Fun" contest going. The challenge is to reassemble the letters seven year id to spell out the title of one of the station's feature films to be seen during the month.

Kudos: WDSU-TV, New Orleans, received a majority of the awards for tv journalism in the fourth annual awards competition of the Press Club of New Orleans . . . **KTBC-TV,** Austin, president and general manager J. C. Kellam was presented an award and citation by the Travis County Medical Society for the station's work in producing a tv series called "Tell Me Doctor."

Congratulations: Eugene R. Kirshenstein, business manager of WGR (AM-FM-TV), will celebrate his 25th year with the WGR Corporation this week.

Happy birthday: WSYE-TV, Elmira, N. Y., celebrated its fifth birthday with a luncheon for community officials.

Radio Stations

WRIT, Milwaukee, made the discovery, after an experiment, that it takes 100 hours, 34 minutes, and 13 seconds to melt 20,000 lbs. of ice.

This depends upon the amount of heat used, but the station placed 10 tons of ice in pyramid shape on the front parking lot of the Southgate Shopping Center. This. to help celebrate the Center's tenth anniversary.

Prizes amounting to $1,000 were given to listeners who could come close to guessing the time for the melting.

WWTV AREA HAS MORE HOMES THAN TEN ENTIRE STATES!



WWTV has daily circulation, daytime and nighttime, in 36 Michigan counties (NCS No. 3).

If you think that Southern and Central Michigan are the only IMPORTANT parts of this state, *read this!*

WWTV covers more homes in Northern Lower Michigan than are available in ten entire states*. Ratings far exceed those of any other television station in this area—and to *approach* WWTV's coverage in Northern Lower Michigan you would need 13 daily newspapers or 16 radio stations!

Add WWTV to your WKZO-TV (Kalamazoo-Grand Rapids) schedule and get all the rest of outstate Michigan worth having. *If you want it all, give us a call!*

**The Fetzer Stations*

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
WWTV — CADILLAC-TRAVERSE CITY
KOLN-TV — LINCOLN, NEBRASKA

WWTV area has more homes than Alaska, Del., Hawaii, Idaho, Montana, Nev., N.H., N.D., Utah, Vermont or Wyoming.

AM - TV - FM

WWTV

316,000 WATTS • CHANNEL 13 • 1282' TOWER • CBS and ABC
Officially Authorized for CADILLAC-TRAVERSE CITY
Serving Northern Lower Michigan

Avery-Knodel, Inc., Exclusive National Representatives

Q. Why is **BONDED's** spot shipping service more economical?

A. It permits you to place a single shipping order which is executed by trained personnel whose sole function is to provide this service.

BONDED TV FILM SERVICE

NEW YORK
CHICAGO
LOS ANGELES
TORONTO

A Division of
NOVO INDUSTRIAL CORP.

WWJ (AM-FM-TV) will be host to advertising executives in Chicago and New York, 28-29 September and 2-3 October respectively, when it unveils its new "Good Business" presentation.

The station will hold before the industry leader its way of maintaining traditional leadership in America's fifth market.

KFWB, Hollywood, last week filed suit against AFTRA and several of its individual members for $11.4 million.

In a 22-page defamation complaint, the station charged the union and individual members with 19 separate counts of distortion, libel, and misinformation based on union press releases and news bulletins.

Ideas at work:

• **WIL,** St. Louis, gave prizes for sneezes. The station's personality Robin Scott, who is heard daily from 5:30 to 9:00 a.m., was sneezing a bit during his show and the station gave a silver dollar to the first listener to call Robin and say gesundheit.

• **WIBG,** Philadelphia, gave a wedding gown, via Silvermann's Bridal shoppe, to a listener for writing the best letter to the station about her fiance.

PEOPLE ON THE MOVE: **Arthur (Bob) Soberman** to sales manager at KLIV, San Jose, Calif. . . . **Edward R. Wein** to general sales manager at WGBA, Columbus, Ga., from Radio Concepts Inc. . . . **Jack Barton** to account executive at KING, Seattle . . . **Charles B. Jordan, Jr.,** to account executive at KBOX, Dallas . . . **Jack Bivans** to local sales staffer at WBBM, Chicago, from Adam Young . . . **Rosa B. Evans** to general manager at WOKY, Milwaukee . . . **Richard Lorenz** to local sales manager at WOKY, Milwaukee . . . **Murray Gans** to sales rep at WRGB, Schenectady, N. Y. . . . **Michael Mango** to general sales manager at KFML-AM-FM, Denver.

Kudos: KFWB, Hollywood, dj and program director Jim Hawthorne received a Distinguished Public Service Citation of the Civil Service Commission, L.A., for the station's police recruitment announcements created by him and aired 497 times during August.

Happy birthday: WBZ, Boston, celebrated its 40th anniversary with a publication of news bulletins covering important events over the years. The station recreated some of its famous broadcasts which at the time covered major events of the day . . . **WABC, New York,** is observing its 40th birthday. The station that began way back with the beginning of radio as WJZ, has now reached a ripe age and will celebrate as such on 30 September.

Networks

The Bell System is interested in programs that deal with space and it's already lined up a three-part series on this theme at NBC, plus two or three space specials at CBS.

The specials at NBC will be titled *Threshold.*

Over at CBS the programs involved are *CBS Reports.*

PEOPLE ON THE MOVE: **Charles L. Bennis** to director of NBC radio network operations. He has been with NBC since 1928 . . . **Robert J. Lobdell** to midwest sales manager at MBS, from a rep firm . . . **Richard S. Salant** to board of directors at CBS. He has been president of the CBS news division.

Representatives

Rep appointments: KONA, Honolulu, to **George P. Hollingbery** for national sales representation . . . WSAR, Fall River, Mass., to **Kettell-Carter** for New England sales.

PEOPLE ON THE MOVE: **Robert L. Stricklin** to manager of the L.A. office of California Spot Sales from sales account executive at Bolling, L.A. . . . **W. B. Taylor Eldon** to v.p. in charge of radio sales; **James A. McManus** to v.p. in charge of tv sales, and **Monroe H. Long, Jr.,** to secretary treasurer, all at Advertising Time Sales, New York . . . **Merrill Pietila** to general manager of the San Francisco office of California Spot Sales from Adam Young . . . **John E. Buzby** to account executive in the Chicago office of CBS Radio Spot Sales from Headley-Reed . . . **Leon P. Gorman** to executive v.p. of HJG Television, Inc., from general sales manager at WINS, New York . . . **Duane Harm** to Chicago sales staff of Avery-Knodel from assistant sales service manager at ABC-TV Network, Chicago.

Film

The film library of CBS News, probably the world's largest covering the last 12 years, will be drawn upon by Hemisphere Productions for a series of topical documentaries.

Programs are not for broadcast but can be sponsored by local sponsors such as banks in school showings.

The five Ziv-UA series in production for 1961 are costing $10 million states the producer-syndicator.

That's an average announced price of $50,000 per episode, based on 39.

Shows are Everglades, Ripcord, King of Diamonds, Keyhole, and Wolper biographies.

TOP ADVERTISING AGENCIES BUY COLOR TV

The move is to Color TV. N. W. Ayer & Son, Ted Bates, Campbell-Ewald, Compton, Dancer-Fitzgerald-Sample, Grey, Kenyon & Eckhardt, Lennen & Newell, Maxon, Inc., McCann-Erickson, J. Walter Thompson Company—(to be continued) all have Color TV shows this Fall. Learn more about Color TV now. W. E. Boss, Director, Color Television Coordination, RADIO CORPORATION OF AMERICA, 30 Rockefeller Center, New York 20, N. Y., Tel: CO 5-5900



SPECIAL EFFECTS: 1001 special reasons why your commercials should be on SCOTCH® BRAND Live-Action Video Tape!

There is nothing new about special optical effects in TV. What is new . . . exciting new in video-taping special effects on "SCOTCH" BRAND Video Tape is the instantaneous speed, ease and economy with which tape does the whole bag-of-tricks . . . does 90 per cent of them merely by pushing a button! No waiting for days, weeks, while lab work and processing laboriously create an "effect." On video tape you create electronically, instantaneously. And "1001" is just a number—in creative hands there is no limit!

By pushbutton and an electronic special-effects generator you can create thousands of variations . . . wipes, dissolves, fade-outs . . . you can matte a person or product from one scene into an entirely different one . . . combine several images of the same person on the screen . . . introduce pixie or giant characters with normal-size people . . . do split-screen "before and afters," or a montage of different scenes . . . combine photographs, miniature sets, drawings, cartoons, movies, with live or tape scenes . . . produce pop-on overlay effects, faces, product labels . . . do limited animation of titles, cartoons, as well as smoothly integrating film animation with tape . . . create rain, snow, fire, smoke, even dream sequences—you name it!

And special effects are just the dressing on the salad. Basic video tape advantages for black and white and color, include: (1) new picture quality, "real-life" presence, (2) immediate playback that eliminates errors . . . provides "how're we doin'?" feedback, (3) time and money savings.

Get the tape story! Next TV storyboard you produce, take to your local video tape house for analysis—and a bid that will surprise you. No cost or obligation. FREE ILLUSTRATED BOOKLET: "Techniques of Editing Video Tape"—a sampling of ideas used by video tape editors in building shows from tapes, splicing and special effects. Send to: 3M Company, St. Paul 6, Minn.

"SCOTCH" is a registered trademark of 3M Company. © 1961, 3M Co.

MINNESOTA MINING AND MANUFACTURING COMPANY
. . . WHERE RESEARCH IS THE KEY TO TOMORROW
3M COMPANY

Official Films is throwing out the usual idea of sales territories to get the most out of its 11-man staff.

Its men will now be able to go anywhere in the country.

Bert Weiland is ITC's new general sales manager for syndication.

Meanwhile ITC's central division added as account executives these four men: Pierce V. S. Smith, Wilfred Guenther. James Richard Deitsch, and Harold A. Winther. Also A. J. Torregrossa has been named administrative assistant in sales headquarters in New York.

Fred Niles Communications Centers has opened a New York studio with Howard Henkin in charge.

The studio offers coast-to-coast facilities in that a New York tv producer can shoot in Hollywood and then complete his job in New York.

Videotape Productions of New York has developed a method to aid local advertisers.

The company is using top tv talent for custom-made tv commercials as a result of volume-production methods.

Sales: *Peter Gunn*, and three other action-adventure series formerly seen on the networks, have advanced to a total of 55 markets. Twelve new markets which have been added: KLZ-TV, Denver; WISN-TV, Milwaukee; WSM-TV, Nashville; WXEX-TV, Richmond; WFMJ-TV, Youngstown; WLUK-TV, Green Bay; WCTV, Tallahassee; KKTV, Colorado Springs; KLAS-TV, Las Vegas; WKYT, Lexington, Ky., and KOLN-TV, Lincoln, Neb. . . . *Divorce Court*, out of Storer Programs has sold to KCPX-TV, Salt Lake City. The program is now in 33 markets.

New quarters: Filmways' west coast tv commercial operations will be moved to the MGM lot in Hollywood.



Public Service

KHOU-TV, Houston, tied up with the U. S. Weather Bureau in Galveston, Texas, for emergency reports throughout hurricane Carla.

The precedent-setting tie-up has initiated a study for a new system for communicating weather and/or national emergency news to the public via tv.

The methods used during the storm were these:

- The public was advised to direct their questions to the station in Houston, which in turn, relayed them to the U. S. Weather Bureau men in Galveston.
- Other stations in the area were authorized to rebroadcast the KHOU-TV information and the U. S. Weather Bureau signal.

KHOU-TV was just one of the many tv and radio stations that distinguished themselves in the Texas and Louisiana area in the coverage of the Carla disaster. For instance:

WJBO, Baton Rouge, La., not only tracked the course of Carla on its own weather map, but also distributed 2000 weather bureau hurricane maps together with pens. The station made complete coverage of on-the-scene activity and kept in constant touch with other stations in the area where the storm was to strike . . . **KROD-TV, El Paso, Texas,** reported on the storm and also took part in a relief project which brought together $185,000 worth of food, clothing, bedding, and some cash within 72 hours.

Public service in action:

- **WBAL,** Baltimore, goes on capturing a high degree of community interest with specials that deal with major social problems. After putting on a penetrating study of alcoholism, the station in a 55-minute program treated with the subject of illigitimacy, which sought to reveal the dimensions of the problem in the Baltimore area, what's being done to solve the problem on both an immediate and long-range basis.
- **WIP,** Philidelphia, is urging listeners to take an active, responsible role in Civil Defense preparedness, the station is prodding listeners to build and stock fallout shelters and to investigate the Civil Defense preparedness of their community.
- **KISN,** Portland, Ore., has given a scholarship worth $1,000 to the University of Portland. It will be

DANCER-FITZGERALD-SAMPLE BUYS COLOR TV

With its Sunday night "Bullwinkle Show," General Mills makes the move up to Color TV this Fall. The trend to Color is growing. Are you with it? Learn more about Color TV now. W. E. Boss, Director, Color Television Coordination, RADIO CORPORATION OF AMERICA, 30 Rockefeller Center, New York 20, New York, Tel: CO 5-5900

awarded annually to the college junior or senior showing the greatest promise in the field of communications.

• **WDSU-TV,** New Orleans, has presented a special two-part program to show how two southern cities, Atlanta and Dallas, have been preparing for school desegregation. The program, aired as New Orleans approached its second controversial year of desegregated schooling, dealt with the widespread efforts of the two cities to bring about peaceful desegregation.

• **WKRC,** Cincinnati, will begin a new type of public service program involving political candidates. To be entitled *Meet Your Candidate,* the programs will run nightly and will present a three minute address by each of the 27 candidates running for City Council. Candidates will draw to determine date each of their talks will be aired.

• **WHK-AM-FM,** Cleveland, has distributed copies of the first American flight of Man In Space to every school, hospital, library, and many public officials. A disc of the entire broadcast, as it was heard on the station, was edited and prepared by the station.

• **WXYZ,** Detroit, has offered free debate time to Mayorality candidates. The station has offered its air-waves for the purpose of bringing both candidates together in a series of debates over issues which will be used in their respective campaigns leading up to the general election.

• **ABC's** o&o radio stations have organized a monthly public service drive directed at immediate problems before the public. The first dealt with polio vaccination and used such "local" talent as Eleanor Roosevelt and Henry Fonda in New York.

• **WTVJ,** Miami, mailed 1600 invitations inviting attention to WTTG, Washington, D. C., program series called *Look At America.* The premier showing in the WTTG series in WTVJ's production of the "*Plight of Pepito,*" a documentary produced and run by the Miami station in July. It is a report on the plight of Cuban exiles in Florida.

Trade Dates

The NAB announced, last week, that its fall conference in Dallas has been moved up a week to Monday, 9 October, and will be held at the Adolphus Hotel.

The change in schedule will enable Texas broadcasters to attend both the NAB Conference and a two-day meeting of the Texas Association of Broadcasters.

The Texas Association meeting will be held at the same hotel 10-11 October.

Other trade dates: The North Carolina Association of Broadcasters will hold its fall meeting at the Mid-Pines Club, Southern Pines, N. C., 9th and 10th October . . . **The American Women in Radio and Television** have the following events planned for the first half of October: New York State AWRT Conference, Hotel Wildmere, New Platz, New York. Chairman: Margaret Deeds Murphy. Date: 6-8 October. Board of Trustees Meeting AWRT, Sheraton-Chicago Hotel, Chicago. Date: 13 October. Board of Directors Meeting. AWRT, Sheraton-Chicago Hotel. Chicago. Date: 13-15 October.



WITH MEDIA
SELECTION BECOMING INCREASINGLY
MORE COMPLICATED

YOUR NO. 1
BUY IS STILL KEWB

NATIONAL REPRESENTATIVE: THE KATZ AGENCY, INC.

Up to the minute . . . up to the market in San Francisco. That's been the KEWB story right along. Your "blue chip buy" in Northern California continues to deliver maximum audiences. Ask your Katz man about the very latest (July-August) Hooper. The spirited young-family groups tell us we're for-sure No. 1 (where it counts most: Monday-Friday, 7 A.M.-6 P.M.). And you can't do better than No. 1 . . .

CROWELL-COLLIER BROADCASTING CORPORATION

A SOUND CITIZEN OF THE BAY AREA

CHALLENGE

(*Continued from page 41*)

promotional literature, put out by radio stations, by tv stations, by radio networks, by tv networks, and by such industry organizations as the NAB and the Television Information Office—all designed to extol the wide range of programs and services which are offered by modern broadcasting.

These different promotional efforts vary greatly in appearance and form. Some of them are terribly elaborate. Some are frightfully expensive, some run to 50, 60, or several hundred pages. Some are bound in book form. Some are filled with tables and charts. Some have handsome four color photographs.

But do you know something? They are all remarkably similar in content, in viewpoint, and in the impression they create.

Their similarity arises from the fact that nearly every broadcaster—whether he is a station owner or a network operator—seems seized by the same uncontrollable urge whenever he sits down to prepare such literature—the urge to detail every single one of the *different* activities in which he is engaged.

Thus we find station A providing long elaborate lists of all the different charitable organizations to which it has donated free spots in the course of a month and the exact number of spots for each.

We find station B emphasizing its "complete service" by talking about its helicopter, its hockey coverage, its cooking hints, its community calendars, its weather reports, its teen age jamborees, its editorials on drug addicts, the divorce rate, and the city dump problem—all in the same breath and at practically the same minute.

We find network C providing minute details on every one of its programs in the areas of news, education, science, sports, drama, comedy, adventure, crime, and cookery. And we find network D providing equally minute details on its programs in the areas of news, education, science, sports, drama, comedy, adventure, cookery and crime.

All in all, it's the omnibus approach to station, network, or industry public relations and in a way it's very human and very understandable.

We in broadcasting are involved in a great many things, and we have so much to be proud of we're afraid to forget any of it.

Furthermore the FCC is constantly pressuring us to show that we provide service to all sorts and conditions of the public—and gradually we've acquired an amazing ability to talk out of all sides of our mouth at once.

But—there's a very great danger in the omnibus approach.

The danger, as any topflite advertising man can tell us, is that out of it no single, clear, attractive and appealing impression ever emerges—either about a station, a network, or an industry.

In a sense, we in broadcasting have been very much like the old time Detroit automobile executives who used to insist on cramming every last engineering detail into an advertisement for their cars—the piston displacement, brake horsepower, torque, torsion, ignition, the tie rods, the tappets, the bappets, the molydenum-plated franistans, and the double interlocking two-ply hepzilators.

When you got all through you had an ad that made an engineer purr like a mechanical Maltese kitten. But you didn't have much idea of the car itself.

That's exactly what has been the trouble with most of our industry efforts to challenge our critics, and promote the good name of broadcasting.

We've trotted out a whole omnibus of accomplishments that we're proud of. But our omnibus hasn't given us—or the public—a message with real bite, penetration and power.

Well, what can we do about it?

I think there is something positive we can do, something which you Michigan broadcasters can take the lead in doing. In fact if you agree with what I am going to propose, I suggest that you call it the Michigan Plan for Confounding the Critics of Broadcasting.

The plan itself is a very simple one.

It involves, first, accepting a principle which smart advertising and public relations men have been preaching for years, but which has been explained most fully and completely by Rosser Reeves, board chairman of the Ted Bates agency, in his book, *Reality in Advertising*.

He calls it the principle of the

BIGGER than
ALBANY-SCHENECTADY-TROY

One Buy Delivers
IDAHO - MONTANA

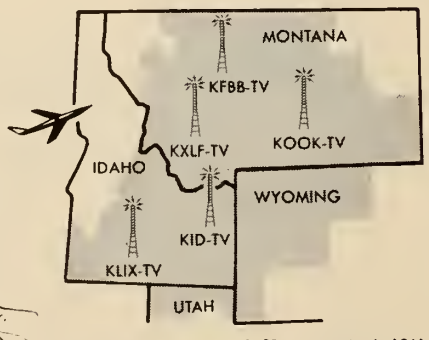
plus 11 counties in Wyoming at lower cost per thousand

SKYLINE TV NETWORK delivers more TV homes than the highest rated station in Albany-Schenectady-Troy at approximately the same cost per 1,000. SKYLINE delivers 92,300* nighttime homes every quarter-hour Sunday through Saturday. Non-competitive coverage. One contract — one billing — one clearance. Over 254,480 unduplicated sets in 5 key markets. Interconnected with CBS-TV and ABC-TV.

IDAHO — KID-TV Idaho Falls
KLIX-TV Twin Falls

MONTANA — KXLF-TV Butte
KFBB-TV Great Falls
KOOK-TV Billings

Skyline
TV NETWORK
P. O. Box 2191 Idoho Falls, Idoho



*ARB average March, 1961

Coll Mel Wright, phone JAckson 3-4567 - TWX No. I F 165
or your neorest Hollingbery office or Art Moore in the Northwest

"*Unique Selling Proposition*," or U.S.P.

What is meant by the doctrine of the U.S.P. or unique selling proposition? Well it means, for one thing, concentrating your fire power on a single point, a single argument, rather than scattering your shots all over the place.

That, as many advertising men besides Mr. Reeves have long known, is the most efficient and effective way to sell anything—a product, a service, a company, even an idea.

But the principle of the unique selling proposition, as Rosser Reeves defines it, means far more than just concentration on a single point or argument.

It means concentrating on a point that is *unique*—that is exclusive to you, that you own and your competition doesn't. It means also concentrating on a point that carries a substantial amount of *benefit* or public service. And finally it means concentrating on a point that is *provable*—that is not just a vague, empty claim.

Now let's see how we can take this principle of the unique selling proposition—this concentration on a single, unique, provable benefit—and apply it to the job of promoting the good name of broadcasting in Michigan.

I'm told that there are in this room today representatives of 70 different Michigan radio and tv stations, plus a couple of ringers from Wisconsin and one from Canada.

Well, the first step in the Michigan Plan for Confounding the Critics of Broadcasting is for each one of you, when you leave Hidden Valley and get back to your stations, to sit down and figure out one major project which you will concentrate on during the next 3½ months.

This doesn't mean that you're going to give up or skimp your other activities—just that you'll have one thing that you will put real fire power behind.

Now—what sort of projects should they be?

They can be of many different kinds and they should be, in fact 70 entirely different projects.

Just remember though that the project you decide on must be *unique*—something you're doing and somebody else is not doing, or doing as well—it must have a strong element of *community benefit*—of real



FRED COE PRODUCING SELZNICK CLASSICS FOR COLOR TV!

Fred Coe joins the trend to Color TV with "Theater '62", a live series of full-hour dramatizations of David O. Selznick screen classics. Get the full story about the trend to Color today. W. E. Boss, Director, Color Television Coordination, RADIO CORPORATION OF AMERICA, 30 Rockefeller Center, New York 20, New York, Tel: CO 5-5900

public service—and finally it must be *provable*—after three or four months' time you want to be able to stand up and say—here are the results, here's what I've accomplished.

When you use this yardstick, you'll see that there are many very worthy projects that won't fit. For instance, suppose you decided to concentrate on supporting Red Cross. This is certainly a fine cause. But dozens of others will be giving Red Cross support—and you'd have a hard time trying to prove exactly what your efforts had accomplished in the overall drive.

No, in this Michigan Plan for Confounding the Critics of Broadcasting pick a project in which you can really show your stuff as a broadcaster—and especially a project in which you can do better than any newspaper or other institution or organization in your community.

For instance, you might decide that your town needs new snow-shoveling equipment, or more traffic safety patrols around the schools, or an investigation of the Building Inspector's office.

Whatever it is, make it your own cause, get behind it and hammer at it until it is done—and you have results to show.

I know of one Washington tv station, for instance, which staked out as its own private crusade: cleaning up the pollution in the Potomac River. Almost single handedly it has accomplished its objective.

But it is not necessary to settle on a project which involves primarily editorializing support. If you wish, you can find other types of projects which fit the requirement of being unique, provable public benefits.

For instance, you might decide that during the next few months you'd concentrate on providing twice as much news about local club activities as any newspaper in your area. If you can do it and prove it—you have a real accomplishment.

Or you might decide on some such off beat objective as this—twice as many citizens of my town will hear their names mentioned over my station as ever see them in print. (Seriously, that's not such a dumb idea!)

Or you might choose, as your project in the Michigan Plan for Confounding the Critics of Broadcasting, to provide more information about job opportunities and help wanted than any other newspaper or station in your town, city or county.

There are dozens of possibilities, and I know that you can think of far better ones than I can.

The point is—pick some unique, provable public benefit that fits your station, and give it all you've got.

Do this—and after three or four months, what do you suppose we'll have?

Well, I can promise you one thing. We'll have material for a presentation on the accomplishments and importance of American broadcasting that will knock the spots off anything I've ever seen come out of the NAB, the TIO, or of any network or individual station.

Just imagine what it would mean to have facts—cold, hard, but tremendously exciting facts — on 65 fresh, new, specific public service "missions accomplished" by Michigan broadcasters in a four month period.

Don't you suppose that such a record would prove fascinating and impressive reading for Senators McNamara and Hart and for the 18 Michigan members of the House of Representatives?

Don't you think that it would open many eyes in Washington, including some eyes at the FCC?

Of course it would.

And Washington is only one of the places where the results of the Michigan Plan would work great benefits for broadcasting.

I am sure I don't have to tell you of the uses which you could make of such material with educators and civic leaders of all sorts, right in your own communities. The facts turned up would provide you with vigorous on-the-air promotion, both for your own station and for the cause of radio and tv in Michigan.

And if the plan works here, I am almost certain that it would be adopted by the NAB and by other state broadcasting associations.

Over and beyond that—and this is something which we at SPONSOR are very conscious of—the material developed by the Michigan Plan would give you powerful and impressive sales material for talking to your advertisers both local and national.

Before I left New York, I checked out the plan with a number of advertising agency men, and with some important station representatives.

Without exception they were highly enthusiastic. They said concentration on specific, meaningful, public service "missions accomplished" could help build a clear-cut attractive image for each station engaged in the plan. And could aid in raising that station's advertising revenues.

Furthermore—and this I think is highly significant—not one of these media men and station representatives doubted for an instant that you broadcasters could do a superb job with your Michigan Plan projects.

Actually, of course, the plan does not call for much that is different from what you are doing now. There isn't a broadcaster in this room who hasn't at some time, and in some way, made the kind of specific, provable public service contribution we're talking about.

All the plan does is to focus the spotlight on 70 specific new accomplishments by 70 individual stations as a means of showing conclusively that broadcasting is "the most constructive, vital and dynamic force for good in American community life today."

In my opinion this is the strongest possible challenge we can hurl at our critics. And what an opportunity it is.

There is no other medium, no other institution, or organization in Michigan or the country that can duplicate it, no other with the opportunity for such accomplishments and for documenting such accomplishments. And of course, the first four-month run of the Michigan Plan would be only a beginning.

Once you have nailed down the first 70 "missions accomplished," you would naturally turn to 70 new ones. Ideally there would be at least two and preferably three flights a year of specific projects by each station.

Out of it all could come, I am certain, a constantly new, constantly fresh, constantly vital story of broadcasting's real importance—a story which is sharp and pointed, not a vague blurred omnibus — a story which is factual and meaty, not woven of windy claims—a story which is challenging and confident, not defensive in the face of attacks.

I hope you will consider this plan seriously. I thank you for the opportunity of addressing you today.

DGTS

What famous communicator said what? These are the first letters of a famous five-word statement in history. Give them a whirl—then help yourself to the answer you'll find below. To ease the tease, here are a few hints about their author. 1. He was a commander but, contrary to a current cigarette commercial, "they" weren't welcome aboard! 2. His last name rhymes, appropriately, with "torrents."

On the subject of famous communicators, the letters WWDC have long spelled radio "leadership" in the rich, ever-expanding Washington, D.C. 5-county metropolitan area. Leadership in listeners—in programming—in personalities—in dollars-and-cents results to advertisers. Let us communicate your sales message.



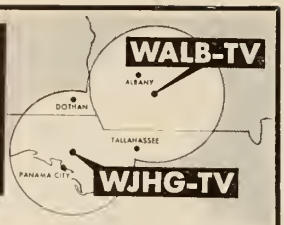
WWDC *Radio Washington*

. . . the station that keeps people in mind

Member of the Blair Group Plan . . . represented nationally by John Blair & Co.
And in growing Jacksonville, Fla., it's WWDC-owned WMBR

Commander James Lawrence—"Don't Give Up The Ship"

ONE BUY! FOUR MARKETS!



- Albany
- Dothan
- Tallahassee
- Panama City

EXCLUSIVE NBC PROGRAMMING

One buy, one bill, one clearance delivers four market areas with a combined population of 1,230,700 and 211,290 TV Homes! WALB-TV and WJHG-TV dominate this area!

WALB-TV	WJHG-TV
Ch. 10	Ch. 7
Albany, Ga.	Panama City, Fla.

GRAY TELEVISION, INC.

Raymond E. Carow, General Manager

Represented nationally by Venard, Rintoul, McConnell, Inc. In the South by James S. Ayers Company.

PUBLICINTERESTSERVEDFIRST*

A "JOE RAHALL STATION



N. Joe Rahall

WLCY—TAMPA-ST. PETERSBURG, FLA.
First in Hooper and Pulse
Sam Rahall Manager

WKAP—ALLENTOWN, PENNA.
First in Hooper and Pulse
"Oggie" Davies, Manager

WWNR—BECKLEY, WEST VIRGINIA
First in Hooper and Pulse
Tony Gonzales, Manager

WNAR—NORRISTOWN, PENNA.
First in Hooper
John Bunzhoff, Manager

WQTY—JACKSONVILLE, FLORIDA
"Our New Baby"
Jack Faulkner, Manager

RAHALL RADIO GROUP—Represented by ADAM YOUNG

**Public Interest Served First!*

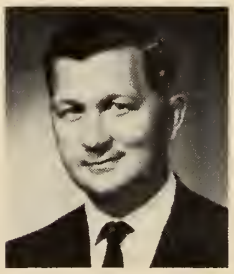
Tv and radio NEWSMAKERS



Leon P. Gorman has been appointed executive v.p. of HJG Television, Inc. The newly formed rep firm is headed by James E. Greeley and has opened offices in New York. Gorman will be senior administrator for the new firm and will be in charge of sales and station relations. Gorman was formerly executive v.p. and general manager of the Hildreth Network of Maine. Prior to his new position he was general sales manager of WINS, New York. The New York *Herald Tribune* named him "Man of the Year" in 1955.



Robert E. Richer will be the president of a new corporation called the Robert Richer Representatives, Inc. His company will offer a sales concept unique in the radio field—a combination of modern jazz tied into modern fm radio stations. Richer's background fits him particularly well to head up this new organization as he formerly created and produced one of the top jazz programs on ABC Radio. Later, he was national sales manager of Riverside Records and after this he was associated in the selling of radio for Adam Young, Inc.



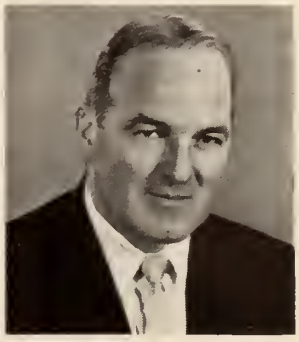
George T. Murry, Jr., has been appointed an account executive at Whitney Advertising in Tulsa. He has been an account executive for another Tulsa agency for the last four years. In his new position at Whitney he will also act as media director. Prior to entering the advertising field, Murry was a school teacher in Wichita, Kansas, and also traveled in several midwestern states as a sales representative for a Kansas City manufacturer. He lives in Tulsa with his wife and two sons, George III and Todd.



Fred J. Webb, who has been the general manager at radio station WNOO in Chattanooga, Tenn., has been promoted to the position of national sales manager at the Walton Radio Group. The organization consists of these stations: WNOO, Chattanooga, Tenn.; KJET, Beaumont, Texas; KMLB-AM-FM, Monroe, Louisiana. Webb brings to his new position ten years of experience in Negro-appeal radio management. He is one of the pioneers in this specialty field.

The seller's viewpoint

John J. Tormey, vice-president at Avery-Knodel, Inc., takes a look at the role of radio today. He regards spot radio as having acquired a new and vital role because of television—"deep-reaching, flexible and selective . . ." He says: "Today's television advertiser should . . . use spot radio as low-premium insurance on his television investment." And, he continues . . . "the soundtrack for the television commercial should be designed with an eye to the ear." Spot radio should be used to augment tv advertising, he urges, adding that commercials should appeal to "the optic nerve in the ear."



The ear has an eye

A while back a television trade publication stated: "It would be a mistake to assume that radio's role is only that of a supplementary, fill-in medium. In emphasis, it quite often assumes an equal—sometimes even the leading—position in combination with television." Amen.

Radio won its letter on the selling field long before television entered the arena. It has built brand leaders. It is powered and ready to do so today.

Yet, the entry of television, its electronic brother, as an advertising force has created a new and vital role for the deep-reaching, flexible and selective medium . . . spot radio.

Today's television advertiser should (and many now do) *use spot radio to recreate in the 20-20 vision of the listener's mind's eye the picture of his product and reactivate the impact of his tv commercial. He should regard and use spot radio as low-premium insurance on his television investment.* Space does not permit lengthy research in this piece to document the increased efficiency of television when used in combination with spot radio, but for the client and agency determined to exploit the lethal one-two selling punch of television plus radio, revealing research is available. Nielsen, RAB and CBS, to name only three, all have it.

To demonstrate: In a major eastern market we took an average spot tv budget, allocated 17% to spot radio and saw the efficiency of the television buy increase by 64%. (Details on request.)

Whether the advertiser's use of television be network or spot, the addition of spot radio will extend his tv coverage, obtain high frequency and impression, up his cumulative audience figure, enable him to reach more tv homes, to exploit the invaluable "last word" advantages unique in radio . . . to name only a few of the pluses of the radio-television combination. The need for and value of radio's "last word" is brought home by the fact that today families are exposed to as many as 1,518 advertising messages daily and the number is going up. When you consider that within 20 minutes people forget 42% of what they have just learned (64% after nine hours), you can realize the value of the only medium that can reach the housewife enroute to her point of purchase—radio.

Add this . . . if your television copy is of 20 seconds duration or less, radio's one-minute commercial enables the advertiser to expand his message and drive home additional sales points necessary to win the buyer's decision in today's tough shelf-level competition.

The growing awareness of the natural "broadcast combo" in today's consumer selling is obvious when you find the creative departments of giant agencies (e.g. McCann and JWT) seeking ways to appeal to the "*optic nerves in the ear*" and to devise an "effective way to evoke the *image* desired" in radio copy.

Let the agency embody in its tv commercials visual characteristics and wording adaptable to aural translation for radio and the client will score heavily per dollar put in. The agency should have both media in mind when the broadcast campaign is in planning, and the soundtrack for the television commercials should be designed with an eye to the ear. Here rewards await ingenuity.

It has been bruited around thta some agency creative people do not come on with ringing recommendations for radio when client campaigns are going into the mold. Reason? No great challenge; not enough showcase for their creative talents. Others (the number is growing) view the concept of selling through the radio-television combination as an outlet for he highest skill of copy's greatest craftsmen. To these will go the spoils . . . *and the consumer sales.*

SPONSOR SPEAKS

RTES to give "bedrock training"

This year, New York's Radio and Television Executives Society, under the presidency of Matthew J. (Joe) Culligan is completely overhauling its Time Buying and Selling Seminars.

The new plan, as announced recently, sounds like a wonderfully valuable industry innovation.

Instead of the luncheons and guest speakers of past years, RTES will give a "bedrock training course for people in time-buying, selling, and allied fields."

The course will cover eight weeks with each session running an hour and a half, and conducted by a recognized authority in straight classroom style.

The seminar committee which put together the plan for the course, in consultation with a large group of media and sales executives, includes Roger Bumstead of MacManus, John & Adams, Robert Liddel of Compton, Al Petcavage of Doyle Dane Bernbach, Maurie Webster of CBS Radio Spot Sales, and Sam Vitt, Doherty, Clifford, Steers and Shenfield.

Kickoff session for the course is 24 October, and we urge not only "juniors" but more experienced executives to sign up. You're sure to find it worthwhile.

Radio's incredible vitality

We've been in this business a long time, but the incredible vitality of the radio medium never ceases to amaze us.

The doom-and-gloom boys saw radio as dead and buried when tv came in a few years ago. But today every mail brings us fresh evidence of radio's healthy, vigorous and dynamic growth.

Recently, for instance, we received a report on a radio operation which began last April in Providence, Rhode Island.

The idea of opening a new 50Kw station in an already crowded radio market would strike some people as foolhardy.

But WLKW, as of this writing, has racked up over 100 local regional, and national accounts including eight of the nine major banks and three of the four largest department stores in the Rhode Island market.

As long as there are radio men with the drive, enthusiasm and vigor for such accomplishments, let no one worry about the vitality of the radio medium.

10-SECOND SPOTS

Ready for blast-off: It was primary election night in New York City, and while the returns were spelling defeat for bossism in the Democratic Party there, a non-political discussion was taking place on WOR's nightly *Long John Nebel* show. That is, it was non-political until a clever listener injected a telegram that cracked up the entire panel. They were talking about arranging for "Noah's Ark" rocket ship to carry off a group of human beings in the event of nuclear holocaust, and bring them back to start the species over again when the smoke clears. "Long John" interrupted the discussion to read a telegram sent in by a listener who endorsed the project wholeheartedly and expressed a strong interest in getting on board the rocket ship—preferably to leave as soon as possible. The telegram was signed, *"Carmine G. DeSapio."*

Thundering hoofbeats: A couple of the oldest jests known to man saw the light of day once again in the N. Y. *Post's* account of the Lone Ranger's network swan song. In relating that the show was released by NBC for syndication, the *Post* correspondent pointed out that during the entire radio/tv network career of the Lone Ranger (since 1933) there were only two alleged incidents that raised some question as to the loyalty of the masked man's worthy Indian assistant, Tonto. There was the time when some officious intermeddler told the Ranger that "kemo sahbee," which Tonto had been calling him for years, really means "Hey, fathead." But the incident blew over when Tonto reassured him it meant "faithful scout." The other mishap is alleged to have occurred when the duo ran out of ammunition while Indians closed in on them from every side. "We're surrounded," exclaimed the masked man. To which, Tonto is reported to have retorted, "What you mean *we're* surrounded . . .?"

More on border tv: Dick Gregory, that thinking man's comedian, quips the JFK's two main problems are 1) What's Khrushchev going to do next, and 2) *What's Paar going to do next.*


EXCITING ACTORS in absorbing motion pictures provide the finest TV entertainment.
Cary Grant is only one of Hollywood's biggest stars appearing daily over Channel 9.
Whether your spots are tailored for daytime, early or late evening viewing, CKLW-TV can place them within the shows whose stars are attracting hundreds of thousands of viewers in the Detroit and Windsor area.
For prime time spots at reasonable rates powerful 325,000 WATT CHANNEL 9 is your answer in the nation's fifth market.
CKLW-TV
WINDSOR, SERVING THE WINDSOR AND DETROIT AREA
CHANNEL 9
ESSEX BROADCASTERS, INC.
GUARDIAN BLDG., DETROIT
AN RKO GENERAL STATION
NEW YORK • CHICAGO • LOS ANGELES • SAN FRANCISCO



So KPRC-TV
has the jump
on us.
So their signal leaps
out in a 75 mile
radius 7 days a week.
So they're faster
than us.
And smoother than us.
And better-looking than us.
And more accurate than us.
And better salesmen
than us.
But I ask you:
can they offer
anything to match
a mother's love?*

*No, but we try . . . with
five plans, 10 plans
and 20 plans . . .
and the world's most
considerate coddling!
Find out for yourself
by calling any
Edward Petry & Company man.

KPRC-TV

Houston's Channel 2 Station

NBC

Courtesy of Qantas Empire Airways, Ltd.

NATIONAL BROADCASTING COMPANY, INC.
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